Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Digitized by the Internet Archive
in 2015

https://archive.org/details/motionpicturenew18moti_5

JULY 6, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

Tell the Town About It!

When you sign your new contracts for

Paramount and Artcraft Pictures

(Nationally Advertised)

let everybody know the good news. The national advertising campaign makes your people ask, "Where can we see them?"

It's up to you to shout *"Here!"*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 1 Entered as Second Class Matter, October 23, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

MAE MURRAY

in the coming UNIVERSAL SPECIAL ATTRACTION

"HER BODY IN BOND"

A specially written original story by H. Sheridan Bickers (better known as 'Yorick') the famous London Critic

An exposé of the swift Bohemian back stage & café life of America rarely seen off the stage Directed by Robt. Z. Leonard

Reserve Now

UNIVERSAL FILM MFG CO.
1600 Broadway N.Y.
Carl Laemmle Pres.

Lila Lee

THIS lovely Miss of sixteen, within three months, will be one of the best loved stars in motion pictures. Her exquisite screen charm, her daintiness, her ability as an actress, will make her debut an event that exhibitors and patrons will long remember.

The theatre that shows Lila Lee's pictures will share with her the honors that motion picture patrons will heap upon her.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director general
NEW YORK

ARTCRAFT PICTURES

That's the Date We're Thinking About!

WE are not concerned with *next* September. It is almost here. It's a year from next September that we are thinking about. We are planning far into the future.

On September 1st, 1919, Paramount and Artcraft Pictures must show a substantial year's growth in prestige, in artistry, in popularity with exhibitor and patron.

On September 1st, 1919, our organization must hold even more of the honestly-won good will of the exhibitor.

There is only one way to do this. We must devote all our energy toward giving the Service essential to the prosperity of the exhibitor. We must bend every effort to provide him with the moving pictures that will bring to him steadily increasing profits.

We have promised the greatest year's output ever announced by a moving picture producer. Now our entire organization is out to make good that promise.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

$1,000.00 to $25,000.00
FOR MANUSCRIPTS

We want the highest class stories obtainable for motion picture purposes. We are prepared to pay from $1,000 to $25,000 for the right kind of a story. Nothing but the best will satisfy. No author is too big, too famous, too well known for our purpose. He may be a new genius—an undiscovered author with a big idea. Judgment will be on merit only.

Original manuscripts, synopses, scenarios, famous books or stories for which we can obtain motion picture rights, or stage successes that can be adapted to motion pictures are desired. Persons with big ideas and undeveloped plots are invited to submit them in synopsis form.

The story is the thing. It is the foundation of all big motion picture successes. We aim to secure the very best stories. Stories worthy of big investment. No restrictions. Dramas, comedies, comedy-dramas. All will be considered.

The stories will be filmed at our studios in Santa Barbara, California —among the biggest and best equipped in the world. They will be directed by noted stage technicians, enacted by stars. We shall probably begin releasing these subjects some time next Fall. Sufficient time will be taken with each production to make it worthy of the story. Submit manuscripts to our General Offices, 6225-6237 Broadway, Chicago.

THE AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, Pres.

6225-6237 Broadway Chicago, Illinois

WON'T THESE SNOW SCENES LOOK GOOD TO YOUR PATRONS THIS SUMMER!

ALBERT E. SMITH presents

The Greatest Serial Ever Screened

"A FIGHT FOR MILLIONS"

Eclipsing Even Those Earlier Record-Breaking

VITAGRAPH Successes, "The Fighting Trail"—"Vengeance—and the Woman"—and "The Woman in the Web" in death-defying *thrills, melodramatic power and box-office value.*

FEATURING

WILLIAM DUNCAN

"THE STRONG MAN OF THE SCREEN"

Supported by EDITH JOHNSON and JOE RYAN

Written by Albert E. Smith and Cyrus Townsend Brady

Directed by William Duncan

HERE ARE THE FIFTEEN EPISODES

Can't you just visualize their thrill, "punch" and suspense from the titles?

1. "The Snare"
2. "Flames of Peril"
3. "The Secret Stockade"
4. "The Precipice of Horror"
5. "The Path of Thrills"
6. "The Spell of Evil"
7. "The Gorge of Destruction"
8. "In the Clutches"
9. "The Escape"
10. "The Secret Tunnel"
11. "The Noose of Death"
12. "The Tide of Disaster"
13. "The Engine of Terror"
14. "The Decoy"
15. "The Sealed Envelope"

A COLOSSAL BILLBOARD CAMPAIGN

Following its tremendously successful billboard campaign on its earlier serials, Vitagraph is posting 24-sheets all over the country to tell picture-goers everywhere that Duncan is here with another whirlwind serial.

Book this super-serial *now*—and get the benefit of this record-breaking campaign.

Now Being Shown and Booked at all Vitagraph Exchanges

Only the Wonderful Ingenuity of O·HENRY could devise a plot like this—

Instead of the Gillian Millions, he received by the terms of the will, just *One Thousand Dollars*. And the lawyers demanded an exact accounting of the expenditure of every cent.

He didn't know it, but the will provided that if the Thousand Dollars was spent wisely the entire estate would be his. If the money was squandered, as was his custom, the entire estate would go to the beautiful ward of his eccentric uncle.

He spent the Thousand Dollars, and you will admit that he spent it wisely. Then came the discovery that by his wise expenditure he had cut off the girl from any participation in the estate. And it just happened that he loved the girl.

Of course he might have taken his estate then and married the girl, but that isn't at all the way O. Henry works up this story. Remember the Thousand Dollars had been spent—the law is the law—and O. Henry is O. Henry.

—and Three Stars

with a strong supporting cast to present it to your public!

ALBERT E. SMITH *presents*

EDWARD EARLE

with Florence Deshon *and* Agnes Ayres

IN

"One Thousand Dollars"

A Five Part Blue Ribbon Feature *Directed by* Kenneth Webb

O. Henry *and* Three Stars!

In all of your advertising matter, lay stress on the fact that this is one of the

BEST STORIES
of the immortal
O. HENRY
presented by an
ALL-STAR CAST

Have your local booksellers run an

O. HENRY SALE
with a
WINDOW DISPLAY
—and tie it up with the showing at your theatre.

For your program, use the "teaser" copy given above in left-hand panel.

Advertise this picture as a happy picture—a story of the real New York—opening with an exciting automobile chase down crowded *Fifth Avenue* at mid-day, and with much of the action in quaint *Greenwich Village*

VITAGRAPH

SELECT SP PICTURES

says one reviewer:

"Starting with a giggle, rising cres
to a gale of laughter, this frothy, fri
tale of a gushing young bridal c
ripples along, gathering complica
deceptions, suspicions, until even the S
would turn on its back and chuc

You know, of course, that he speal

"Good Night, Paul

in which LEWIS J. SELZNICK

CONSTANC TALMADG

Just another in the steadily grow-
ing list of Constance Talmadge's
Select successes — That's All!

Adapted by Julia Crawford Ivers fr
bretto of Rowland Oliver and Charle

Directed by Walter

It was the end of a perfect "Good Night, Paul!" but it lead— —to an exciting finish!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

SELECT SP PICTURES

The brilliant, gifted work of

ALICE BRADY

is seen in her latest Select Picture

"THE WHIRLPOOL"

The story of a girl who had faith in human nature—and played her hunch! A clean, wholesome story splendidly presented on the screen. A winner!

Directed by Allan Crosland

Scenario by Eve Unsell, from the successful novel by Victoria Morton.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Goldwyn Pictures

A Change Has Come

In the Minds and Hearts of Men.

ONE YEAR ago Goldwyn, then a new company, brought *a new vision* into the production of motion pictures. We realized *then,* before our first release, that a change had come over the world.

A change in the minds and hearts of men.

We foresaw many of the things that were going to happen and we applied our foresight to the productions we were making; to the stories we were choosing for the screen.

We said then: "Conflict and circumstances are going to make this a sad world for a time. We must let none of this sadness creep into our pictures. We must make them happy, cheerful, clean. We must make them earnest, sincere—and never morbid.

"We must make our pictures *appeal first to the millions of women and children who remain at home.* Goldwyn Pictures must enable the home-staying millions to relax; *to offset the tear with a smile.*"

Out of these decisions came, in quick succession, a "Polly of the Circus;" a "Baby Mine;" a "Nearly Married" and "The Danger Game." A "Dodging a Million," "The Cinderella Man;" an "All Woman," a "Thais," "The Venus Model," "The Service Star"—pictures welcomed and applauded throughout the world.

* * *

The professionals in motion picture production said: "Your pictures are too light. There isn't enough fire and action in them." A few exhibitors agreed with them at first.

Suddenly exhibitors everywhere realized what Goldwyn was doing and WHY we were doing it. *They obtained their revelation through their box-offices.* They found that Goldwyn Pictures brought them new commercial, profit-making values. They saw new faces in their houses.

After years of light matinee-patronage, they discovered that their matinees were now *returning a profit.*

Goldwyn had *not* proceeded along the lines of least resistance. We had not made vampire pictures or sex pictures and trailed along in the current with other companies.

We had struck at *the hardest problem of the nation's motion picture showmen*—how to make the daytime performances pay their own way—and we have succeeded, if the word of 5,148 contract customers has any meaning whatever.

These showmen realized what we were doing. In forty odd States of the American Union mothers or women's organizations have indorsed and stimulated the patronage of Goldwyn Pictures because of their wholesomeness and cheerfulness.

Where we have led for a year others are now following.

* * *

Goldwyn is on the eve of its second year.

Goldwyn Pictures

—continued

We are going to make *in excess of fifty pictures* where in our first year we made twenty-six.

In this second year we have the advantage and good fortune to offer, besides the great popular favorites of our first season, three more stars of tremendous national popularity and appeal.

With GERALDINE FARRAR and PAULINE FREDERICK we will be able to vary and still further strengthen the dramatic intensity of our productions, though we go on record that neither of these famous women will ever do a "vampire" story under the Goldwyn imprint.

Nor will MABEL NORMAND, MAE MARSH or MADGE KENNEDY.

REX BEACH, all of whose future productions Goldwyn will release, is an author whose name is a by-word for virility and healthfulness. We will not cater at any time to unhealthy tastes with his good name.

TOM MOORE, our new star, enjoys popularity because of his cheerfulness and freshness.

On such foundations we have chosen to build both a present and a future.

* * *

Goldwyn is an organization of young men. We are not in a hurry to make profits through decadence or cheap appeals to cheap tastes. We are building well to make a permanent place for ourselves in motion pictures.

That we have treated our exhibitor-customers honorably and fairly is evidenced by the great number we serve and the support we have gained from them is, to use their own words, "because such a company as Goldwyn is building deserves to be sustained and encouraged."

In the coming year, on the basis of clean-cut service, we shall greatly increase the volume of our patronage.

While virtually every large exhibitor in every large city and town, plays *Goldwyn Pictures,* we also have won the friendship of the small theatre-owners of America. These small theatres are the backbone of the industry. We shall continue to keep them in the forefront of our minds, giving them at equitable and reasonable prices the biggest screen productions as quickly after the initial release dates as possible.

* * *

Goldwyn is being built on a ROCK-SOLID basis. Clear-thinking men combining their talents with the talents of great stars, able directors and imaginative technical artists, are by their work and efforts guaranteeing exhibitors a permanent and constantly increasing patronage.

Powerful, clean and cheerful pictures.

We are content to ride to success on such a basis as that.

SAMUEL GOLDFISH,
President.

GOLDWYN PICTURES CORPORATION

16 East 42nd Street New York City

CAPITOL COMEDIES

"Oh, Boy"

Here's a comedian who "has everything." He is the hit of the Spring and Summer season—the first new comedian in years who has lasting quality. He is popular from the start. The big houses all over America have booked him. He is wise enough to get real laughter-breeding stories, loads of pretty girls and plenty of variety. He provides speed, action and *fun*. We know that you do not make a star by keeping his pictures on the shelves of branch offices, so that is why

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year — *Every Second Monday*

is offered at prices that every exhibitor in America can afford to pay. Four of his comedies have been played and are playing throughout America: "Bill's Baby," "Billy's Predicament," "Birds of a Feather" and "Matching Billy." Eight of these comedies are in all Goldwyn offices for your examination. His next four releases are:

July 1: "Widow's Might"
July 15: "Dad's Knockout"
July 29: "Up a Tree"
August 12: "Billy's Fortune"

An examination means a contract.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

PROTECTING THE EXHIBITOR'S INVESTMENT

THE LYRIC THEATRE

THE HOME OF HIGH CLASS FEATURES

G C MILLER
PROPRIETOR

PLYMOUTH, PA. June 3. 1918

W. W. Hodkinson

Dear Sir.-

Enclosed find check for $90.00 first payment. Can I have more stock? If I can help you out this way to start will do same gratis. I know you and have confidence in you.

Yours very truly

G C Miller

Exhibitor investments must be protected. This is essential to the future welfare of the industry

Every wide awake exhibitor, be he large or small, must appreciate this.

Mr. Roth of the California Theatre in San Francisco, and Mr. Miller of the Lyric Theatre in Plymouth, Pa., are Co-partners in the Hodkinson Plan.

As far-sighted business men, they are convinced that the Hodkinson Co-partnership Plan offers them the only rock-solid protection possible

When two men, whose investments differ greatly in size, agree so closely—exhibitors, large or small, the country over—should supplement the *thinking* they are now doing by *action.*

W·W·HODKINSON·CORP

527 FIFTH·AVE·NEW·YORK·CITY

HODKINSON·SERVICE·AT·ALL

GENERAL·FILM·EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

IN

"ONE DOLLAR BID"

Adapted from the Famous Novel "Toby" by Credo Harris

DIRECTED BY ERNEST C. WARD

A STAR OF PROVEN POPULARITY

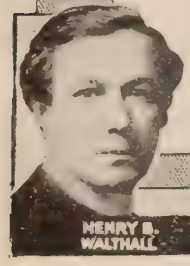
Whose first two Paralta Plays, "A Man's Man" and "Turn of a Card" have packed theatres to their capacity wherever they have been shown.

THE GREATEST SUCCESS OF HIS CAREER

Promises to be "ONE DOLLAR BID" which is a typical Kerrigan story, the locale of which is in the Kentucky Hills, and which pulsates with romantic moments, red-blooded action and climaxic situations.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL CENTRAL FILM EXCHANGES

GENERAL FILM COMPANY

COMING—A Series of Six Splendid Dramas Brightened with the Sunny Spirit of Childhood

OAKDALE PRODUCTIONS

Sold as a Series

An Attractive and Intensely Appealing Feature Offering—a Boon to Every Showhouse.

Five-Part Stories of Heart Motive and Human Character and the Blessed Touch of Happy Innocence.

A WONDERFUL CHILD STAR AND DISTINGUISHED CASTS

You Should Book OAKDALE Productions Throughout.—Don't Miss One of Them.

Watch for further Announcements

OAKDALE PRODUCTIONS

Ready about July 20

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

dealing sledge hammer blows

Ambassador James W. Gerard's "MY FOUR YEARS IN GERMANY" Directed by William Nigh

This is an Editorial *not a press notice*

The film story of Ambassador Gerard's four years in Germany is not only a thrilling picture, but it is history.

Every vital incident in it is from Mr. Gerard's book, and is thoroughly attested by him. Those who find difficulty in believing in the unspeakable depravity it reveals should remember that he has ample and conclusive evidence for every charge made in book or film. He has the written report of the American woman to whom the half-wit crown prince declared that if his father did not begin a great war he would; to show how superior he is to Napoleon. The kaiser's words, "I will stand no nonsense from America after this war," were said to Gerard himself. The brutal treatment of prisoners of war shown vividly in the film was witnessed by Gerard and other agents of the American embassy. How Germany deliberately provoked the war, and then won its people to its support by hypocritically asserting that Germany was attacked, was witnessed by Gerard himself. Attacked? By whom? By Serbia? By Belgium? Certainly not by Britain, France or Russia.

The film is history. It is education as well as entertainment. It will resolve any lingering doubts about why and how America became entangled in this war. It will show, too, that though the unprecedentedly brutal and vicious submarine warfare was the immediate occasion, America never could have held its head up in the world if, submarine or no submarine, it had failed to get into this war, upon the issue of which rests the whole future of civilization.

Ambassador JAMES W. GERARD

Consider what this kind of publicity will mean to your theatre . . .

Whose experiences behind the scenes of German intrigue are graphically depicted in the film.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Produced by Mark M. Dintenfass and Harry M. Warner. Scenario by Chas. A. Logue

Foreign Rights: Hiller and Wilk, Longacre Bldg. New York

Through Division of Films, Charles S. Hart, Director

Important to Exhibitors who run

PERSHING'S CRUSADERS

In placing its first war film feature in the hands of the regular exhibitor instead of exhibiting it through other channels, the Division of Films of the Committee on Public Information, George Creel, Chairman, has paid the exhibitors of America a high compliment. In return for the confidence reposed in us we must exploit this memorable subject with the dignity and thoroughness to which it is entitled.

We have permission to use the Government's name as producer in our advertising and publicity. We must see that this privilege is not abused by misleading statements—either direct or indirect—which will give the impression that the Government is responsible, or in any way connected with the actual exhibition of the picture.

The Division of Films has issued or approved complete advertising and publicity campaign copy which will cover all requirements. It will be available at First National Exchanges. For any other matter issued in connection with the exploitation of the film each exhibitor will have to accept full responsibility.

The Committee on Public Information has thousands of eyes which will be on the lookout for cases where ill-advised or misleading publicity is used. Should we exhibitors prove unworthy the trust reposed in us we may expect future Government features to reach the public in halls, churches or other publicly controlled meeting places.

As American Citizens

we have been entrusted with an important public work

Let us not prove unworthy of the trust

OFFICIAL DISTRIBUTORS

We have secured good advertisers to talk to YOU. Listen to them!

"TAKE IT EASY!"

Little Talks with Foreign Buyers—No. 15

By

PLEASE don't be finicky because shipping restrictions threaten. Be calm and don't mind changes in the existing order of things. *Adjust yourself to them.* Remember that conditions aren't normal, that the world is in very much of an upset. *A war involving the lives and destinies of a billion human beings is going on.* And some folks expect "business as usual!" Reasonable persons expect nothing of the kind, and are willing to gladly bear hardships and restrictions as long as they can *stay in business.* And foreign buyers of American film are assured of *enough* American film to keep running. They have no reason for complaint, therefore! They mustn't gloom. The earth and American films aren't coming to an end YET! They must remember that America is fighting for its life as a nation—that it is fighting to WIN—and that what is inconvenience in normal times is all in the day's work now.

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING
218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"Today,"*** *and* ***"Mad Lover;"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***" Social Ambition;" "The Victim," "Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty)* ***cartoons.***

Without question one of the most important of films to exhibitor and public alike is the

Allies' Official War Review

Comprising in One Comprehensive Whole Official War Pictures of

ITALY FRANCE
ENGLAND UNITED STATES

They Fascinate, Thrill and Inspire
Presented by Committee on Public Information,
GEORGE CREEL, *Chairman*
Division of Films, Chas. S. Hart, *Director*

DISTRIBUTED BY

PATHE

This Review is a weekly selection of the best and most interesting current event pictures—taken by the United States Signal Corps and Navy photographers, and by Allied Staffs. No theatre can afford not to show it!

THE FIRST ISSUE CONTAINS, IN PART:

The Blue Devils Fight the Hun
England Buries Richtoven
Italian U-Boat Chasers
Strengthening Venice's Defences
The Zeebrugge Mole
King George's Letter to the American Soldiers
Rome Celebrates American Day
American Soldiers Advancing to the Front

A Most Attractive Box Office Attraction - Now Booking

RELEASED WEEKLY, BEGINNING JULY 1st

Pathé

"The best all-round company making comedies at present"—
that's what the Bioscope of London says of the

HAROLD LLOYD

comedies. And the laughter that's heard around the world wherever these inimitable comedies are shown bears out the statement!

Produced by Rolin

Beyond all question the best picture
GLADYS HULETTE
has yet appeared in
ANNEXING BILL
with the popular leading man
CREIGHTON HALE

A notable chapter of accidents, laughable and strongly dramatic by turns. It will be thoroughly liked by every audience.

Produced by Astra from the story by Edgar Franklyn
Directed by Albert Parker

We have secured good advertisers to talk to YOU. Listen to them!

"The reception accorded 'Moral Suicide' convinces me that motion pictures will pay at the Lexington Theatre! The size of the audiences increased day and night!"

General Manager Cushing of the great Lexington Theatre, New York.

Pathé

MORAL SUICIDE

the dramatic depiction of the slaying of a soul, with John Mason, Leah Baird and Anne Luther, has already been booked

at
Rose's Theatre, Chicago, 1 week
Miller's Theatre, Los Angeles, 1 week
Tivoli Theatre, San Francisco, 1 week
Goddard's Theatre, Sacramento, 1 week
Lexington Opera House, New York, 1 week
Goodwin Theatre, Newark, N.J., 2 weeks

Also many others. A great play with a great title. Now Booking

Written and directed by Ivan Abramson
Produced by Graphic Film Corp'n
Distributed by PATHÉ

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

TRIANGLE

THIS EXHIBITOR USES DISCRETION IN ADVERTISING

THERE is an exhibitor in the State of Illinois who knows how to advertise.

HE'S made an enormous success of his theatre through proper publicity.

AND yet, his advertising is not blatant, strident or boisterous.

IN fact he's caged the superlatives that other exhibitors have permitted to run wild through the jungles of exploitation.

WITH simple sincerity, with telling force, with confidential earnestness, he brings the message of his pictures, his service and his ideals to the public.

THE public BELIEVES him. It has FAITH in him. It RESPONDS.

THIS man, although he is one of the cleverest writers and originators of publicity in the field, knows WHY his theatre is so highly trusted by the public and so successful at the BOX OFFICE.

HE frankly states that all of his celever publicity would be a failure without pictures which are consistently pleasing; pictures that are clean, wholesome, original, well-acted and artistic.

TRIANGLE is very proud to be the organization which serves this gentleman. And he is well-satisfied with the success he has achieved with Triangle pictures.

HE is paying the modest prices for Triangle features which are so much more attractive than those asked for films of a grade often very much more inferior. His service is standardized on a healthy basis. He receives his shipments always on time, through the efficiency of the Triangle Traffic Department, and his advertising and promotion activities are admirably foreseen and ably assisted by the advertising bureau.

THOUSANDS of exhibitors are steadily forging ahead in the estimation of picture patrons through the showing of Triangle pictures.

WHY not consider Triangle? Any of our exchanges can give you some very interesting information on SERVICE.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY NEW YORK

WILLIAM FOX PRESENTS
THEDA BARA
IN
CLEOPATRA
A THEDA BARA SUPER-PRODUCTION
Released August 1st
on Rental Basis
CONTRACT NOW
FOX EXCHANGES

FOX
FILM CORPORATION

What befell a woman who did anything~ everything~to achieve a career

WILLIAM FOX
Presents

VIRGINIA PEARSON

in

HER PRICE

Directed by Edmund Lawrence

BOOK IT NOW — TO DAY!

THE BIG

William Farnum in "A Soldiers Oath"

Theda Bara in "A Fool There Was"

Theda Bara in "The Clemenceau Case"

1918 VERSIONS Proved Money Makers

BOOK NOW!

William Farnum in "The Bondman"

William Farnum in "The Plunderer"

Theda Bara in "The Two Orphans"

FOX
FILM CORPORATION

RE-MADE RE-EDITED
RE-TITLED REVISED

FOX
FILM CORPORATION

WILLIAM FOX *Presents*-
HENRY LEHRMAN'S
SUNSHINE COMEDIES
"Wild Women and Tame Lions"
"A Neighbor's Keyhole"
"A Waiter's Wasted Life"

Also
BUD FISHER'S
MUTT *and* JEFF
"Hospital Orderlies"
"Life Savers"
"Meeting Theda Bara"

WORLD-PICTURES

WORLD PICTURES
present

BARBARA CASTLETON—IRVING CUMMINGS
in
"The Heart of a Girl"

STORY BY
MARAVENE THOMPSON

DIRECTED BY
JOHN ADOL-.

MOVING PICTURE WORLD
Strength of production—in smooth development, entertaining qualities and freedom from jarring notes of any sort.

MORNING TELEGRAPH
A sure appeal to all "fans."

MOTION PICTURE NEWS
Barbara Castleton and Irving Cummings in a corking drama. Clean, wholesome drama—the kind that will entertain your patrons and have them leave satisfied—*picture will appeal to any audience.*

Miss Castleton's Next Release: "HEREDITY"

All reports to the contrary notwithstanding we beg to announce that

OFFICIAL WAR PICTURES

Will Continue to Appear in the Great **Independent News-Reels**

Gaumont News
EVERY TUESDAY

Gaumont Graphic
EVERY FRIDAY

Now Procurable from the Best **States-Right** Exchanges Everywhere

Independent exhibitors have expressed in unmistakable words their appreciation of the Gaumont method of distributing its world famous **News Service** which enables every theatre to show these

NEWS REELS OF *REAL* NEWS

They will be just as enthusiastic over the new
Gaumont **Photo-Serial**

The HAND of VENGEANCE

With only ten 2-reel episodes, and every scene crowded with daring escapades, thrilling situations and startling surprises, this amazing serial will prove a gold mine for the exhibitors fortunate enough to secure it

Gaumont PARIS

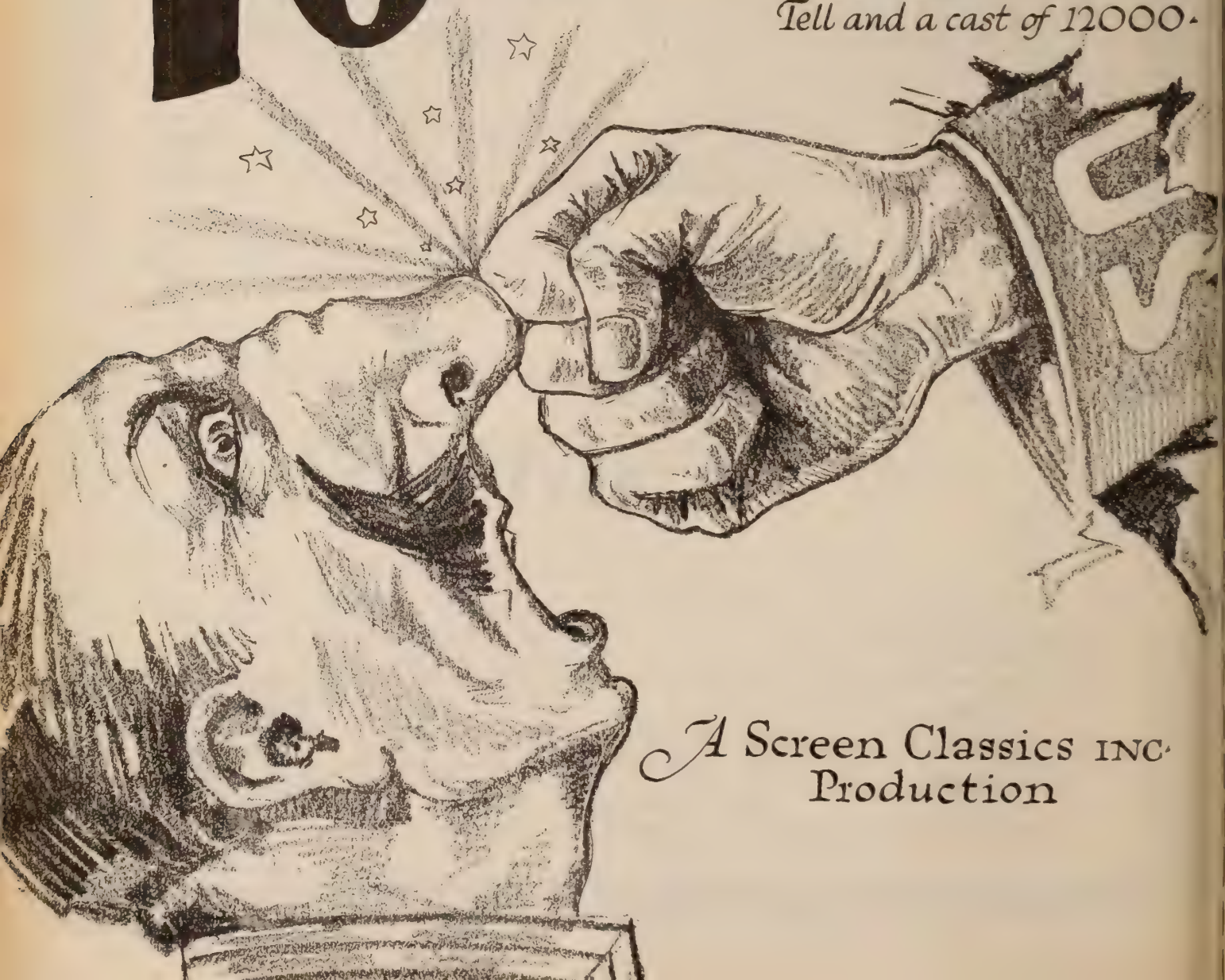
Gaumont Co.
FLUSHING, N. Y.

Gaumont LONDON

You know what every American would like to do to the Kaiser-

TO HELL

Featuring Lawrence Grant as the Kaiser, with Olive Tell and a cast of 12000.



A Screen Classics INC. Production

Well, you see it done in the newest and biggest sensation of the day-

WITH THE KAISER

Written by June Mathis -Directed by George Irving.

OPENS this week for runs-
Broadway Theatre, New York-
Playhouse, Chicago -and all over the land.

BOOK this box office success today and make sure of the clean up-
Best paper, best advertising possibilities and best advertising and publicity helps ever prepared for a great attraction.

Metro Pictures Corporation
Exclusive Distributors
Maxwell Karger, Mgr. of Productions.

In a new triumph of her exquisite artistry

Metro Pictures Corporation presents

Adorable

VIOLA DANA

in Edgar Franklyn's All Story Weekly success

OPPORTUNITY

Adapted and directed in 5 acts by John H. Collins

RELEASED BY **METRO** JULY FIRST

MAXWELL KARGER, *Mgr. of Productions*

A Rialto De Luxe Production

George Kleine System, Distributors

SYMPHONY THEATRE
BROADWAY AT 95th STREET
Kennedy Theatres, Inc.
AUBREY M. KENNEDY, Pres.

NEW YORK.
MAY,
TENTH,
1 9 1 8.

Rialto De Luxe Productions
130 West 46th Street,
New York City.

Dear Sirs:

I will open The Symphony Theatre with your production of "The Unchastened Woman" a screen adaptation of Oliver Morosco's Broadway stage success of the same name, and in which Grace Valentine is starred.

My decision came after viewing an unusual number of very fine productions which were offered for consideration as the opening feature of the Symphony.

After twelve years in the producing field of the motion picture art, I am glad to say that your production is one that fitly exemplifies the dignified policy of the Symphony Theatre to give its patrons the very best obtainable.

Your screen adaptation of "The Unchastened Woman" is splendid. The story itself is unusual. The artistry of the star, Miss Valentine, is an histrionic achievement. The supporting cast was perfectly chosen.

All in all I consider it a great production. It is the very quality of picture that the Symphony wishes to continually offer.

Give us more like it.

Very truly yours,

Aubrey M. Kennedy
President,

KENNEDY THEATRES, Inc.

AMK/ME

GRACE VALENTINE
in THE
"UNCHASTENED WOMAN"

Beyond doubt the most brilliant screen adaptation of the most brilliant dramatic success in a decade.

"AS SIMPLE AS A, B, C"

WROTE ONE EXHIBITOR, COMMENTING UPON THE PROJECT OF

United Picture Theatres of America

An Application of the modern
Business Principles of
Centralization and Co-operation,
Designed for and by
EXHIBITORS
For their
Good and their Profit,
Having as a Basis these
Important Items:
Justice to all—
Keeping down Distribution Charges—
Lessening Waste, and
Making the Exhibitor paramount.

No doubt remains
Of the
Practicability of the Project.
Quality will be improved;
Rentals will be reduced.
Success will be made easier
Through YOUR Participation in
UNITED'S many
Valuable Benefits
Why continue to submit to
Xtravagance and Excessive Costs?
YOU DON'T HAVE TO. IT'S AS E-
Z AS THE ALPHABET!

IF YOU WANT TO BE CONVINCED

Send for the New Edition of our Booklet—Just Out

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

TO THE EXHIBITORS

G. M. ANDERSON

(Broncho Billy)

Will be presented in a series of new feature pictures.

All particulars and information will be announced later

WATCH THIS PAPER

The "NEWS" advertisers believe YOU worth while; justify them.

Perfection Pictures
The Highest Standard In Motion Pictures

THE UNI

MORNING TRIBUNE: LOS ANGELES, CAL., MONDAY, APRIL 29, 1918.

DAILY NEWS, TUESDAY, APRIL 23,

nbeliever Pulse-Stirring War Play;

PATRIOTISM STIRRED BY 'THE UNBELIEVER'

HE WASHINGTON HERALD. MONDAY, MA

Picture, Well Acted ded by Music and ines' Tableaux.

"The Unbeliever," a Picture Play.

n actor of the legitimate in commenting tly on the permanency of the film as an ement factor said that the public was tiring ne movies and would return to a patronage ne spoken drama.

producer of films of the better sort t and said that such strides ... been a ld be made that the movies would ... ic favor. He illustrated his point by ... ollice receipts for films which, for ... production of the speaking stage.

Yesterday there was produced for the first ... Washington a picture of such remarkab st because of its theme and its art that ld seem the movie man has the best of the ament. "The Unbeliever" is up to the minute photography, in interes... well deserve... ie of superfeature.

"We need better pi... c is one—a story th... patriotism, that vi... sistent in story ... rthy your patronag...

'The Unbeliever' Delivers Sermon to Great Throng

BY THE CRITIC ... nd a ...

AT THE FRONT IN FRANCE

U. S. MARINE CORPS

The French — English—American Press has thundered its praises during the past week!

The Marine forces that drove back the Germans at Chateau Thierry took part in the making of "THE UNBELIEVER"

BY W. K. HOLLANDER.

HERE is much stir your emotions a... ditorium th...

"The ... the re... this de... set forth the ... of the time imp... sively. The e... tainment is me... with tremer... success, if a c... observer can ... from the spon... applause ...

INDIANA DAILY TIMES, MONDAY, APRIL 1, 1918

CIRCLE.

Greater even than "The Birth of a Na... tion," which has been considered the ... greatest of all motion pictures, is "The ... Unbeliever," the powerful photoplay at... traction that is being screened at the ... Circle for the entire week.

"The Three Things," the war novelette ... by Mary Raymond Shipman Andrews, ... has been adapted to the screen as "The ... Unbeliever," and is, without expection, ... the picture that has as yet ... The realism is such that ... every expression upon ... the faces of the individual players brings ... a thrill to the heart or a tear to the ... eye. Any one who can see this picture ... and not tingle with a zest to hear his or ... her share of the burden of the war and ... not feel inspired with a feeling of pride ... for the men who are fighting, is not ... worthy the name of American.

A wise choice was made in selecting ... the players to portray the role... mond McKee as ...

THE MINNEA... AS S... D... RIBUNE: APRIL 28 1918

New War Drama Second Only to "Birth of a Nation"

"The Unbeliever" Portrayer of World War, as Was Other Civil War.

Seve...

NNATI COMMERCIAL TRIBUNE, MONDAY, APRIL 29, 1918.

THE PICTURE PLAYS

WALNUT—"The Unbeliever" at the Walnut Theater is another "Birth of a Nation" when it comes to arousing its audiences to a pitch of enthusiasm where they stand up and shout. Cincinnati's first view of this wonderful photoplay Sunday explains why "The Unbeliever" is sweeping the country with patriotic fervor and breaking rec... ords, wher...

THE SUNDAY STAR, WASHINGTON, D. C., MARCH 3,

Perfection Pictures
The Highest Standard In Motion Pictures

A Tremendous B...

'ASK THE MAN W...

Then communicate with ...

GEORGE KL...

KLEINE presents

THE UNBELIEVER

Perfection Pictures
The Highest Standard in Motion Pictures

SAN FRANCISCO CHRONICLE, FRIDAY, APRIL 5. 1

ING, THE OHIO STATE JOURNAL COLUMBUS, MAY 27, 1918.

THERE is being shown at the Grand this week a picture so fine, so big and so true in its conceptions that it seems the present writer to take pre- nce over all the films which have shown here for many weeks. "The Unbeliever" is its title, and ory was inspired by the great and has the war for its back- d. But the important thing it is that it does have a story. story tremendously worth tell-

thing about this film tends to of thought and tolerance. re are innumerable fine bits rate these things, as for in- a scene in which a Jew- lds the crucifix before the es of an Irish Catholic boy. of all kinds falls away as This picture, which leaves the power

PERSPECT of

APRIL 19, 1918.

VILLE EVENING

HE 'UNBELIEVER' A EMARKABLE

NEW YORK, THE EVENING MAIL FEBRUARY 14 1918

A FINE WAR FILM

"The Unbeliever," at the Rivoli, Provides the Best War Story Yet Offered on the Screen.

By ... OLIPHANT.

...ment sup...tion insures such ...s as "The Unbe... ...k of ...ivoli Theatre, ...ally ...passe... ...ned ...ing ...of ...ing ...

WITHOUT EXCEPTION
THE GREATEST
PICTURE THE WAR
HAS PRODUCED—
EVERYONE AGREES

INNEAPOLIS

unday, April 28,

he Unbeliever,"

ern spoiled boy who believes ing but has an ... outhful snobbishness pro- sual hero for "The Unbe- atest photoplay of the ... In the conflict he learns alues more truly and he- e chaos changed in atti- nt sort of character is usually chosen for th... story, but the over...

DETROIT FREE PRE

Majestic—"The Unbeliever."

"The Unbeliever," a war picture that is surely unique, had the first Detroit public presentation in the Majestic theater Sunday. It was received with enthusiasm.

So much had been said about this picture that it seemed as though half of Detroit wished to view it

...G LEADER

...PRIL 2, 1918

"The Unbeliever" at Grand

Manager Harry Davis certainly captured the big film prize of the season in Thomas A. Edison's moving picture "The Unbeliever," which thrilled the patriotic crowds yesterday, the audience giving vent to their enthusiasm with frequent applause. It is absolutely the greatest photo drama seen in Pittsburg since "The Birth of

"The Unbeliever" Drives Home Its Patriotic Lesso

...pectacle at Rial... ...h Serious ...se

By WALTER ANTHONY

THE claims on the attention picture patrons made by "T Unbeliever" transcend the i portance of the production as a pi ture. Its appeal as a picture production is overwhelmed in more important issues. It has a spiritual message and a patriotic one. The two are necessarily related one to the other in this big spectacle at the Rialto.

MARGUERITE COURTOT

It seemed to me, in witnessing the unfolding of the scenes, that here was an exception to the general run of picture plays—it was written ... a purpose other than merely to entertain. Like the "Birth of a Nation," and "The Blue Bird," authors and builders were obsess with a message. Hence its power

The usual picture is produced p functorily to supply a demand wh seems ever to increase beyond ... of ingenious writers to ... skill and spend large su... but after a single visit ... there exists no impu... again and again. T... with few exceptions is true.

"The Unbeliever" is not that ki... It seems to have been written in ... white heat of a patriotic purpo... We are told that it was produced ... the United States Marine Co... working with Thomas A. Edison. T... result has been a picture wh... breathes a fervor of intense loyal... refreshing and inspiring to behold... aside from the magnitude ... movi... masses which do long ... of ...selv...

Office Success—
D HAS PLAYED IT!
nearest exchange of the
NE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

NOW READY

THE PAREX FILM

The Wm. L.

SHERRY SERVICE

TO EXHIBITORS

You want good pictures, at a price that will yield the largest reasonable margin of profit. You want pictures with pep, human interest and drawing power.

It is my intention in opening my own independent exchanges to contract only for productions of this calibre. As one of the founders of the Paramount Pictures Corporation and one of the original State Rights buyers of high grade productions, I feel that I know the wants of the exhibitor and the class of productions most profitable to him.

After seeing their first productions and learning their plans for the future, I have obtained the world rights to the entire output of the *Frank A. Keeney Pictures Corporation* and the *De Luxe Pictures, Inc.* I can state positively that they are *quality pictures*, as good as can be produced.

WILLIAM L. SHERRY

THE FOLLOWING ARE

FRANK A. KEENEY PRESENTS

The Lady Beautiful of the Screen

CATHERINE CALVERT

in

"A ROMANCE OF THE UNDERWORLD"

PAUL ARMSTRONG'S Great Drama of New York Life

Directed by JAMES KIRKWOOD

"The Best Picture of its kind". —N.Y. Evening Mail.

Released June 30

THE FOLLOWING

SHERRY SERVICE EXCHANGES

NEW YORK,	729 Seventh Avenue,	
BOSTON,	16 Piedmont Street,	AARON CORN, Manager
PHILADELPHIA,	1314 Vine Street,	GEO. F. WRIGHT, Manager
CHICAGO,	220 State Street,	H. F. BRINK, Manager
CLEVELAND,	823 Prospect Avenue,	W.R. LIEBMANN, Manager
DETROIT,	63 Elizabeth Street,	E. H. WELLS, Manager
DALLAS,	1905½ Commerce Street,	J.R. McILHERON, Manager
DENVER,	1723 Welton Street,	H.D. CASSIDY, Manager

EXECUTIVE

NORMAN J. SENNOTT, Gen. Mgr. WM. L. SHERRY SERVICE

FOR BUSINESS

CORPORATION, furnishing

The Wm. L.

SHERRY SERVICE

TO EXHIBITORS

My success in the motion picture industry has been due to my square deal methods with the exhibitors, courteous treatment and prompt attention to all matters in connection with the bookings of productions through my exchanges.

You may rest assured that this well known policy will be carried out in my new enterprise.

The Sherry Service stamp will be a mark of quality and a guarantee of box office value.

Watch for big things coming.

WILLIAM L. SHERRY

MY INITIAL OFFERINGS

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

Heading her own Company

DE LUXE PICTURES, INC. in

"THE STREET OF SEVEN STARS"

by MARY ROBERTS RINEHART

Directed by JOHN B. O'BRIEN

"An Unprecedently Beautiful Screen Idyl, All Smiles and Tears."- Billboard

Released July 7

ARE THE SHERRY SERVICE EXCHANGES

LOS ANGELES,	511 West Eighth Street,	Wm. ALEXANDER, Dist. Mgr.
MINNEAPOLIS,	14 North Fourth Street,	A. A. NELSON, Manager
KANSAS CITY,	921 Walnut Street,	R. E. RIDDICK, Manager
PITTSBURG,	804 Penn Avenue,	B. T. LYON, Manager
SAN FRANCISCO,	180 Golden Gate Ave.,	CHAS. LUNUTZ, Manager
ATLANTA,	61 Walton Street,	A. S. DICKENSON, Manager
SEATTLE,	2022 Third Avenue,	L. A. TODD, Manager

St. Louis Exchange will be ready for business by the time you read this.

OFFICES

729-7TH AVE., NEW YORK

DANIEL J. SAVAGE, Gen. Sales Mgr.

FOR RELEASE
JUNE 30
THROUGH THE
WM L. SHERRY SERVICE
FOR THE U.S. AND CANADA

Frank A. Keeney's
BIG BOX-OFFICE ATTRACTION
"A ROMANCE of the UNDERWORLD"

A PICTURIZATION OF
PAUL ARMSTRONG'S
GREAT DRAMA OF
NEW YORK LIFE

STARRING

THE LADY BEAUTIFUL OF THE SCREEN
CATHERINE CALVERT

WITH AN ALL-STAR CAST INCLUDING
DAVID POWELL, EUGENE O'BRIEN,
EDWIN FORSBERG AND SYBIL CARMEN

IN SIX THRILLING PARTS
SUPERVISED AND DIRECTED BY JAMES KIRKWOOD

FOR RELEASE SOON
THE LADY BEAUTIFUL OF THE SCREEN
CATHERINE CALVERT
WITH
HERBERT RAWLINSON
AND AN ALL-STAR CAST
IN THE
THRILLING, SENSATIONAL
PHOTODRAMA
"THE GIRL PROBLEM"

FOR PARTICULARS ADDRESS THE NEAREST
WILLIAM L. SHERRY SERVICE EXCHANGE
OR
WILLIAM L. SHERRY, GODFREY BUILDING 729-7TH AVE., N.Y. CITY

KEENEY GENERAL OFFICES, 1493 BROADWAY — RAY C. OWENS, Gen. Mgr.

Theodore C. Deitrich presents

DORIS KENYON

Heading her own company,
DE LUXE PICTURES, INC., *in*

THE STREET OF SEVEN STARS

"An unprecedentedly beautiful screen idyl all smiles and tears," by

MARY ROBERTS RINEHART

Read what the critics say of The Street of Seven Stars:

"A clean entertainment, full of heart interest that will appeal to all classes. Book this picture."—**P. S. Harrison in Motion Picture News.**

"Breezy, whimsical, light bit of pathos, fun and romance that will please folks everywhere."—**Wid.**

"This is indeed a picture de luxe, a step forward in motion picture building. It registers the biggest kind of a hit. This unprecedentedly beautiful screen idyl, all smiles and tears, will afford pleasure to the world at large for many a day and should be booked all over the country. Doris Kenyon is in a class by herself, being of the spiritual type of feminine loveliness."—**Marion Russell in Billboard.**

"If all pictures contained as much that is new and entertaining, there would always be something to look forward to."—**Aileen St. John Brenon in Morning Telegraph.**

"It is pleasing to the eye, and Doris Kenyon is bewitching and radiantly beautiful."—**Exhibitors' Trade Review.**

"Doris Kenyon is charming. Entertainment, story and photography are good and the technical handling and acting throughout are very good."—**Dramatic Mirror.**

"Doris Kenyon radiantly beautiful in a sweetly simple story."—**New York Review.**

"A pretty story, full of quiet pathos and keen insight into life."—**Moving Picture World.**

"It is irresistible. Doris Kenyon lends a charm and fascination to the picture that are quite distinctive."—**N. Y. C. Evening Mail.**

READY NOW

Directed by
JOHN B. O'BRIEN

Released through the WILLIAM L. SHERRY SERVICE
Offices in all principal cities

The "NEWS" advertisers believe YOU worth while; justify them.

ANNOUNCING ——

Mary Miles Minter

in

"*The* GHOST *of* ROSY TAYLOR"

LATEST of the Minter features embodying exceptional box office value—a Saturday Evening Post story, by the celebrated Josephine Daskam Bacon—produced under the direction of Edward Sloman for the American Film Company, Inc.

Available July 8 at exchanges of the Mutual Film Corporation.

When exhibitors get together in the corner of an exchange and gossip about stars these days, you can always hear somebody say, "Yes, and that Mary Miles Minter is getting stronger at the box office every day." It's true—and there's some business for you and your theatre in—

"Social Briars"
"A Bit of Jade"
"Powers That Prey"
"Beauty and The Rogue"
"The Mate of the Sally Ann"
"Peggy Leads the Way"
"Her Country's Call"
"Charity Castle"

A kiss bestowed by mistake and its consequences—An innocent impersonation which caused distressing suspicions—Mary the adorable, as a chic little French scullery maid—A haughty and destitute heiress at hard labor in a reformatory—The golden haired beauty in a bewitching play—Supported by Alan Forrest, George Periolat, Kate Price, Ann Schaefer and others.

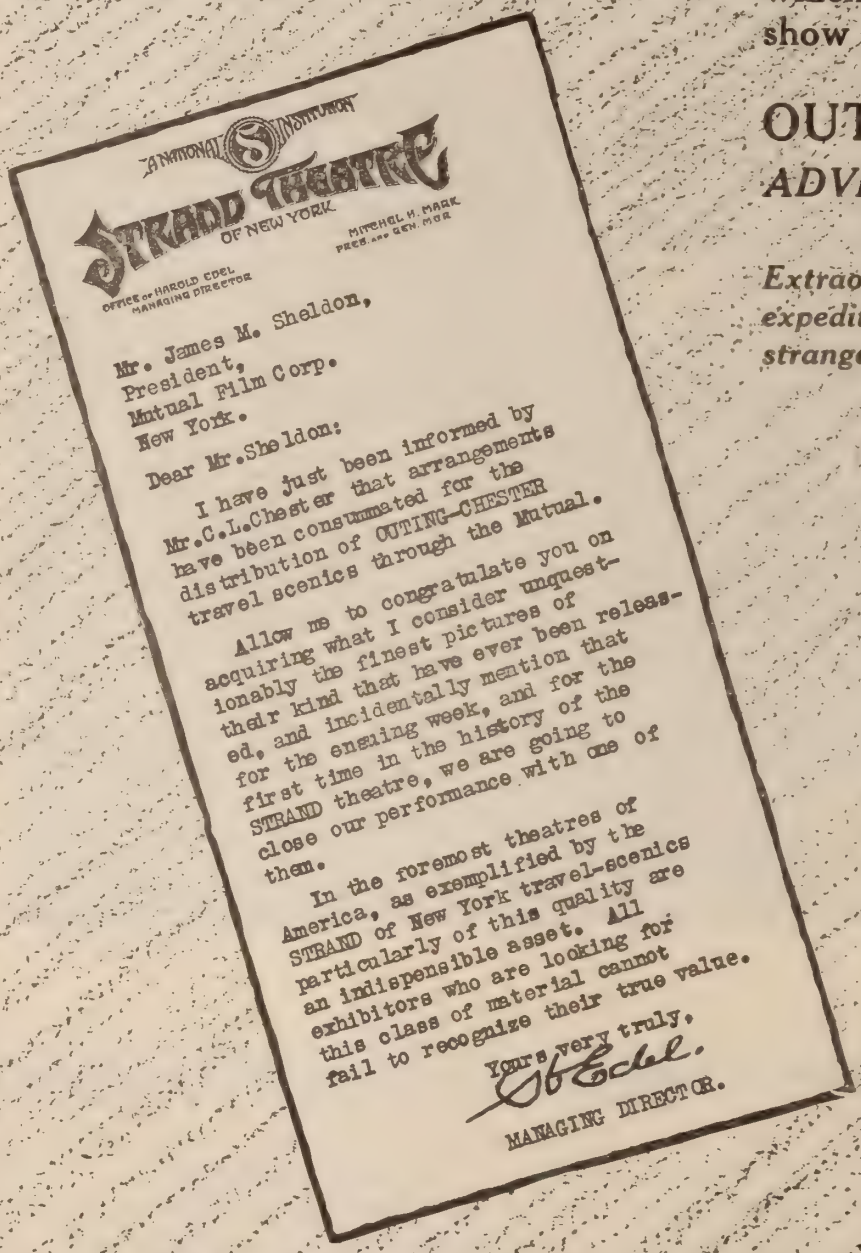
OUTING MAGAZINE

The world's authority on the great out-of-doors and sports

Tells its readers every month which big theatres show

OUTING-CHESTER
ADVENTURE PICTURES

Extraordinary one-reel expeditions to strange places



A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

MITCHEL H. MARK
PRES. AND GEN. MGR.

OFFICE OF HAROLD EDEL
MANAGING DIRECTOR

Mr. James M. Sheldon,
President,
Mutual Film Corp.
New York.

Dear Mr.Sheldon:

I have just been informed by Mr.C.L.Chester that arrangements have been consummated for the distribution of OUTING-CHESTER travel scenics through the Mutual.

Allow me to congratulate you on acquiring what I consider unquestionably the finest pictures of their kind that have ever been released, and incidentally mention that for the ensuing week, and for the first time in the history of the STRAND theatre, we are going to close our performance with one of them.

In the foremost theatres of America, as exemplified by the STRAND of New York travel-scenics particularly of this quality are an indispensible asset. All exhibitors who are looking for this class of material cannot fail to recognize their true value.

Yours very truly,
Harold Edel.
MANAGING DIRECTOR.

Produced by C. L. Chester in co-operation with OUTING

Available one a week at
MUTUAL FILM EXCHANGES

NATIONAL DIRECTORS OF THE AFFILIATED FOR UNITS ALREADY COMPLETED AND INCORPORATED

CHAIRMAN

SYDNEY S. COHEN, New York, of the Exhibitors' Booking Corporation, of Greater New York.

VICE CHAIRMAN

S. J. BULLOCK, Cleveland, of the Exhibitors' Booking Corporation, of Northern Ohio.

SECOND CHAIRMAN

GLENN HARPER, Los Angeles, of the Exhibitors' Booking Corporation, of the Intermountain and Pacific States, comprising Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado, and New Mexico.

SECRETARY

FRANK J. REMBUSCH, Indianapolis, of the Exhibitors' Booking Corporation, of Indiana and Western Kentucky.

R. D. CRAVER and **H. B. VARNER,** Charlotte and Lexington, N. C., respectively, of the Exhibitors' Booking Corporation of the South Atlantic States, comprising Maryland, District of Columbia, Delaware, Virginia, North and South Carolina, Eastern Tennessee, Alabama, Georgia and Florida.

MORRIS SPIERS, Philadelphia, of the Exhibitors' Booking Corporation, of Eastern Pennsylvania and Southern New Jersey.

FRED J. HERRINGTON, Pittsburgh, of the Exhibitors' Booking Corporation, of Western Pennsylvania and West Virginia.

JOHN MANHEIMER, New York, of the Exhibitors' Booking Corporation, of Greater New York.

IRA MOSHIER, Buffalo, of the Exhibitors' Booking Association, of Western New York.

JOHN W. WEINIG, Cincinnati, of the Exhibitors' Booking Corporation, of Southern Ohio and Western Kentucky.

CHARLES H. SEAMAN, Grand Rapids, of the Exhibitors' Booking Corporation, of Michigan.

LOUIS FRANK and **JOSEPH HOPP,** Chicago, of the Exhibitors' Booking Corporation, of Illinois and Wisconsin.

BYRON PARK and **A. S. STALLINGS,** Salt Lake City, of the Exhibitors' Booking Corporation, of the Intermountain and Pacific States.

? Which Is Your Choice

A committee of the National Directors is considering the applications of five national distributing systems for the *physical* distribution of the product, released through the Affiliated. After investigating the service and terms offered by these companies, a distributing system will be selected by a referendum vote of all the directors. Advise your national director today of the distributing organization which, in your opinion, offers the most efficient service for simply the physical handling of pictures. An exhibitors' booking office will be maintained in each unit to do all the selling, arrange all bookings, fix all prices and classify theatres.

THESE EXHIBITORS ARE AT YOUR COMMAND

THE names in the opposite panel of the National Board of Directors of the Affiliated Distributors' Corporation, are those of exhibitors known to you personally or by reputation. Their standing is the highest.

These exhibitors are your direct representatives, *elected* by their fellow exhibitors. They represent *business organizations of exhibitors* which have *taken out their charters* and put up their money to back the Affiliated plan of co-operative booking.

They are the *managers* of the Affiliated. They *run* the organization *for you*. They make certain exhibitor control *in all things* and *at all times*.

Exhibitors of equal prominence are associated with them as officers of the exhibitor booking organizations in each territory.

You should get in touch with these directors or officers at once. Already, 2025 booking days have been subscribed, and pictures are now being considered for release.

Don't be out of the most beneficial movement for exhibitors that has ever been instituted in the moving picture industry. Act today.

AFFILIATED DISTRIBUTORS' CORP.

1476 Broadway, 524 Longacre Bldg., New York

The National Exposition of the Motion Picture Industry

TO BE HELD AT MECHANICS' HALL, BOSTON, MASS., FROM

July 13th to 20th

UNDER THE AUSPICES OF

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Will Be The Biggest And Most Important Ever Held

Wednesday, July 17, has been set aside as World Night at the Exposition. Through the courtesy of the World Film Corporation the following World Stars will positively appear in person on this occasion:

Carlyle Blackwell ***June Elvidge***
Evelyn Greeley ***Montagu Love***
Madge Evans

The Motion Picture Exhibitors' League of America wishes to express its appreciation of World Pictures courtesy, and urges all its members to show that appreciation in material form.

LEE A. OCHS, *President.*

TWO TURNAWAY NIGHTS ALREADY PROVIDED FOR

Saturday, July 13th (Opening Night) Alice Brady Night

(Miss Brady to appear in person, introduced by her father, Wm. A. Brady)

Wednesday, July 17th World Film Night

WATCH FOR OTHER IMPORTANT ANNOUNCEMENTS

For space in the Exposition Building, apply to Lee A. Ochs, 1600 Broadway, N. Y.

FIRST!

116 1/2

MORE THAN ANY OTHER SINCE JANUARY FIRST

SEE NEXT PAGE

116 1/2

Since January 1st and up to and including this issue Motion Picture News has carried 116½ more pages of paid advertising than any other trade publication in the field

¶ This very considerable excess of advertising announcements—in the year it amounts to several hundred pages – makes Motion Picture News more valuable to its readers than any other publication.

¶ But, also, it is only because Motion Picture News gives its readers greater editorial value that the publication carries —by hundreds of pages—more advertising than any other publication in the field.

Motion Picture News

Vol. 18 No. 1. July 6, 1918

The Week in the Film World at a Glance

FEATURES

AMALGAMATION AND AMERICANISM (W. A. JOHNSTON) 51
SERVING IT WITH SPEED AND GINGER..... 53
WHAT KIND OF A FELLOW IS—SELIG?..... 61
INDEPENDENT FIELD TICKER.....105
THE HONOR ROLL..... 60
TRUCE IN UNIVERSAL-CREEL ROW..... 57

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews..... 65
Exhibitors' Box-Office Reports..... 67
Ready-Made Ad Talks..... 86
Exhibitors' Service Bureau..... 70
Coming Program Offerings..... 97
Short Subjects in Review.....108
Releases—Current and Coming.....119
Projection Department 126
Music and the Picture.....132
Theatres Worth While.....135

NEWS OF THE WEEK

Slump Threatened on Coast..... 54
Fox Secures St. Louis Theatre..... 54
Newsy Hints of What We Tell You Next Week..... 55
Black Again Appeals for Union..... 56
Ohio Houses Fight Sunday Law..... 58
Kleine Boosts Letter League..... 63
Engel Wins Ruling Favoring Films..... 64
Live News from the Producers..... 88
In and Out of West Coast Studios.....109
In the Independent Field.....103
Newsy Items from the Studios.....112

SCREEN EXAMINATIONS

"Annexing Bill" (Pathe).....114
"City of Tears, The" (Bluebird-Universal).....117
"Closin' In" (Triangle).....115
"Good-Night, Nurse" (Paramount-Arbuckle).....116
"Her Spooney Affair" (Strand-Mutual).....115
"House of Hate, The" (Pathe).....115
"Kaiser's Shadow, The" (Paramount-Ince).....114
"Kicking the Germ Out of Germany" (Rolin-Pathe).....116
"Mortgaged Wife, The" (Jewel).....118
"Original Vod-a-Vil Movies" (Commonwealth Film Corp.)113
"Ozark Romance, An" (Rolin-Pathe).....116
"Sandy" (Paramount) 117
"Scarlet Road, The" (Fox).....118
"Shot in the Dumbwaiter" (Lyons-Moran-Universal).....117
"Tangled Lives" (Vitagraph).....116
"Tempered Steel" (Petrova Pictures).....113
"Tinsel" (World Film).....116
"Whirlpool, The" (Select).....113
"You Can't Believe Everything" (Triangle).....113

Newsy Announcements of the Week Found in the Ad-Pages

Universal Offers Mae Murray in "Her Body in Bond".... 2
The Future of Lila Lee..... 3
Paramount-Artcraft Foresight 4
American Film Company Makes Startling Scenario Offer... 5
Vitagraph's Summer Serial, "A Fight for Millions," One of Snow and Ice..... 6
"One Thousand Dollars," One of O. Henry's Most Surprising Stories Presented by Vitagraph with Tri-star Cast 7
The Sort of Comedy Offered in Select's "Good Night, Paul!" 8
Alice Brady's Latest, "The Whirlpool"..... 9
An Optimistic and Worth-while Message from Goldwyn...10-11
'Smiling Bill" Parsons a Fixture..... 12
Hodkinson Shows Proof of Success of Plan..... 13
Paralta Presents Kerrigan in "One Dollar Bid"..... 14
General Film Offers the Oakdale Productions..... 15
"My Four Years in Germany" Dealing Sledge-hammer Blows 16
Important Notice to Those Exhibiting "Pershing's Crusaders" 17
"Take It Easy"—Talk No. 15 from Inter-Ocean..... 18
Allies' Official War Review Distributed by Pathe..... 19
A British Trade Paper—"The Bioscope"—Joins in Praise of Harold Lloyd..... 20
Gladys Hulette Appears on Pathe Program in "Annexing Bill" 21
"Moral Suicide" and what an Exhibitor Thinks of It..... 22
The Pictures Behind the Advertising—Triangle..... 23
Fox Puts "Cleopatra" in General Circulation..... 24
Virginia Pearson in "Her Price"..... 25
William Fox's "Big Six"..... 26
The Current Sunshine and Mut and Jeff Comedies..... 27
World Film Presents Barbara Castleton in "The Heart of a Girl" 28
Official War Pictures in Gaumont News Reels..... 29
Metro Pictures 30-31-32
Kennedy of the Symphony Theatre Recommends "The Unchastened Woman" 33
United Picture Theatres..... 34
Regarding G. M. Anderson's Activities..... 35
Regarding the Success of "The Unbeliever".....36-37
The William L. Sherry Service.....38-39
"A Romance of the Underworld" Released..... 40
'The Street of Seven Stars" Recommended..... 41
The Latest Mary Miles Minter Picture.....42-43
Mutual Film Corporation..... 44
Affiliated Distributors 45
What Wid Says About "A Pair of Sixes"..... 50
Universal "Nails a Black Lie"..... 99
Incidents of "The Geezer of Berlin" Unfolded.....100
The Lyons-Moran Star Comedies.....101
"The Lion's Claws," Only Wild Animal Serial Now Current 102

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, Wm. J. McGrath, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. **Have the agent who takes your subscription show his credentials and coupon book.**

Copyright, 1918, by Motion Picture News, Inc.

WID SAYS:

"I certainly would advise you to play 'A PAIR OF SIXES,' featuring TAYLOR HOLMES, and if you have already played it once, I would play it for a return. ★★★ Any one who has seen it will recommend it to their friends—which should make a return engagement profitable.

"It is one of the few farces that is clean, smooth, well produced and truly funny. ★★★

"You are doing yourself an injustice if you don't get this."

Essanay

George Kleine System
Distributors

Perfection Pictures

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 1 July 6, 1918

Amalgamation and Americanism

WE publish this week the telegraphic appeal for amalgamation of the two exhibitor organizations, sent by A. S. Black of Maine to Frank J. Rembusch of Indiana.

We like very much the point Mr. Black makes, namely, the utter elimination of "the absolutely selfish motives of co-operative booking companies and other interests" from League affairs.

"Other" interests dominated the Chicago Convention last year and were the direct cause of the split. "Other interests" have knocked the League off its feet repeatedly, and they have always been due to the "absolutely selfish" motives of a very few individuals. No exhibitors' organization can ever thrive with such misuse.

Mr. Rembusch and other leaders of the A. E. A. can therefore scarcely be blamed for asking, in advance of amalgamation, for definite assurances that these adverse elements will be utterly eliminated, that they will not be subjected for instance to the outrageous tactics employed last year at Chicago.

As for the issue of exhibitor amalgamation because of Americanism we cannot help but recall the fact that the A. E. A. asked for admission into the National Association last year upon the very same grounds of Americanism. It was distinctly and pointedly urged that such admission would make for an united industry to back the President and the country in the war for civilization.

This application was denied, the M. P. E. L. of America directors voting as a man, so far as we know, against it. In the writer's presence and at a meeting of the National Association one exponent of the League's interests made the outrageous statement that the League must be upheld at any cost, that the matter of its maintenance and its recognition as the one organization of exhibitors dominated any other issue.

One gentleman present was moved to indignation and asked the speaker if he put the League before patriotism.

We do not believe that the League should be saddled with this speaker's very unfortunate representation; nor continuously burdened with mistakes its executives have made.

Also, Mr. Black, we admire your honest enthusiasm. We used to feel as wholeheartedly as you and other New England exhibitors do now about exhibitor organization—and even about expositions of the industry.

We still believe in exhibitor organization and in one exhibitor organization. We believe as you do that past mistakes should be forgotten in view of the great good to be had from a strong exhibitor organization.

But we have no confidence whatever in the present leadership of the League; and surely you will admit that the best way to restore confidence with those you invite to meet you half way is to agree in advance upon a constitution and by-laws, or even a preliminary platform which will assure a just, efficient and disinterested administration.

Facts Louder Than Speeches

WE believe that two very large misconceptions prevail at Washington with respect to the motion picture; and that the best interests of the government and of the industry will never be secured until these misconceptions are removed.

One—to which we have previously referred—is the alignment of the motion picture with the theatrical business.

The other is a misconception of this industry's earning power and therefore its proper amount of taxation.

For both of these misconceptions the industry alone is to blame. We not only do not supply correct and complete information, but through a mistaken idea of what constitutes good publicity we supply positive misinformation.

As to the true conception of the motion picture we have no doubt but that the congressional mind, like the public mind, views us by the concrete example of our output of dramatic pictures.

The motion picture is an elastic and powerful medium of expression which has been found to be adaptable to the amusement business and is now used largely in this connection.

But it is by no means merely an amusement business and fundamentally—and now very actively—it is a war factor and a civilization factor of tremendous scope and influence.

In this connection we believe it decidedly best that the motion picture and its industry appear at Washington alone and not in conjunction with the theatrical and vaudeville interests. Such an alliance puts the motion picture in a wrong light. It stamps it as strictly amusement.

The motion picture can stand squarely on its own feet. Can not also its industry?

As to taxation the industry's attitude is only this:

The industry wants to pay the government every dollar of war tax it can give without impairing its own strength and therefore its fullest revenue and usefulness to the government.

The Ways and Means Committee of the House is instructed and expected to levy such a tax.

(*Continued on next page*)

(*Continued from preceding page*)

Only a complete understanding will make this tax equitable.

Only complete information—on the industry's structure and operations—will make this understanding complete.

Therefore let us deliver information—not speeches—but information, definite and statistical and complete.

No Axe to Use or Grind

NEW ENGLAND Exhibitors may be misled by an editorial statement in another publication to the effect that a representative of MOTION PICTURE NEWS "wielded the knife which was supposed to kill the exposition for he made the formal motion for its discontinuance."

With considerable distaste we go out of our way to correct editorials which obviously are not honest and the petty ends of which are of no interest to our readers.

This motion was made by the NEWS representative at the request of the President of the National Association simply to bring the issue to the necessary vote and because no other director of the National Association present evidently had the courage to make such a motion.

Since the point has been raised however and since no one else seems free to come out in the open we go on record again,—as we have repeatedly during the past three years—as being absolutely opposed to expositions in general and to one this year in particular.

By expositions we mean the carnival type thus far held. They are obviously misrepresentative of and discreditable to the motion picture; they have been utter failures, on the face of them, first as to promoting sales within the trade and secondly as to advertising picture brands and technical apparatus to the public. Their financial record has been anything but savory.

There has been one reason only for their promotion and that is to raise money for some association—this desire being vested in the minds of a very few individuals at that.

Not only has this financial result never been accomplished, certainly not to any degree justifying the huge expenditure, but in our opinion no organization in this industry has within it the necessary factors of success, nor will it ever be of any strength and usefulness to its members, if it has to rely for financial support upon the doubtful proceeds of such dubious expositions.

A Good Job Well Done

A SOUTHERN California exhibitor who was in New York last week was warm in his praise to us of the action taken by Mutual Film Corporation in buying advertising space in Los Angeles dailies to combat the recent "anti-movies" campaign in that territory.

Quick action brought the advertisement out at a moment when it was timely; clever copy made its message effective.

We reproduced the advertisement in our last week's issue; now, at the instance of the exhibitor mentioned we take the opportunity to extend our congratulations to James Sheldon and Mutual.

Great Cylinders

EVIDENTLY America is not the only country in which misinformation on the film industry prevails.

It is rumored according to the New York *World*, that the Board of Trade officials of Great Britain believed films to be great bulky cylinders of materially the same size in which they appeared on the screen; hence their recent action, laying an embargo on American films to save shipping space.

The embargo was modified greatly when the officials were told the film was no larger than spool cotton!

FIRST!

FIRST by a long lead in number of advertising pages more than its nearest competitors carried since January 1—that's Motion Picture News.

First every Friday with many of the important advertising announcements of the producers—that's Motion Picture News.

First in number of pages devoted to real Service to the exhibitor; first in number of advance reviews; first with the COMPLETE news of the WHOLE week.

Reaching the majority of exhibitors early in the week—when they have time to read as compared with the busy week-end.

First in inches of advertising given in other trade papers—and—

Earning more every week.

Getting Together

TO both the exporters' committee headed by Paul Cromelin and Messrs. Halstead and Rowe of the Treasury Department a word of appreciation from the industry is due for the remarkable spirit of cooperation and ability to cooperate that has been evidenced in the conferences of the past few weeks.

The same applies to the representatives of the Committee on Public Information in their dealings with the exporters.

It now appears that the real object of the recent rulings—namely, the dissemination of pictures showing American ideals and aims—will be fully achieved by the voluntary aid of the exporters.

Open Season for Delegates

WE have with us again the season of Exhibitors' State Conventions. As in previous years some are decidely worth while; some are distinguished only by the list of delegates elected to the National Convention.

In other words their usefulness varies directly as politics has the upper or under hand.

That was evidently a good one held in St. Louis last week by the Exhibitors League of Missouri.

Nine addresses on topics of practical and other interest were made. Politics seems not to have called the convention but rather the desire to make it a business help. No doubt these exhibitors arrived home feeling that their time and money had been profitably spent.

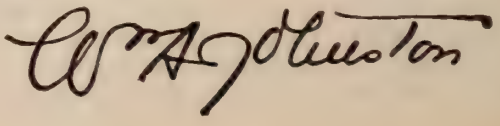
There's a good model for National Conventions in some of these State meetings.

O. Henry at the Rivoli

NEW YORK'S newspaper critics showed a surprising willingness to depart from the stereotyped style of daily review in treating of S. L. Rothapfel's experiment with a diversified program of short subjects at the Rivoli last week.

In particular it is pleasing to note that they accorded the two reel O. Henry subject which shared honors with the exclusive marine picture—treatment similar to that accorded the usual lengthier feature.

We of the industry might expect this as a matter of course. But there has always been doubt expressed as to the general public's willingness to accept anything less than a full evening's entertainment as a "feature." In the reflection of that public's views given by New York's papers there is cause for congratulation to Vitagraph and Manager Rothapfel.



Serving It with Speed and Ginger

Abe and Mawruss are fillum brokers with offices at 729 Seventh avenue—just south of Edgar Lewis's drug store and three feet from the curb.

Says Mawruss:

"Tell it to me, Abe; what is it an Exposition?"

Says Abe:

"AN Exposition? You ask me Mawruss I should tell you in one bunch of words what is it an Exposition? Don't you know it all dependences—it's all in the way it looks at you?

"Some fellers, by example, think its a Society for the Aid and Assistance of Starving Expensive Accounts. By such *schnorrers* Mawruss we should have it an Exposition every month *oder* how are they going to get enough money to even up for the Incoming Tax which even the imagination of a fillum salesman couldn't put on the Expensive Account?

"But on the other hands, Mawruss, some fellers say an Exposition is nessential to show the advancement the picture industry has gone ahead in the last year—*aber* it seems by me that any exhibitor could tell by his fillum rental bills how much advance it has made against him.

"Others say an Exposition, Mawruss, is a good thing to get all the fillum fellers together to talk—instead of like the rest of the year when they do it behind the other feller's back."

* * * *

"But tell it me, Abe," interrupts Mawruss," one feller he tells me there ain't gonna be no Exposition this year. And a cousin of a feller what waits in the Astor tells me he heard Bill Sherrill say he was going to expose greater than ever at the Bosting Exposition.

"What is it—there is and there aint?"

* * * *

"IT'S this way, Mawruss. First the National Assessment of the Picture Industry it gets jealous of the Exhibitor League because every year there's an Exposition and a lot of money is made und a lot more is spended and when it's all over none of the National Assessment members can find the League except when the bookkeeper he says 'Where shall I send the check?'

"Then the National Assessment—I'll bet it that feller Bill Wright will like my pernunciation—then the National Assessment says it will have a private Exposing and the members can pay the money to each other so that maybe sometime one whole week will go by with no assessment and maybe there will be enough left over for the legislative committer to buy a dinner for an assemblyman in Hawyia where y'understand they don't eat nothing but pineapples mit ukelele dressing.

"Right away some feller with good eyesight he finds this here long lost League and they let out an awful holler—yust like you do Mawruss when I sell it an export booking to Hoboken and the feller he cancels your picture to play it.

"Then the National Assessment it compromises by declaring the League the winner and says, 'Shoot the roll! Make it two Expositions!'

"But the salesmen's reports for the first don't look good y' understand, so they postpush it to the second—and the second just when the Boston Leaguers got the 'Welcome' sign ready the National Assessment it pulls away its support. And it's just like a fellow, Mawruss, what says he don't care if he is sued for non-support, cause he'd rather be more scorned than pitied and if it wasn't for the schatchen y'understand he never would have married that girl."

* * * *

"So now the Leaguers are going to give it a party of their own in Bosting?" said Mawruss. "And who will expose there?"

"Half the members of the National Assessment will and half won't," replied Abe, "and if half do the other half will. Aint it simple?

"And now let me alone. I see Joe Lee coming. Maybe he's got a new story what I can use on my customers."

* * * *

ENOUGH said! And enough to bring us to a point where we can register a complaint that if film men would make enough news during the week we wouldn't have to torture Montague Glass' characters into space-filler for this page.

Which would lighten your burdens considerably—unless you were fortunate enough to skip down to this paragraph in the first jump.

But seriously, aside from the Universal-Creel six-round bout the week's news brings little to talk about.

And since the opposing battlers in that scrap have shaken hands before Major Biddle, of the Army Intelligence staff, and agreed to a truce until that gentleman strikes the gong we feel that we cannot do less than await the referee's verdict.

Except, perhaps, to say that there can be no complaint of a lack of action in this scrap. In the words of the sporting page "The men battled toe to toe, each striving desperately for a knockout as the gong rang."

* * * *

Terry Ramsaye is now permanently in our midst. Terry must be working just as hard as we are—for we haven't been able to get over and say "Howdy" to Terry, nor has he—

Well, it's our move, anyway.

* * * *

AMONG the stories you will want to read in this week's issue is an exclusive one reporting conditions in Southern California theatre circles. A slump is on, says our correspondent, and a number of things including hot weather are blamed. Here in the East the delayed heat wave has resulted in conditions exactly opposite.

Then there's the story of how a woman exhibitor put on "The Blue Bird" which is full of suggestions for the live exhibitor.

Among the producers the news includes the fact that Theda Bara's Salome is ready for release, that Mutual will release the new productions of the Gail Kane Company, and that Affiliated has completed its organization. Fred Stone's initial screen vehicle is coming along fast, Pathe has a new serial ready for release, and Vitagraph is making elaborate production plans for the Fall.

Go to it—there's lots that will interest you and signs aplenty that things will be humming soon.

* * * *

Uncle Sam might settle his aeroplane troubles with ease if he could get in touch with the trade paper "Soivice Expoit" who suggests to exhibitors that they get an aeroplane and an aviator to aid in advertising "To Hell With the Kaiser."

Why stop with one aeroplane? This war is a big thing.

Slump Threatened on Coast

Small Town Houses in Southern California and Arizona Suffer—Hot Weather, War and Many Other Alibis

Los Angeles (*Special*).—Very unsatisfactory business conditions exist among the small town and suburban theatres in southern California and Arizona at the present time, and threaten to reduce the number of "light" houses fully forty per cent in these sections. Two reasons are given for the falling off of business—the exodus of young men to the army, and others to the manufacturing centres and shipyards, and the other is the extremely warm weather which has prevailed throughout the territory for a number of days. Another reason spoken of frequently is that many patrons are investing their savings in Liberty Bonds and War Savings Stamps.

For the past ten days Los Angeles exchanges have been receiving cancellation for service. Charles A. Thompson, of the Electric at Pioche, Nevada, wired "don't ship more film, weather too hot." Charles Grogg, who has three of the six houses in Bakersfield, was in Los Angeles this week, and reported the attendance of his theatres smaller in the past fourteen days than ever before. The Rialto at East Bakersfield, owned by A. Zandlers, has been closed. A. T. Connard has closed his C. & C. and Rex theatres at Taft, and opened an airdome. The Majestic theatre at Calexico and the Star at Fellows have both been closed. Reports from Tombstone, Wilcox and Pearce Arizona, cancels service. Similar reports are coming in from other sections.

This is the first year since the birth of the motion picture theatre business that owners have found it necessary to close in summer. The hot weather, while slightly more oppressive this year, is not wholly the cause of the general business depression, all managers agree.

Howard T. Turner, Metro salesman, upon his return from a two weeks' trip in Arizona, reported the weather to be from 110 to 124 degrees. "The exhibitors," he said, "are very badly discouraged all over the State. Several of them told me 'We can't pay you the price and make any money, and you can't afford to sell to us for less, and make a profit, so it would be best for all of us if we close our theatres during the hot weeks, or until conditions improve.'"

Fox Secures St. Louis Theatre

Takes Over Sole Control of Victoria on Ten-Year Lease—Now Has Twenty-seven Houses in String

WILLIAM FOX has further extended his amusement enterprises by assuming sole control of the Victoria theatre of St. Louis on a ten-year lease. This is the twenty-seventh theatre under Mr. Fox's management, located in New York, New Jersey, Connecticut and Massachusetts.

Announcement was made at the Fox offices in New York that a high-class picture policy, with an orchestra of 35 pieces, would be inaugurated at the Victoria on Sunday night, September 1, with John Zanft on behalf of Mr. Fox in charge of preliminary arrangements.

The Victoria has 2,000 seats, located at Delmar and Grand avenues, in the heart of the theatre section of St. Louis, and nearby the New Grand Central theatre, managed by William Sievers.

Fox productions will be shown first-run exclusively at the Victoria. The opening production has not been selected, but it will be a Fox Standard picture. Annette Kellermann in "Queen of the Sea" is a later attraction.

"For some months past my productions have not received a proper and regular first-run showing in St. Louis," said Mr. Fox. "I therefore decided to operate my own theatre in St. Louis. This is a departure from my rule, as I do not intend to extend my chain of theatres, except to such big cities where my pictures are not presented regularly and in a manner that I deem warranted by merit and production quality.

"There are several other big cities of America in which Fox Film Corporation pictures have not been regularly presented and I may announce a few additions to my chain of theatres during the summer."

The Victoria was erected at a cost of $190,000, and it is said to be the most completely equipped fire-proof theatre in St. Louis.

A new stage set, with the screen arranged between Roman columns built under the direction of the Fox scenic staff is said to be one of the most gorgeously magnificent and costly motion picture theatre equipments ever constructed.

IT SHOULD BE FUNNY

What Will the Title Be, "Back to the Mine" or "Poor But Proud"?

ALTHOUGH no reports have been received to date that would infer Charles Chaplin is leading "a dog's life" at his new Los Angeles-Hollywood studio, the following telegram sheds some light on his activities.

Here it is, without comment: Motion Picture News:

Charles Chaplin paid income tax for 1917 on June 15. The amount was Fifty-six thousand dollars. He is now trying to make a comedy.

HE HELPS HIT THE HUN

In and Out of Town

Simeon B. Griever, Griever-Herz, Chicago, is in New York in the interest of the exploitation of Ford Weeklies. During the past year Mr. Griever says that the company turned out fourteen features. The company has offices in Minneapolis, Omaha, St. Louis, Detroit and Chicago.

Frank Rembusch, Indianapolis, was in town last week, attending the directors' meeting of the Affiliated Distributors' Corporation.

W. H. Rudolph, special representative and publicity director for Harry I. Garson and Clara Kimball Young, is expected in New York from the Coast about July 7.

Complete Reorganization of "U" Exchanges

Los Angeles (*Special*).—After a trip over the entire country made for the purpose of reorganizing exchanges, C. H. McGowan, auditor, and G. J. Davidson, assistant auditor, of Universal Film Exchange, Inc., arrived in Los Angeles last week and after three days completed their work and departed for New York.

All exchanges handling Universal, Jewel, Lois Weber, Bluebird, Century Comedies and Lyons & Moran Comedies, will be conducted as one corporation.

This will prove a great saving in many respects, as it does away with the keeping of three or four sets of corporation books, separate billing for the different subjects, etc. The Los Angeles branch, as well as that at San Francisco and Phoenix, Arizona, were formerly known as California Film Exchange. The exchanges at Portland, Seattle, and Spokane were Film Supply Company, while the branches at Salt Lake, Butte and Denver, were conducted under another name.

The reorganization has been concluded without any change in personnel or other shifts affecting exhibitors in their present dealings with any of the former individual units.

Los Angeles Late News by Wire

(*Special to Motion Picture News*)

Wilfred Lucas has been engaged by Metro to direct May Allison. The first subject will be "The Return of Mary," a comedy-drama.

Carmel Myers of Universal, left for New York June 22 and from there will make a tour of all training camps in the South. Thirty days will be required for the trip around the camps.

Paul Powell, former director for Fine Arts, has been engaged by Universal.

Kenneth Harlan, leading man, has gone to Camp Kearney.

"The Vanity Pool," adapted from the novelette by Nalbro Bartley, has been selected as the next Mary Maclaren photoplay. Ida May Park will direct it.

Newsy Hints of What We Tell You Next Week

[Following are brief flashes culled as we go to press from news stories that you will want to watch for in next week's edition of Motion Picture News, *where they will appear at length with complete details.]*

Goldwyn is laying great emphasis upon the production quality of its pictures, as is evidenced by the all-star cast to appear with Geraldine Farrar in her first Goldwyn picture. The opera star's initial film for Goldwyn has been put in production at Fort Lee.

Famous Players-Lasky has secured Ella Hall's name to a contract and will present the erstwhile Universal player with Fred Stone in his first Artcraft production, "Under the Top." Unlike features with the words "over" and "top" prominent, "Under the Top" is not a war film—but circus.

A peculiar title has been chosen for the first production to be made by the newly organized Al Jennings company on the coast. The name is "The Lady of the Dugout," and the picture presents Jennings as a star.

Emmy Wehlen will next star for Metro in "His Bonded Wife," a five-act romance with Charles J. Brabin directing. Miss Wehlen is getting back to the screen after a vacation spent in patriotic work.

General Film Company is preparing to treat the exhibitors to what it considers is a film really worth while. Anna Luther is starred in "Her Moment," and it is understood the picture will reach the screen shortly after July 15.

Big V. comedies are to go forward on high speed, says Albert E. Smith, of Vitagraph, and he "ought to know." No let-up in production of these laugh-makers is anticipated—and maybe the exhibitors are to be congratulated.

Pearl White, whose name is synonymous with the best in serials, is expected to return from her vacation immediately following the echoes caused by Fourth of July celebrations. She will then make a new Pathe serial, which is now known as "The Lightning Raider."

That Motion Picture News goes all over the world is not news to anyone, but that it finds its way into the front line trenches may be received as surprising by some. An interesting little story will explain it next week.

Pathe Announces Sales Promotions

Promotions and appointments in the Pathe sales organization were announced last week by that company as follows: F. B. Pickrel has been advanced from the position of salesman in the Kansas City office to manager at Oklahoma City, B. M. Moran becoming manager at Albany F. B. Rogers, manager at Chicago James W. Hill Jr., manager at Dallas, and E. D. Tate, manager at Los Angeles.

Pathe has thirty branches in this country and Sales Manager F. C. Quimby is now making a tour to the Far West and will swing back around the circle, visiting the Southern cities as well.

Welsh Visits Elliott

Assemblyman Clarence F. Welsh, introducer of the motion picture local option bill in the lower branch of the Legislature during the last session, was a visitor at the offices of the National Association of the Motion Picture Industry on June 20, and attended a meeting of the Allied Motion Picture Committee of the State of New York, which was sponsor for the Sunday motion picture bill, which was passed by the Assembly, under the able leadership of Assemblyman Welsh.

During his stay in the city, Mr. Welsh was the guest of Frederick H. Elliott and met many of the executives of the film companies, as well as the officers of the State and local exhibitor organizations.

Burton Holmes Arrives in London

A cablegram from Burton Holmes, the lecturer and photographer, has been received at his New York office, stating that he and his staff arrived safely in London after a fourteen days' voyage across under American convoy.

Newsy Week Among Buffalo Film Men

Buffalo (*Special*).—N. I. Filkins, who has been in charge of the local United Theatres, Inc. branch, and who previously to this position was manager of the Pathe branch, has been appointed head of the W. L. Sherry Feature Film Company in Buffalo. Mr. Filkins will open offices here this week.

Eddie Hayes, manager of the Metro exchange, reports business booming in this vicinity. Mr. Hayes is now centering his efforts in placing "The Warrior" in the large houses of western New York.

Carl Pierce, special representative of the Paramount-Artcraft Corporation, was in Buffalo Saturday for a conference with C. Lang Cobb, temporarily in charge of the local Paramount office. Mr. Pierce also called on Harold B. Franklin, manager of the Hippodrome.

Several managers in Buffalo have joined up with the affiliated scheme. Ira M. Mosher, of the Palace, has been elected president of the local organization.

William Hippler, city editor of the Buffalo *Commercial,* has succeeded Ray Meyers, as press agent for the Victoria theatre. Mr. Meyers has been appointed editor of one of the camp papers in the South.

J. H. Michael, manager of the Academy and Regent theatres, has returned from an extended vacation at Atlantic City, and has jumped into work to formulate plans for the biggest fall season yet at both his houses.

E. C. Winegar, manager of the Central Park theatre, and former manager of the Bluebird department of the Victor Film Company, local Universal agents, has applied for admission to the photography division of the hospital corps.

Harold B. Franklin, manager of Shea's Hippodrome, this week is boosting War Savings Stamps, with a special stage setting, speakers, ladies in charge of a booth in the lobby and members of the local National League for Women's Service soliciting among the patrons at intermission. Mr. Franklin expects to add thousands of dollars to Buffalo's quota during W. S. S. week.

World Branch Managers Visit New York

Three World branch managers dropped in at the World home office last week and looked over the new World Pictures which are scheduled for release within the next few months. These managers were Fred Salinger, Pittsburgh; R. B. Smeltzer, Washington, and C. A. Thompson, Cleveland. All of the three are said to be delighted with the new pictures and they declare that the outlook for business during the summer and fall is exceedingly gratifying. They also report that a number of legitimate houses are going to show pictures because of their inability to secure road attractions on account of the increased railroad fares.

Honor for Goldwyn's Detroit Man

The newly organized Board of Motion Picture Exchange Managers of the Detroit Chamber of Commerce has elected J. E. Flynn, manager of Goldwyn's branch in that city, president.

The new board will hold meetings twice weekly and in addition to exchange problems will endeavor to establish a more cooperative spirit between exchanges and exhibitors.

Mr. Flynn has already appointed a transportation committee which will work in cooperation with John T. McNally, traffic commissioner of the Detroit Chamber of Commerce. H. B. Warner, secretary of the Chamber, will act in a similar capacity for the exchange men's body.

Black Again Appeals for Union

In Open Letter to Secretary Rembusch of A. E. A., President of Maine Theatres, Inc., Declares Only Way Is for Both to Meet in Boston

DECLARING that the only practical way in which to unite the two exhibitors' organizations is for both to hold their conventions in Boston at the same time, and urging that the members of the two associations forget the past entirely. Alfred S. Black, president of the Maine Theatres, Inc., has addressed an open letter to Frank J. Rembusch, secretary of the American Exhibitors' Association, urging the consolidation.

Mr. Black denies that he even knew the content of an article that appeared in a trade paper recently until he had seen it in print, and expressed regret that Secretary Rembusch did not receive a copy of a letter written to Mr. Pettijohn concerning the consolidation and also that a resolution passed by the Amalgamation Committee was not presented to the convention of the Michigan branch of the A. E. A.

"I claimed to you in New York," says Mr. Black, "and I claim now that selfish motives in the various booking propositions and otherwise have had much to do with preventing the amalgamation of the two associations. Much good has come from the other committees that were suggested by the Resolution Committee that met in my room at Washington last December and the fact that we have worked harmoniously on national legislation is conclusive proof, to me at least, that by fair play and honest treatment full benefits of complete amalgamation can be obtained and obtained now at the time of all times when most needed by our country.

"While I have very high respect for Mr. Pettijohn, I do somewhat blame him for not keeping you closely informed as to what took place in the Amalgamation Committee affairs as was understood and I am very sure that had you so understood, you would not have made the erroneous statements that appeared in your published articles in the Motion Picture News of June 8 and the *Moving Picture World* of June 15.

"The way you suggest of putting facts in writing so as to show good faith is neither practical nor feasible to the writer. There is only one practical way and that is to hold both conventions in Boston, appointing committees of fair-minded men from both associations that have only the best interests of the country and the exhibitors at large and with the Amalgamation Committee work out a plan that is fair to all. Forget the past entirely and show the United States that its motion picture exhibitors have risen to the occasion and as one grand organization are to become the most important factor in existence towards winning the war. We cannot afford delays and meeting after meeting. Let's get together next month and settle things as they should be settled and if your members are as honest and have the best interests of this country at heart, as I believe you have, and as I believe the members of our league have likewise, there will only be one result and that is success."

Goldwyn Branch Managers at Conference

Goldwyn branch managers of the Eastern Division in attendance at the recent conferences, as announced in Motion Picture News last week, were Samuel Eckman, Jr., New York, George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and M. R. Camp, Boston. George F. Lenehan, the Washington manager, was unable to be present, but sent in his stead Frank Price, Jr., head salesman of the Washington office.

Others present were H. S. Richland, Ellis Cohen, Austin Interrante and V. H. Bendell of the New York exchange; G. A. Woodard, of Buffalo; C. J. Malmquist, M. Alperin and La Motte Levvy, of Boston, and Oscar Bower and D. A. Thompson, of Philadelphia.

"Kaiser" Creates Near Riot in South

Probably the most sensational and unique bit of unexpected publicity ever given a motion picture was the near riot which occurred at the Globe theatre, in New Orleans on a recent Sunday night, during the presentation of "The Kaiser, the Beast of Berlin." The story which the event "grabbed" was carried under "scare" headlines on the first pages of the newspapers, even running over in some instances to other pages in the paper.

The central figure in the unexpected melodrama was a young German sailor who, the police say, tried to execute a preconceived plan to destroy the film, "The Kaiser, the Beast of Berlin," as it was being projected from the booth of the Globe theatre. The German was seated in the audience, when suddenly he sprang up and brandished a revolver while making his way toward the booth. He commanded the operator to "skiddoo" and then proceeded to smash up the projection machine. This he was successful in doing, according to all reports, but not before he had received an electric shock that knocked him out. Then he was arrested.

The audience missed the rest of the picture.

Rifkin Handles All U. S. Exhibitors

Herman Rifkin of the Eastern Feature Film Company, Inc., announced this week that in the future all U. S. Exhibitors' Booking Corporation releases will be handled through his office. It is understood this applies to all future releases.

"The Crucible of Life," the first of the list, is said to be starting off very nicely. Mr. Rifkin has also purchased "Nine-tenths of the Law," "The Devil's Playground," "Life or Honor," "Today" and "The Mad Lover."

Distributors Name Directors in N. A. M. P. I.

Two important branches of the National Association of the Motion Picture Industry held their annual meetings last week, when directors were nominated, who are to be elected at the annual meeting of the organization in Boston, Mass., on July 19.

At the meting of the Distributors' Division, held on Thursday afternoon, presided over by Chairman Walter W. Irwin, the following nominations were made for representation on the Board of Directors of the National Association:

Walter W. Irwin, Greater Vitagraph Co.
W. R. Sheehan, Fox Film Corporation.
Arthur S. Friend, Famous Players-Lasky Corporation (Paramount and Artcraft Pictures).
R. A. Rowland, Metro Pictures Corp.
P. A. Powers, Universal Mfg. Co.
Ricord Gradwell, World Film Corp.
Paul Brunet, Pathe Exchange, Inc.

This board of seven directors comprises the same names as the present board with the exception of Mr. Paul Brunet, who succeeds Mr. J. A. Berst.

"Following the Flag" at Lexington

"Following the Flag to France," under the auspices of the United States Government, was presented by the Liberty Film Committee, in co-operation with the Committee on Public Information, at the Lexington Opera House, New York, on the evening of June 24 to a packed and enthusiastically patriotic audience. The proceeds of the presentation were devoted to the American Army, American Navy and allied war relief. In addition to the pictures, which were taken "over there," the French Army band made its farewell American appearance in concert for the present. Noted singers also contributed their services.

College Uses Universal Film Features

B. L. Steele, professor of physics, Washington State College, Pullman, Washington, visited the Universal Exchange in Portland last week to arrange for features to use for the entertainment of the soldiers who will be sent to Pullman for special instruction in the near future.

The course at Pullman began June 15 and about 1,500 soldiers were enrolled for special instruction during the summer.

Professor Steele paid especial attention to war features in the Current Events, Animated Weekly, etc., and to special features such as "The Man Without a Country," "The Kaiser" and similar productions.

Fox Releases "Les Miserables" as a Special

Announcement from the Fox Film Corporation is that "Les Miserables," in which William Farnum scored a success which the picture was shown in the Lyric theatre, New York, will be released to exhibitors on August 12.

"Les Miserables," it is declared in the announcement, will be a special release and will be sold on an independent basis.

Truce in the Universal-Creel Row

Army Intelligence Staff Steps in After Attempted Showing of "Yanks Are Coming" Starts Merry Row with R. H. Cochrane and Creel Men Exchanging Charges

STEPPING into the breach late last Monday after a row between the Universal Film Manufacturing Company and the Committee on Public Information had reached a merry stage, Major Nicholas Biddle of the Army Intelligence Staff manoeuvred a truce which remained unbroken up till Thursday night.

Meanwhile the cause of the row, the feature "The Yanks Are Coming," is said to be in Washington, and it is rumored it will probably be shown to members of Congress and possibly the President any day. Its showing to the public at the Broadway theatre, called off last Sunday night through the efforts of the Creel Committee, has evidently been definitely postponed, as "To Hell With the Kaiser," a Screen Classics special, is advertised to open there Sunday.

Much Action Sunday

The first shot of the battle was fired when James Sheen, of Stanchfield and Levy, attorneys for the Universal Company, appeared on the stage of the Broadway theatre Sunday night after the showing of a Universal Weekly to announce that "The Yanks Are Coming" would not be shown, due to the pressure brought to bear by the Creel Committee on the Wright-Dayton Company.

Action followed thick and fast. Mr. Sheen read from a statement by R. A. Cochrane, vice-president of the Universal Company, which later received front page space in all the New York dailies. The statement, printed in full below, reviewed the history of the making of the picture and then went on to place the blame for the ban on Hearst influence in the Committee on Public Information, due to the number of former employees of that publisher in the Creel forces.

Aside from the drawing in of the Hearst incident the Cochrane statement tended to show that the aeroplane picture had been made for the Wright-Dayton Company with the full co-operation of Signal Corps officials and had been approved for exhibition by that branch of the Army. It was declared that while a representative of the Creel Committee saw the picture and said that it could not be shown, the Universal had been unable to induce Mr. Creel to view the picture himself.

C. R. Byoir, of the Committee on Public Information, stated that body's position in the Monday papers, declaring that the picture had been made without government permission and that it could not be passed by the committee because it divulged important military secrets.

On Monday forenoon both Charles Hart, chairman of the Film Division of the Committee on Public Information, and R. H. Cochrane gave audiences to trade paper representatives to outline the two sides of the controversy.

Mr. Hart, after declaring that the Division of Films had no part in the controversy, said that "The Yanks Are Coming" had been produced without a permit from the Committee on Public Information by the industrial department of Universal for the Wright-Dayton Company. The intention, according to Mr. Hart and Mr. Byoir, was to show the picture to the House of Representatives and Senate and to use it in the Wright-Martin plants. At the completion of the picture, they declared, the Universal Company saw its possibilities as a feature for general distribution and it was then shown to the committee, which refused the necessary permission.

Mr. Hart scouted the introduction of Hearst's name into the squabble, declaring that only two on the list given by Mr. Cochrane have anything to do with the censoring of films for the committee. Of the others Mr. Hart said:

"Mr. Hatrick and Mr. Hubbell are now in France and have been since they went over with Secretary Baker. Mr. Hatrick came to us from the film division of the Red Cross. Hoagland and Van Arsdale sailed for France last Wednesday to take charge of the film distribution work for the Committee on Public Information in France and England. Lew Simons was an independent camera man. He is now on the road for the Committee on Public Information. G. A. Smith was drafted five weeks ago and is now at Camp Sevier, Greenville, S. C.

"Mr. Berst is a distribution expert, formerly of the Hearst-Pathe Company, now in charge of distribution work for the Committee.

"R. L. Hall is not on the Committee on Public Information at all, but is editor of the Mutual Film Company's weekly pictorial review. Donohue I don't know anything about."

Following the session at Hart's office Mr. Cochrane outlined his position to the trade papers. He declared that the Signal Corps had given the necessary permits for the making of the picture and had entered enthusiastically into every stage of its production.

When completed, Mr. Cochrane stated, the picture was shown for censorship to Captain Burkhard of the Signal Corps, who, during the showing, suggested certain deletions which the Universal made.

At this point a real clash comes. The Creel Committee declares that the picture should have been shown again after cutting to Captain Burkhard, who, if he approved it, would then put the question of exhibition up to the committee. Mr. Cochrane states that the picture was not shown a second time because the company found it impossible to get a written list of the cuts from the committee, and that they were made from memory by a Universal man viewing the film with Captain Burkhard.

Mr. Cochrane gave the impression that the showing of the picture had been called off only to eliminate the possibility of endangering the relations of the Wright-Dayton Company with the Government. He declared that aside from the aviation picture the Creel Committee had frequently shown an antagonistic attitude toward the Universal Company.

More and More Statements

George Creel broke into the Tuesday morning dailies with a statement that he was personally responsible for any action taken by his committee regarding the aeroplane production. Secretary Baker came to the front with a statement that he was "perfectly in sympathy with anything Mr. Creel does." While W. R. Hearst made public a letter to Carl Laemmle showing that, far from desiring to influence the Creel Committee through placing former employees there, he had strongly protested in the past to Mr. Creel at that gentleman's habit of drafting his men into Government service. Incidentally the letter gave a strong boost to Charles Hart, the Hearst protest to Creel declaring that his loss was one "that I do not know how to repair."

It was following a session late Monday afternoon between Major Biddle of the Army Intelligence Bureau, R. H. Cochrane and C. R. Byoir that a truce was declared, both antagonists smilingly telling the reporters that all further developments were in the hands of Major Biddle.

Mr. Paul Brunet of the Pathe Exchange, on Tuesday morning issued a statement given below, pointing out that there is no such corporation, partnership or association as the Hearst-Pathe Weekly, Hearst-Pathe Company, or so on.

Mr. Brunet stated that Pathe Exchange, Inc., which controls the Pathe motion picture interests in America, is a corporation incorporated under the laws of the State of New York, with the following directors: Mr. Charles Pathe, Mr. Leon Madieu, Mr. Hadley Smith, Mr. Paul Brunet, Mr. Ferdinand Zecca, Mr. Edmund C. Lynch, Mr. Paul Bayne, Mr. Paul Fuller, Jr., and Mr. Ramirez Torres, the last six being residents of the United States of America, and that its only connection with Mr. William Randolph Hearst is to release the news items

(*Continued on page* 62)

A STATEMENT

THE following statement was issued June 26 from the Division of Films, Committee on Public Information, of which George Creel is chairman:

An impression prevails that the Government is not supplying any War film to be used in the News Weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review.

Mr. Charles S. Hart, Director, states that the Division of Films is supplying material to the News Weeklies regularly. The Allies' Official War Review is an entirely separate release, issued weekly by the Division and distributed through Pathe.

Ohio Houses Fight Sunday Law

Representative Exhibitors Asked to Meet June 26 in Columbus to Consider Matter of Introducing New Legislation

THE Sunday closing proposition is a very live one in Ohio, following the decision recently handed down in Columbus, refusing permision to take a trial case up before the Supreme Court. The case in hand was the Wadsworth case. It concerned William Stamden, of Wadsworth, O., whose house was closed up on Sunday about a year ago. Stamden fought the city and got the case into the Court of Appeals, and there Judge Leighly handed down the decision that Sunday motion picture shows were unlawful. This decision acted as a tonic to the cranks and reformers all around the State, and they promptly took advantage of the situation to close up the Sunday theatres in Findlay, Tiffin, Fostoria and Lima. Before it could reach out any further, Fred Desberg, of the law firm of Strong, Desberg, Bernstein and Mooney, one of the owners of the Mall and Alhambra theatres, two of the leading first run houses in Cleveland, endeavored to get the Supreme Court to review the decision of the Court of Appeals. That he failed was due to no lethargy on the part of Mr. Desberg. He laid his abstract before Judge Wanamaker, who was acting chief justice in the absence of Chief Justice Nichols, and left Columbus with every hope of getting a hearing on the case. The unfavorable decision was a great surprise to Mr. Desberg, although he later stated that he thought it was the best thing that could happen at this time, because it would open the eyes of every exhibitor in the State to the danger that was in waiting for him, if he did not pitch in and help in changing the present legislation that governs Sunday closing.

The failure to get a hearing on the proposition before the Supreme Court aroused the exhibitors to the extent that a general meeting of all representative exhibitors in the State was called at Columbus, Ohio, for Wednesday, June 26, to be held at the Hotel Deshler. Letters were sent to over a hundred and fifty motion picture men, requesting their presence at this convention. Practically all of them responded, and responded enthusiastically. They were anxious to get together and talk over ways and means of introducing new legislation in regard to Sunday closing. The few who regretted their inability to attend the meeting pledged their support in any measures adopted by the convention.

This meeting was in no way connected with the Exhibitors' League, other than originating with the members of the League, but was placed before every exhibitor in the State as a vital proposition, regardless of affiliations.

"We have no definite plan of procedure to propose," said Henry Lustig, president of the Motion Picture Exhibitors' League, and one of the chief movers in the convention idea, "other than to get together and talk over the best ways of financing this proposition. My idea is to divide the State up into districts, and to appoint one exhibitor in each district to be responsible for the other exhibitors in his district, for their support. In that way, we can cover the State thoroughly, without placing undue burden on any one man, or entailing any unnecessary expense. The main thing now, is to get together, decide upon some method of procedure, and then to go about changing the legislation so as to make the showing of motion pictures legal in Ohio."

A. M. P. A. Dinner Expands and Takes New Date

The second annual dinner of the Associated Motion Picture Advertisers scheduled for Delmonico's Wednesday, June 26th, reached such proportions late last week that it was decided that the National Association would co-operate and the enlarged affair would be held at the same place on July 22nd.

The management of the affair will be in the hands of a committee representative of all branches of the industry. Among the guests already assured are Former Ambassador James W. Gerard, Edward N. Hurley, Charles M. Schwab, Senator J. Hamilton Lewis, George Creel, Frank Wilson, C. H. Foster and Morgan Shuster.

Those present at the meeting of the National Association and Associated Advertisers which decided on the postponement and co-operation on a later affair was J. E. Brulatour, Arthur S. Friend, S. Z. Levine, Lee Ochs, Paul Cromlin, William Sherrill, J. A. Berset, Gale Hess, Pat Owers, Louis Blumenthal and F. A. Elliott of the National Association and Arthur James, John C. Flinn, F. A. Parsons, Paul Gulick and C. W. Barrell of the Associated Advertisers.

Circular Combats Cleveland Propaganda

Exhibitor Heutzenmiller, of the Virginia theatre, 810 East 152nd street, Cleveland, O., followed Mutual's lead in saving the picture theatres from a peculiar form of propaganda by taking the matter straight to the public. Certain influences in the public schools of Cleveland, it is said, have been advocating the purchase of thrift stamps by not attending motion picture theatres.

Instead of advertising in the newspapers, as Mutual did in Los Angeles, Exhibitor Heutzenmiller had a circular printed which he distributed around the neighborhood where his house is located. On the outside of the folder he had, in large print, "Go to the Theatre Over Here and Help The Boys Over There." Then he went on to state that three-quarters of a million dollars was the approximate amount of the tax for a single month paid the U. S. Government, from pennies collected at the motion picture theatres throughout the country. "Remember that every time you go to a picture theatre, you are helping to take care of the Boys Over There, and maintain a greater courage in living Over Here." The other side of the folder was devoted to giving the week's program at the Virginia theatre.

Memorial to Stanley V. Mastbaum Is Dedicated

Many persons prominent in Pennsylvania social and political life, as well as numerous representatives of the photoplay and theatrical worlds, were present at the dedication Sunday, June 23, of the Stanley V. Mastbaum Memorial Building at the Eaglesville (Pa.) Sanitarium.

Hon. Judge Patterson made the presentation address. Others who spoke were Senator Edwin S. Vare, Rabbi Leon M. Emalah, Richard D. Beamish and President Louis Gerstley of the institution. Miss Lillian Herlein sang appropriate solos to the accompaniment of the Stanley theatre orchestra.

It was announced that hereafter every April 1, the birthday anniversary of the late film magnate, would be celebrated at the memorial with appropriate ceremonies. The building is now used as an infirmary for tuberculous patients.

Kashin Manages Broadway

M. Kashin, well known as a theatre manager and lobby display expert, has taken over the active management of the Broadway theatre, New York.

"Outwitting the Hun" Booked at Strand

"Outwitting the Hun," a novelty patriotic picture, imported from Italy by Harry Raver, has been booked for a week's run at the Strand theatre for the week of June 30, Mr. Raver announces. The picture runs in approximately three-thousand feet and was produced at the Italafilm, Turin, Italy. The characters are presented by hundreds of puppets, resembling officers and soldiers, depicting a dream had by a little patriot.

Ladies Prepare for Boston "Expo"

As a get-together gathering for the Ladies Reception Committee of the coming Boston Exposition, Mrs. Frank Howard, wife of the president of the Atlas Film Corporation and chairman of the committee, last week held a reception at the Atlas studio. The Film Club, of Boston, took part while Mayor Thompson, of Lowell, was guest of honor. Leon Dadmun, vice-president of the Atlas, threw the studio doors open to the visitors.

Louis Waldman, of General, Drowned

While undertaking to swim from an Albany boat to the shore Louis Waldman, for many years in the employ of General Film at various exchanges, was seized with an attack of cramps and drowned. Waldman was twenty-four years old and most recently booker at the Albany exchange.

Parsons Comes East to Produce Two Capitols

"Smiling Bill" Parsons, star of Capitol Comedies, and Billie Rhodes, who has completed her contract with another producer and become the comedian's leading woman for all of his future pictures, will arrive in New York, Friday of this week (June 28.) Before returning to his own studios in Hollywood, Cal., the comedian will produce two or three comedies in the East, possibly at the Goldwyn Studios in Fort Lee.

Parsons has completed twelve comedies for Goldwyn release at his California studio. "Dad's Knockout," the sixth one, is on this week's bill at the Strand theatre, New York City.

Woodward, of National, Arrested

The latest step in the troubles of the National Film Corporation, of Denver, came last week with the arrest of the recently deposed president, O. D. Woodward, on an information charging him with larceny of $15,000 of the capital stock of the concern. He was immediately released in $5,000 bail.

The charge against Woodward was brought following his alleged refusal to return stock he is claimed to have taken as advance salary during his term as president. Woodward lays the blame for his trouble to the enmity of three members of the Board of Directors and claims that the stockholders are not back of the action.

It should be made clear that this "National" has no connection with the "National" which made the successful feature, "Tarzan of the Apes."

Changes in Export Rulings

As a result of efforts of the exporters' committee headed by Paul Cromelin, of Inter-ocean, the following changes have been made in the censorship rules of the Custom House applying to films for export:

Until further instructions films need not be censored for export to Canada.

It will not be necessary to submit each print of a picture for censorship, but the Customs House will view the first print, and hereafter from each shipment only the number of prints deemed necessary by the Collector for the purpose of seeing that changes ordered have been made.

Prints in transit when the original order of the Customs House regarding them was issued and for a time held up have been released.

September 1 Date for First Hayakawa-Mutual

September 1st is announced as the date for the release of the first Hayakawa production through the offices of the Mutual Film Corporation.

"His Birthright" and "The Temple of Dusk" are two of the new productions which will be completed far in advance of the date set for release. Complete selling plans have been made and elaborate advertising aids are being prepared.

St. Louis Makes Eyes at Next Convention

St. Louis exhibitors, it became known this week, are going to attend the Boston convention in July with the avowed purpose of securing the 1919 convention for the Mound City. The Missouri metropolis has long had a good reputation in this line, and the exhibitors are determined to maintain it. All this was decided at the recent annual convention of the M. P. E. L. of Missouri in St. Louis, at which President Mogler presided. Twenty-five delegates responded to the roll call on the opening day, and in addition there were present over a score of visitors from out of town who are not members.

President Mogler was re-elected, and the following officers were chosen: Edward Pohlman, vice-president; Fred Wehernberg, treasurer; Lewis V. Stephens, secretary, and Thomas Lavin, sergeant-at-arms.

At the meeting a number of short talks on the motion picture exhibitor of today were made. President Mogler spoke on the motion picture as an educator. William Sievers of the New Grand Central, spoke on projection and the care the exhibitor should take on presenting the picture in the proper way. Lewis V. Stephens took as his subject, "Your patrons are your best censors," contending that the theatre is judged by the class of pictures shown. George W. Meyers' theme was "Courteous Treatment" and "The Care of Your Patrons." Thomas Lavin told what he knew of illumination. Ed Pohlman gave his experience in advertising, and the results. John Gentner spoke on what the exhibitor is doing to help win the war. Fred Wehernberg's topic, "Ventilation," was very enlightening. Hector Pasmezolgu told of what the Exhibitors' League is doing for the uplift of the industry.

Wrong Scene Causes Trouble in "Tempered Steel"

Too late to make a change in the review of "Tempered Steel" by Peter Milne, appearing on another page of this issue, we received the following letter from Bert Ennis, director of publicity for the Petrova concern:

"In the showing of 'Tempered Steel' there is a scene where one of the characters lies dead upon the floor and the moonlight is streaming over his face. Strange to say the lips of the dead man are plainly noticed to move.

"Might I explain that this apparent discrepancy is caused through the use of the wrong piece of negative at the laboratories and I would, therefore, ask of you to kindly explain this to your reviewers when they criticize 'Tempered Steel,' in order that this scene in the picture might not be singled out for criticism."

Zecca Visits Pathe Works

Ferdinand Zecca, manager of productions of Pathe Exchange, Inc., left New York for the West Coast June 22. He will visit the studios making pictures released by Pathe while in California.

North Carolina Convention Set for July 9

The annual convention of the North Carolina Motion Picture Exhibitors' League will convene at the Wilmington Hotel, Wilmington, North Carolina, July 9, for a two-day session, the call having been sent out by Secretary Varner the past week, changing the date from July 13.

It had been planned to hold the convention at Wrightsville Beach, ten miles from Wilmington, but inability to obtain hotel accommodations for the entire convention made a change in plans necessary.

The session will be a strictly business one, and important matters to be considered will be the reports of the taxation committees with recommendations and the report of the legislative committee. Secretary Henry B. Varner, who is again active at Washington in behalf of the exhibitors, will also make an interesting report to the convention. The North Carolina League will not be represented at the National Convention in Boston.

Connecticut Forms Exhibitors' League

At a meeting held at Mainster's Cafe, New Haven, Conn., on June 19, a State organization of Connecticut of the Motion Picture Exhibitors' League of America was organized.

Officers are as follows: W. E. Spragg, president; George LeWitt, vice-president; Mr. Saperstein, treasurer; C. J. Kazangian, secretary. The executive committee includes M. A. Henue, Joseph Cohn and A. J. Morrison. Delegates appointed to the convention to be held in Boston in July are W. E. Spragg, A. J. Morrison, A. Hoffman, George LeWitt, Mr. Saperstein, Mr. Laeighton and M. A. Henue. Alternates of these are Richard Miller, Jesse Lund, Peter Dore, Messrs. Martin, Luippold, H. Engel and J. Cohn.

Probably Rescind "1 in 5" Educational Rule

Conferences in Washington, Thursday, between representatives of the film exporters and the Committee on Public Information are expected to result in the rescinding of the recent drastic ruling that one reel of educational film was to be included in every five reels exported.

When the rule was announced two weeks ago protests showing its inpracticability resulted in suspending the enforcing of the rule pending further conferences.

Sol Berman, Universal, Dies

Sol Berman, former manager of Jewel Productions in the New York territory and a brother of Harry Berman, general sales manager of Jewel, died on Wednesday, June 26th, following an illness of three weeks.

Mr. Berman was among the most popular of the Universal forces and his loss is keenly felt by his associates at 1600 Broadway.

Fifty-four Names on Mutual's Honor Roll

The Roll of Honor of employees of Mutual Film Corporation who have answered the call of their country, and who are now at the front or preparing to go to the front, now numbers fifty-four.

NAME	SERVICE	MUTUAL BRANCH AT
Samuel Levine	Infantry	Boston
Isador Wartikowsky	"	Buffalo
P. A. Schmidt	"	Cincinnati
F. A. Tomes	"	Dallas
Richard O. Battles	Ambulance	Denver
Ellis Merkley	Infantry	Chicago
Roger McCullough	"	Chicago
Herman Cislak	"	Chicago
John Dromey	War Dept.	Chicago
L. A. Anger	Infantry	Indianapolis
Rudolph M. Freuler	"	Milwaukee
E. H. Gilley	"	Milwaukee
Floyd H. Vogt	"	New York
Herbert C. Luce	"	New York
Jack Beam	Cavalry	Oklahoma City
G. E. Beck	Army	Omaha
R. Sampson	Quartermasters	Chicago
Chester A. Olson	Heavy Artillery	Chicago
Omer W. Clark	Infantry	Cincinnati
J. R. Swain	Aviation	Cleveland
W. E. Brennan	Navy	Kansas City
Will Withrop	Infantry	Omaha
Joe Cowan	"	Omaha
Jesse Jessen	"	Omaha
Roy Malcom	"	Omaha
Joseph E. Farrow	Navy	Philadelphia
Maurice Rose	Infantry	Philadelphia
Harry Booth	Artillery	Pittsburgh
Whitney Taylor	"	Pittsburgh
R. C. Lutes	Infantry	Pittsburgh
H. F. Hastings	Artillery	Portland
L. A. Cahill	Infantry	Salt Lake City
Thomas Herbert	"	San Francisco
Jack L. Raper	"	St. Louis
George Line	"	Salt Lake City
Ben Oppenheim	"	New York City
Fred Blandes	"	Detroit
John Briggs	Overseas Forces	Montreal
E. F. Corruthers	"	Vancouver
Charles Wellnitz	Infantry	Milwaukee
C. C. Thompson	Engineers	San Francisco
David Unger	Infantry	New York City
George J. Leibold	"	Washington, D. C.
Jake Freed	"	Cleveland
Oscar Kirschner	"	Chicago
H. A. Wolfgram	"	Milwaukee
W. G. Parsons	"	Kansas City
M. J. Seifert	"	Omaha
Frank Glenberg	"	Cleveland
Bernard J. Payton	Navy	Chicago
J. L. Toner	Infantry	Philadelphia
Roy Wilcox	Navy	Omaha
William Krueger	"	Home Office
J. J. O'Neil	Infantry	Winnipeg

Film Players Volunteer for Oversea Service

Raymond Wells, former Universal and Triangle director, has organized a volunteer troop of players from the film colony who have enlisted in the United States Army for the period of the war and are attached to the Fortieth Division at Camp Kearney near San Diego.

The volunteers will produce a new play each week at Knights of Columbus Hall and go overseas with the division when it moves.

The members include Helen Eddy, Grace Lord Wells, Mirza Marston, Marion Skinner, William Brown, Patrick Calhoon, Francis Powers, Wharton Jones, Dick Carlyle and Fred Hamer.

The Wells unit is the first of the kind. The volunteers enlist just as privates do, but will receive only one dollar a year.

Nathan Goes to Canada

Al Nathan, who has been managing the Broadway theatre, New York, for the past few months, has gone to Montreal, Canada, to asume management of the Hollman theatre. He is succeeded at the Broadway by M. Kashin.

Honor Roll

Motion Picture News' Honor Roll is still growing. Last week this column was full to overflowing, but more are answering the call every day. Among the most recent are the following:

Charles V. Burton, expert cameraman for the Pathe organization in Cleveland, was last week busy making out his enlistment papers. He has answered the call of the Government for cameramen to take pictures in France.

William Hyer, photographer for the International Film Service in Los Angeles, has joined the Signal Service, and is now in New York taking final instructions before going over seas.

Arthur H. Shivers, for two years associated with the Los Angeles office of Motion Picture News, as solicitor, Sunday, June 23rd, reported at Camp Kearny, near San Diego, for army duty, having passed the physical examination. Mr. Shivers' only brother is now on the western front.

Eugene Pallette, for four years a prominent actor of the west coast producing colony, who enlised in the aviation corps last November, has been called and reported at Berkeley, California, during the present week.

Edward L. White, assistant cameraman of the Metro West Coast studios, reported for army duty at Camp Kearny, San Diego, June 23rd.

Carl D. Elinor, composer of the incidental music for "Hearts of The World" and Griffith's coming Artcraft, "The Great Love," answered the draft call going to Camp Kearny June 23rd.

Max Kolke, shipping clerk at Goldwyn Los Angeles exchange, went to Camp to Camp Kearny June 23rd.

Ten members of the Vitagraph distributing organization entered the service of Uncle Sam within the past ten days. Burt King, manager of the branch office at New Orleans, was among them. Others are G. E. O'Brien and J. J. Doherty of the Dallas office; C. H. Zerner, salesman in the New York branch, who formerly covered the Brooklyn territory; Frank Klose, cashier of the St. Louis office; J. E. Beck, assistant branch manager at Cleveland; Martin Niederberger and Harry Pape of the shipping department of the Chicago office; George Meyers, assistant bookkeeper at Chicago, and H. Donald Reyes of the Washington office.

Wallace MacDonald, Triangle player, has come East from the Coast. After a short visit in New York he expects to go to Halifax, N. S., to enlist in the Canadian artillery.

Lionel H. Keene, formerly in Company A, 313th Infantry, Camp Meade, Md., has been transferred to Machine Gun Company, 313th Infantry, Barrack F40, Camp Meade. Private Keene managed the Bijou in Birmingham, Ala.

Rutgers Neilson has resigned from the publicity staff of Metro Pictures Corporation to take an editorial position at the U. S. Army Gas Defense Plant at Long Island City.

A. J. Moeller, resident manager of the Franklin theatre, Saginaw, Mich., has resigned to enlist in the Y. M. C. A. branch of the amusement service overseas.

Maurice Barr, formerly manager of the Strand in New Orleans, joined the National Army forces June 1. He is a member of Company K, 156th Infantry, located at Camp Beauregard, La.

Alexander Adamson, in the poster department of the Cleveland Metro exchange, has joined the colors.

Tobacco Fund Gets More Boosts

That the "Our Boys In France Tobacco Fund" is maintaining a pleasing pace in the ranks of the various benefit funds throughout the country is indicated by the receipts, last week, of twenty additional dollars to be used in the purchase of tobacco for our boys abroad.

Ten dollars of this amount was sent by S. L. Harris, manager of the Olympic theatre in Portsmouth, Va. He stated the money was collected from the Smoke Fund Box.

The other $10 came from the Marine-Hospital Amusement Association, Fort Stanton, N. Mex. In the letter, signed by Charles N. Babbs, was this paragraph: "This fund comes from the officers and employees of the United States Public Health Service and, to a large extent, from patients at this hospital who are suffering from tuberculosis. Every one hopes that the tobacco that this small amount will buy will give good cheer to some soldier who is doing his bit."

World Buys Story for Madge Evans

"The Quest of the Latchstring," by Mrs. Bertha A. Backus, of Providence, R. I., has been purchased by World Pictures as a subject in which to star Madge Evans, it was announced this week.

"The Quest of the Latchstring" is one of a group of stories along a new line which Mrs. Backus expects to write for World Pictures.

General Moves Its Boston Office

General Film Company has announced the removal of its Boston exchange, which is managed by J. D. Levine, from 28 Ferdinand street to 5 Isabella street. Facilities for the handling of its largely increased New England business are gained by General Film in this change.

What Kind of a Fellow Is—Selig?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WE want you to take more than a cursory glance at the likeness of Col. William N. Selig decorating this page.

We want you to look at it again and again—and then you might do as we are certain to do—frame it.

Why all this flurry about Wm. N. Selig's portrait?

Simply this:

Col. Wm. N. Selig is the least photographed film magnate in the business. We doubt if there are more than two photographic likenesses of Mr. Selig in existence. As a trade paper editor, we marked that day on which we once secured a photograph of Mr. Selig with a broad red pencil on our calendar.

Trade paper "morgues" which can boast of at least half a dozen different poses of some magnates consider it an achievement to be able to know where they can borrow a photograph of Mr. Selig.

His only rival in this respect is that other pioneer of Filmland—Frank J. Marion.

And having lugged that word "pioneer" within this page, we might as well drive home the fact now that Mr. Selig is a real pioneer who has not received half the credit coming to him for his "pioneering."

Mr. Selig, for example, produced the first serial of the type that is now an established screen factor. "The Adventures of Kathleen" surely set the pace, though "What Happened to Mary?" may have shown the way.

Mr. Selig was the first producer to move his producing forces to California, where he found a place in the sun that other manufacturers were quick to follow.

Mr. Selig was among the first of producers to recognize the need of luring well-known writers to the then despised "movies." Can you imagine Harold MacGrath writing a "movie serial" four years ago?

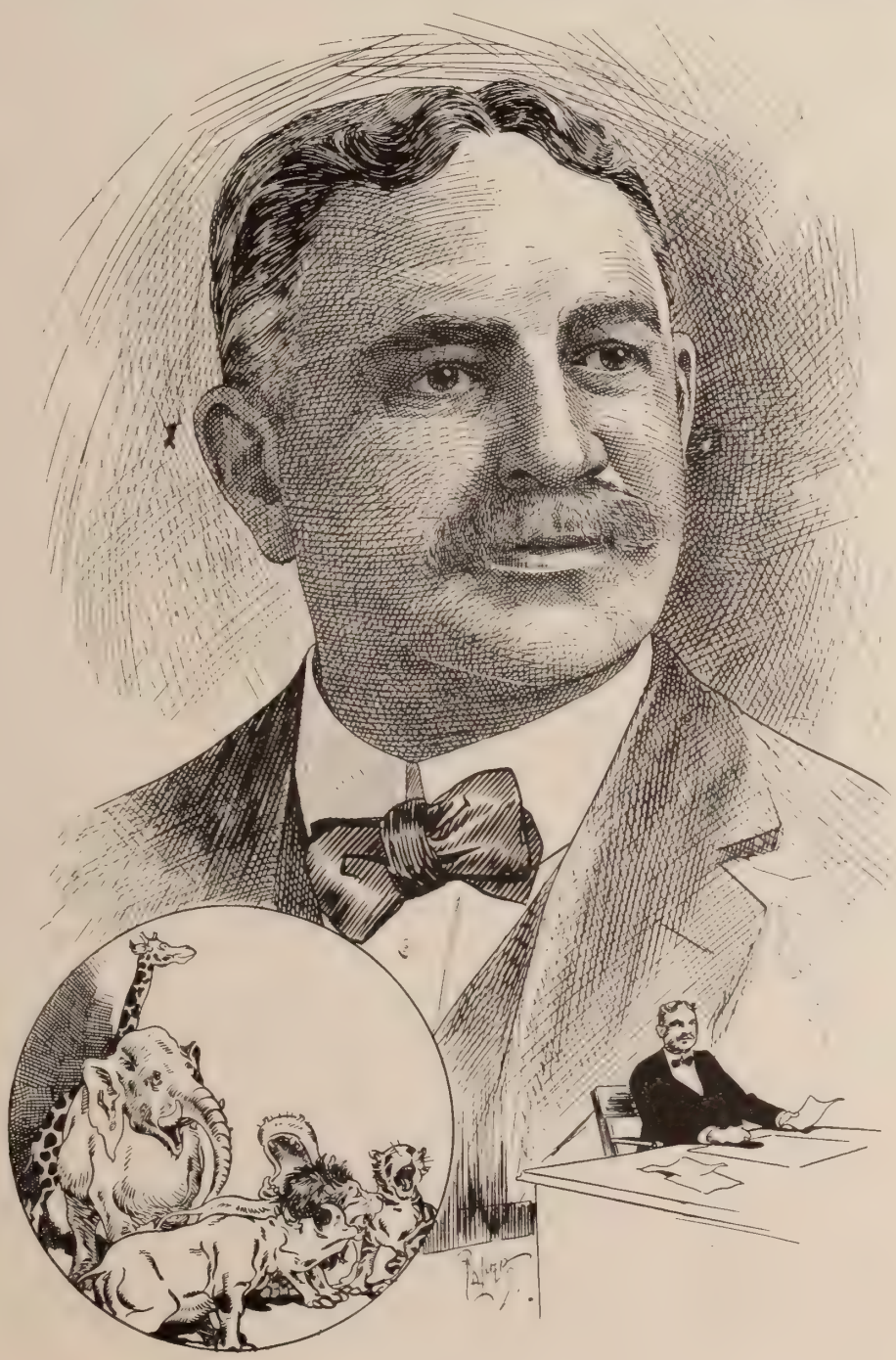
Mr. Selig's "Christopher Columbus" in three thousand feet was a radical step for those days of split-reelers.

All in all, I guess we can be pardoned for the use of a much abused word when we link "pioneer" with the name of William N. Selig.

On the personal side William N. Selig has many qualities that have always caused us to express our admiration for him on the slightest pretext. There is a sincere, wholeheartedness about him—a sincerity that is expressed in his view that "You know, money isn't everything in this life."

The joy he takes in simply living, we are told, was well shown by the wonderful collection of art objects that he gathered about him in his Chicago home.

It is also evident in the pride he used to express in making a new capture for the Selig Zoo, that pride which made his animal collection one of the show places of California.



And it is also shown in another point—which Mr. Selig would probably be the last to mention in search of self-glorification—but which should go on record.

William N. Selig has been making pictures since the days when the possession of a can of film was sufficient to stamp a man a "magnate."

He has probably staged some thousands of different stories—we would like to know the exact total.

Yet—

Never once has Mr. Selig's stamp been on a story that made its appeal on the point of suggestiveness.

Some record.

Something to be proud of!

Never yet has William N. Selig put his world famous Diamond S. on a picture where the initial could be expected to stand for "Suggestive."

A thousand and one stories—a thousand and one different plots—a hundred and one different authors paid—and not one word or cent that hoped to profit by off color tastes.

That's William N. Selig's record.

Truce in Universal-Creel Row

(*Continued from page 57*)

photographed by International Film Service, a Hearst subsidiary, under a contract entered into over a year before the release of the Official War Review was ever contemplated.

Here Are the "Papers"

The statement issued by R. H. Cochrane on Sunday follows:

"In taking this picture the Universal Company had the aid and assistance of officials of the United States Signal Corps detailed at the (Wright-Dayton) factory. Our photographers and representatives had the tullest co-operation of the company, itself. This company has a contract with the War Department for the manufacture of an enormous number of airplanes. The fact that we have had our men working on the picture for months was well known to officials of the War Department and the Signal Corps. Our only mistake, apparently, was not to discuss the matter before hand with Mr. Creel, and it never occurred to us that a picture of this kind, taken at the request of the company manufacturing airplanes could ever possibly meet his official approval or permission.

"When the completed picture was shown in Washington last week, it received the highest praise from officials of the War Department and ot the Signal Corps. Mr. Creel sent a representative to see it.

"That representative notified us that the Committee on Public Information would not pass the picture. We requested Mr. Creel to see the picture and point out the defects, according to his judgment.

"Then began our negotiations with Mr. Creel and his committee. He refused to view the picture personally, and has never seen it. His representatives who act with him and who are responsible with him for suppressing the picture, are the following: Charles S. Hart, director of the Division of Films, formerly of the Hearst newspapers; Carl Byoir, formerly an editor of Hearst's Magazine; Mr. Sisson, formerly of Hearst's Cosmopolitan Magazine; J. A. Berst, formerly of Hearst's Pathe Weekly; H. C. Hoagland, ot the Hearst-Pathe Weekly; E. B. Hatrick, of Hearst's International Film Service; Mr. Hubbell, of the Hearst-Pathe Weekly; Lew Simons, of the Hearst-Pathe Weekly; R. I. Hall, formerly of the Hearst newspapers; Mr. Donohue, of the Hearst-Pathe Weekly; C. F. Van Arsdale, of the Hearst-Pathe Weekly, and G. A. Smith, of the Hearst-Pathe Weekly.

"These gentlemen, all ex-employes of William R. Hearst, who conducts a film company of his own which seems to enjoy amazing privileges and close relations with the Creel Committee, all decided that our picture should not be shown with their approval. The technical reason given by Mr. Creel were that the picture had been taken without his official permit, and that since he had already refused permission to any other moving picture company to take airship pictures, it would be unfair discrimination to permit us to show our picture.

"He said he would not release the picture unless all other companies had a chance to bid for such rights.

"Answering Mr. Creel's objections that the picture discloses military secrets, we have the word of officials of the Signal Corps that the picture shows nothing not already known to Germany, and that the public ot America have a right to know what is being done; first, about the expenditure of the Liberty bond loan for the production of airplanes; secondly, that the money has been efficiently expended; thirdly, to disprove statements that the Liberty motors, and the airplanes of this country have been failures because of mismanagement; and, lastly, because Congress is now considering an enormous appropriation for the further manufacture of great numbers of airplanes and battleplanes.

"Since no tangible technical reason for suppressing this picture can be advanced by Mr. Creel, we must look for other reasons to explain his strange activity. The predominance of Hearst men on his committee suggests one reason. The Hearst film company is the only one in existence that enjoys special privileges from the Creel Committee. Only last week the Hearst film Company showed the American tanks in action, while other companies—our own included—were denied permission to photograph the tanks or exhibit any films of tanks. Many other instances can be cited where the Hearst-Pathe Company secured exceptional favors.

"When our representatives discussed this matter with Mr. Creel, he stated that he would never approve of its presentation by the Universal Company, and his whole attitude suggested that he was opposed to the Universal as an institution and not necessarily because of this particular picture, which, however, gave him an opportunity to show his displeasure.

"In this connection, it is interesting to note that P. A. Powers, treasurer of the Universal Company, testified before the Ways and Means Committee of the House ten days ago, and while called primarily to discuss questions of taxation, he was questioned at length by Representative Treadwell regarding the activities of the Creel Committee in the matter of films, and his replies, while perfectly honest, were of a character which aroused Mr. Creel's displeasure.

"I firmly believe that Mr. Creel's opposition to this picture is based upon two reasons, both private and personal with him. First, he is peeved at the Universal Company for ignoring him, and also because of Mr. Powers's testimony; secondly, he is so completely under the Hearst control, and so surrounded with Hearst influences, that he will take advantage of his official position to aid Hearst in every way possible in the exploitation of pictures in any way dealing with Government propaganda. In other words, Mr. Hearst practically controls the Creel Committee, so tar as films are concerned.

"If Mr. Hearst can secure control of the screen in this way, he has created for himself the biggest political weapon ever wielded by any one man in the history of the United States. With Hearst control of the screen through the Committee of Public Information Mr. Hearst has more power than he would have if he controlled all of the newspapers in the United States. He would have a bigger daily audience no matter how many of his newspapers were burned every day in hundreds of cities. He could elect his own President, he could elect his own Governor, and could elect his own Czar.

"We have wired Secretary Baker to see if Mr. Creel acted with any authority from him, and we expect to exhibit this picture in Washington this week before Congress."

Mr. Brunet's Statement

Covering the Pathe position in the controversy, Paul Brunet made the following statement:

"It seems to me that the only reason that I can assign for this statement is that the Universal Film Company is disappointed by being unsuccessful in securing the release of the Allies Official War Review and seeking publicity for its own news weekly."

"This is evidenced very strongly by certain remarks made by Mr. Powers of the Universal Film Company, in his interview before the Ways and Means Committee on June 18. In that interview Mr. Powers cleverly insinuated that his company had endeavored to secure the release of the Allies Official War Review and had been prevented from doing so, not because his bid was higher than other competitive bids, but because of some power or control exercised by the Hearst interests and favoritism shown by the Committee on Public Information.

"He stated also that he represented about 96 per cent. of the motion picture industry, that he had been in the business for fifteen years and knew it from every angle. Mr. Powers displays the most remarkable ignorance regarding an organization which is one of the leading ones in the field. In the first place, in reply to Mr. Sloane's inquiry, Mr. Powers stated 'Pathe is a French company.' With Mr. Powers's professed knowledge of the motion picture industry he should know a fact which is known to the public generally; that the Pathe Exchange, Inc., is an American organization and not a French one, and that practically the entire personnel of the organization is American.

"Mr. Powers represented that he did not know why the distribution of the Official War Review had been given to Pathe Exchange, Inc. As a matter of fact the opportunity of jointly distributing the Official War Review was offered to several of the leading film companies, among which was the Universal Film Company. It was only after Universal, among other film companies, had failed to take advantage of the opportunity to release the Official War Review that the distribution of same was offered on competitive bids.

"Mr. Powers stated that he does not know why his company's bid was not accepted. I can suggest several reasons. The fact that the laboratories of the French Pathe Company have been placed at the disposal of the American Government without charge. The fact that Pathe Exchange, Inc., in making its bid did not seek to make any profit out of the release but was willing to distribute the Allies Official War Review at an actual loss for the benefit of Government propaganda.

"I want to emphasize this fact, that the statements attributed to Mr. Powers and Mr. Cochrane of the Universal Manufacturing Company, as printed in the morning papers, to the effect that the Division of Films of the Committee on Public Information is composed largely of former 'Hearst-Pathe' employes, are deliberately and maliciously false. Mr. J. A. Berst was formerly vice-president and general manager of Pathe Exchange, Inc., and to my certain knowledge has never been connected directly or indirectly with any Hearst organization. The same is true of Mr. H. C. Hoagland, who was formerly head of the scenario department of Pathe Exchange, Inc. The same is also true of Mr. Van Arsdale, who was also connected with the scenario department of Pathe Exchange, Inc. Mr. Lew Simons was formerly employed by Pathe Exchange, Inc., as a cameraman.

"Mr. G. A. Smith was formerly serial publicity manager of Pathe Exchange, Inc., and is now in Camp Sevier, Greenville, S. C. Mr. Hubbell has never been employed by Pathe Exchange, Inc., in any capacity. Mr. Donohue was employed as a cameraman for Pathe Exchange, Inc., but left us about fifteen months ago.

"Another thing I want to emphasize is that there is no partnership of any kind or character between Pathe Exchange, Inc., and of any of the Hearst interests, and that neither Mr. Hearst nor any of his organizations own or control directly or indirectly, one single share of stock of Pathe Exchange, Inc. This company releases motion picture photoplays for any producer if the merits of the productions come up to the required standard. When we release a picture produced by the Astra Film Corporation, Rolin Film Company, and any others, we put the name of 'Astra' or 'Rolin,' etc., on the film; not necessarily because we want to do so, but because we are under contract to do so. By the same token, we put the name of 'Hearst' on pictures released under our contract with the International Film Service, which photographs the News items shown in the Weekly because the terms of the contract specify that such Weekly shall be known as 'Hearst-Pathe News.'

"I fail to see why the name of Mr. William Randolph Hearst is brought up in connection with the distribution of the Allies Official War Review. Mr. Hearst has no connection, direct, indirect, remote or contingent, with the distribution of the Official War Review awarded to Pathe Exchange, Inc., under competitive bids. Other war pictures, official or unofficial, are distributed by any other film companies which care to secure the privilege of doing so; and the only obligation imposed upon such film companies is to have such pictures first censored by the Committee on Public Information. It is not my purpose to discuss the question as to whether or not the Committee on Public Information discharge its duties as they should be discharged, although Mr. Cochrane has taken upon himself to severely criticize certain members of that committee. We can only assume that the Committee on Public Information has discharged its duties in accordance with the powers delegated to it until it is shown to the contrary."

A further development came Wednesday over the showing by the Hearst-Pathe Weekly of the American tanks at Gettysburg. Universal and other weeklies claimed they had not been allowed to take these pictures. Explanations from the Committee on Public Information and Pathe were that all companies had first been given the permission, that Pathe's pictures were taken and exhibited before the order was revoked, but that it was in time to catch the others. The scenes were immediately recalled from the Hearst-Pathe News when the new order came.

Washburn-Vidor in Artcraft Production

(*Special to Motion Picture News*)

Los Angeles, Cal.—Bryant Washburn and Florence Vidor have been selected leads for Cecil B. De Mille's last Artcraft production of the year, to be filmed from an original photoplay by Jeanie MacPherson, started this week but as yet unnamed.

Douglas Fairbanks is now finishing "Bound in Morocco," and will next make his stage success, "He Comes Up Smiling," with Alan Dwan directing. Fairbanks is planning to make a thirty-day tour of the country in September or October, producing a rodeo similar to the one staged in Los Angeles and San Francisco for the benefit of the Red Cross. He will require 200 horses and 300 people, traveling in two special trains.

Hampton Gets Hodkinson Franchise

Los Angeles, Cal.—J. D. Hampton has secured a franchise from W. W. Hodkinson for several releases, for which the only star under contract at present is J. Warren Kerrigan, who in April agreed to make two more subjects for Paralta.

New Managers Association Includes "Legit" and Picture Men

At a meeting June 6, in York, Pa., of fifteen of the promoters of the Central Theatre Managers' Association, which includes among others in its membership proprietors of motion picture theatres, and which was organized in Trenton, N. J., on March 27, steps were taken to extend the organization in cities of 200,000 population or less throughout the country.

Nathan Appell, of York, treasurer of the association, said that its main purposes are to afford mutual protection to theatre managers and to serve as a medium of exchange of reports on shows—motion picture, legitimate and vaudeville—among managers in all parts of the United States.

The officers of the Central Theatre Managers' Association, which already has a membership of fifty in medium sized cities of the eastern states, are: President, William D. Fitzgerald, of Allentown, Pa.; Vice-President, Phil Levy; Treasurer, Nathan Appell, York, and Secretary, Charles A. Yecker, Lancaster, Pa.

Rochester to Show New "Minute Films"

"Minute Films," to be used in connection with an accident prevention campaign, have been prepared by the Chamber of Commerce of Rochester, N. Y., and will be shown in many moving pictures theatres of the city. They will be pictures illustrating how many accidents occur, and are expected to prove of considerable educational value. The theatres, which have agreed to co-operate to the full extent of their ability in the safety campaign, will receive the benefit of the elaborate advertising that the Chamber of Commerce is planning to launch in connection with the pictures, and in which the public will be urged to attend the picture shows while the special films are on exhibition.

The films have been prepared at the expense of much time and money, and cover nearly every conceivable phase of accident prevention work.

Governor Stevens Appoints Sol Lesser

It has been officially announced that Sol L. Lesser has been appointed by Governor Stevens of California, to act in the capacity of chairman of the Division of Films, State Council of Defense for California.

Its contract with the California State Council having been affirmed, the Committee on Public Information has released its first offering, "Pershing's Crusaders," for distribution in California under the direction of Mr. Lesser.

Bret to Make Personal Appearances

Tom Bret, producer of the Tom Bret Comedies, featuring Jimmy Aubrey, announces that he will make personal appearances at the leading New York motion picture theatres, in the near future.

A TRAGEDY IN ONE ACT

Disappointed Audience Even Misses the Spanking Scene —But Got Its Money Back

THE stage was all set for the grand opening of a new theatre in a South Florida city (which rumor has as Tampa, or thereabouts). The pictures were in, the billing was up, and the necessary crowd for such events was assembled.

The operator had been putting in much work on a pair of machines, which had been purchased slightly worn. Much additional work was also required in other directions, as is usually the case in opening a new house, and the operator was slightly peeved and didn't give a darn who knew it.

The manager gave the starting signal—but no picture came forth. The manager then warmed up a brand new peeve and went "up" to see what the trouble was. The operator said he needed certain things before he could make the projector project. By this time the audience had likewise become peevish, and demonstrated the fact by whistling and raising a general rumpus.

Manager ordered operator out. Latter refused to go. Former picked latter up and laid him across his knees, and a spanking bee was in progress. After the manager had relieved his peeved feelings he picked the operator up by the seat of his Palm Beaches and dropped him outside the booth.

The money was then refunded to the assembled multitude, and the grand opening was declared off.

Kleine Boosts Letter League

Seeks Co-operation of Every Picture Theatre in America — Thinks Movement Will Soon Spread Throughout Nation

GEORGE KLEINE, who controls the patriotic picture, "The Unbeliever," that has been reported instrumental in securing enlistments in the army and Marine Corps, has turned his mind still further toward the success of the war by acting as sponsor for "The Soldiers Letter League." This movement, Mr. Kleine believes, will interest every man, woman and child in America and be a vast aid in the success of the cause for which our boys are fighting.

To a representative of MOTION PICTURE NEWS Mr. Kleine said last week: "The success of the battle belongs to the army of the greatest morale—the morale of the army depends upon the morale of the nation—the army and navy are but the arms and the nation is the body—the force of the blow that the arms can deliver is wholly dependent upon the strength and will power of the body. To my mind the most important factor in keeping the courage and spirits of our soldiers at the front up to the highest pitch is the letter from home. As a traveller with frequent absences from home I have known what a great stimulus it has been for the day's work to get my letter from home with all its welcome news. It has put sunshine in the cloudiest days and made great tasks seem light. So it is with almost every other man. Even wars become commonplace in the busy routine of our lives and we are apt to let days slip by between our letters to the soldier boys and create long lapses without realizing it. But they realize it—and there is no despair in the world like the hopeless feeling that your family and friends have forgotten you. So I am starting the 'Soldiers' Letter League' that no one will have opportunity to forget for a minute. I will have the co-operation of every moving picture theatre in America. They will all have slides to be thrown on the screen at the beginning and end of every afternoon and evening performance that will arouse the spectator to his duty to write to the soldiers and to write *cheerful* letters—we should pack our troubles in our *own* kit bags. The soldier should have the news that is encouraging and helpful. Every little domestic thing will interest him and news about the kiddies is especially interesting. We should let him know that he is fighting for a concrete purpose and not an abstract principle. He is fighting so that his little brother will not have to do it over again. He is fighting for the protection of his mother and sister and he is fighting for the protection of his native land—for the cause of Justice and Freedom. They are the cause of God—so they cannot and will not lose.

"I shall also have the co-operation of every minister, priest and rabbi in America in the success of the 'Soldiers' Letter League.' Every time their congregations are assembled they will be pledged to ask the members if they have written their letters to the boys and urge them not to overlook it—to look upon the matter as a sacred family duty.

"Requests will be forwarded to every lodge and society in existence here to make the 'Soldiers' Letter League' a part and parcel of their minutes and regular routine with the special request that they send lodge or society letters to the members of their organizations who are at the front.

"Every theatre program on the most important page will bear the message to the 'Soldiers' Letter League' and I think that soon every newspaper in the land will carry the line 'Write to your soldier boy today—cheer him and encourage him' at the head of the editorial column. In fact no avenue will be left untravelled that will lead to the success of the movement. The letter to the soldier will do more toward a quick

Engel Wins Ruling Favoring Films

California State Director Declares Movement of Pacific Coast School Teachers Is Without Official Authorization

AN official ruling that neither the National War Savings Committee or the California branch approves the sporadic movement started by teachers on the Pacific Coast to stay away from motion pictures has been obtained through the action of Joseph Engel, treasurer of the Metro Pictures Corporation.

While indignation meetings were held in Los Angeles and other coast cities by producers, exhibitors, exchange men and others denouncing the movement as unauthorized, Mr. Engel thought it best to go to the headquarters for the ruling, inasmuch as several of the teachers who were leading in the movement stated that they had construed the ruling of California State Director G. A. Davidson to support their movement.

So Mr. Engel addressed a letter to Director Davidson, opening with the announcement that the Metro Studio War Savings Society had been organized with a hundred per cent. membership two days after having received a letter from Mr. Davidson giving instructions how to organize. Then he recited that facts he had gathered as an official of Metro leads him to estimate that the producers, distributors and exhibitors of motion pictures will pay into the United States treasury during 1918 not less than $200,000,000 in taxes.

Mr. Engel pointed out that this was in direct taxes, and not taking into consideration purchases of Liberty Bonds, subscriptions to the Red Cross, war saving samps, etc., which, added to the tax total would swell the figures to well above $1,000,000,000. In closing his letter Mr. Engel said:

"Surely an industry so whole-heartedly American, so enthusiastically minded to help win the war, so capable of preaching the President's gospel of democracy and anti-Prussianism—certainly such a business, the pleasure of the people and for the people, should not be further hampered by asking children and their parents to abstain from supporting it."

In reply to Mr. Engel's letter the following official statement of the National and California State War Savings Committees' attitude and intentions was written by Perry W. Weidner, assistant state director for California, and Mr. Engel was authorized to give this official statement to the entire motion picture industry. Mr. Weidner's letter is, in part, as follows:

June 18, 1918.

Mr. Joseph W. Engel,
Treasurer, Metro Pictures Corporation,
1025 Lillian Way, Hollywood, Calif.

Dear Sir:

We greatly appreciate the information contained in your favor of the 14th inst., and while we knew that the tax burdens upon all sources of your industry ran well up into seven figures, yet we did not realize that it reaches nine figures.

From several sources we have been advised that some people are telling the people, especially children, to avoid motion picture theatres as a plan to save money with which to purchase War Savings Stamps. Such a movement is unauthorized either by the National or State War Savings Committee.

With best wishes for the success of your work, we remain,

Very sincerely yours,

G. A. DAVIDSON,
State Director.

By (Signed) PERRY W. WEIDNER,
Assistant State Director.

Ceiling Pictures Latest for Hospitals

Ira M. Lowry's patriotic drama of the war, "For the Freedom of the World," distributed by Goldwyn, received its most unique presentation last week when, by means of portable projection machines, it was shown on the ceiling of the convalescent hospital at Camp Upton, Yaphank, L. I. Several hundred wounded and disabled soldiers unable even to sit up in bed lay on their backs and watched the picture.

The showing of the screen drama in the section of the hospital reserved for serious cases followed its presentation in the amusement hall, where more than 2,000 soldiers cheered the story of the American who enlisted with the Canadians to fight the great fight for democracy because his own country had not yet gone to war.

Endert with Universal

George Endert, one of the most popular exchange men in the Northwest, became manager of the Seattle offices of the Universal Film Exchanges on June 15, succeeding J. R. Meldrum, resigned. Mr. Endert was formerly manager for Pathe and Paramount in that territory. He resigned from the latter organization to come to Universal.

Parker Directs Swanson for Triangle

Albert Parker, late director for Pathe, arrived in Los Angeles June 25 to direct for Triangle. Gloria Swanson, recently put under contract, will be starred in Parker's first picture. Mr. Parker is the third director added under the present management of the organization.

William C. Dowlan began filming a new subject a few days ago. Olive Thomas, Triangle star, left Wednesday for New York to spend a month with her husband, Jack Pickford of the Navy.

Actor in "Unbeliever" Wounded in France

At least one of the United States marines who played a part in the production of "The Unbeliever" appears on the casualty lists from the battlefields in France. He is reported as severely wounded. This is Sergeant M. Gill, who proved himself a convincing actor in the role of the Bible reading sharpshooter during the trench scene of the George Kleine patriotic film. Sergeant Gill was one of a number of veteran members of the marine corps who appeared in this production, several commissioned officers also having distinct roles.

Defense Society to Show Goldwyn Film

Significant endorsement of Goldwyn's patriotic comedy-drama, "Joan of Plattsburg," as a worth-while contribution to screen literature in which the great war is used as a background has come from the American Defense Society through the Women's National Committee of that organization. It has been listed with the select group of patriotic films which are to be shown throughout the United States in the next few months under the auspices of the committee.

Porter Emerson Browne, the author of this Mabel Normand starring vehicle, has characterized it as "propaganda with a sugar coating." As such it teaches its lesson—that the bulwark of a nation's strength is the faith and courage of its womanhood—without being tiresome, as so many similar things are, and with an interest heightened through the novel handling of a theme new to the cinema.

"Joan of Plattsburg" will be shown throughout the country under the auspices of the various local chapters of the American Defense Society.

"My Lady Nicotine" Aids Smoke Fund

"My Lady Nicotine," a Strand comedy released by Mutual, which deals with the sending of "smokes" to our soldiers at the front is now working for "Our Boys in France Tobacco Fund" as the result of an arrangement made between D. J. Sillivan, assistant general manager of Mutual, and Bert Ennis, director of publicity for the fund.

Mutual branch managers will supply exhibitors with subscription blanks, poster and other advertising to be used in connection iwth the showing of "My Lady Nicotine," and already the response from the exhibitors is reported highly satisfactory.

In addition to this various branch offices of Mutual have made contributions to the fund. Up-to-date the fund has been responsible for the shipment of 850,000 kits of smokes abroad and there is still in the treasury $336,000 for the continuation of this work.

Volume of Letters for World Salesman

John E. Childs, formerly a salesman for World Pictures working out of the Buffalo branch office, will never have any cause to complain about the people at home not remembering him with letters. As a testimonial to Mr. Childs, the exhibitors in his territory have all written him letters and these letters have been gathered into a bound volume by the Buffalo office. This volume will be forwarded to Mr. Childs when more letters from New York friends and well-wishes are added, and the initial volume, it is expected, will be followed by others. The testimonial is undoubtedly one of the most unique tokens of esteem ever accorded a film salesman.

Mr. Childs is a sergeant in Company E, 308th Regiment, American Expeditionary Forces, now in France.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Sandy"

Jack Pickford in a Pleasing Light Drama

(Paramount—July 1st. Directed by George Melford)

YOUR patrons will like this picture, although they may not go wild over it. It is a pleasing little offering in spite of some inconsistencies in it.

"Sandy" was written by Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp," and several others.

It tells of a lad with a Scotch name, but with Irish blood, who had decided to beat his way to America.

On the liner he was befriended by a young girl from Kentucky, who paid his passage. He followed her to that State.

Although her dissipating brother caused her much unhappiness, chiefly on account of a murder he committed, the young lad, by his love, brought much happiness into her life.

It is a clean picture, and will leave a happy taste.

"Tempered Steel"

"With One Exception the Best Petrova Yet," Says Harrison

(First National. Directed by Ralph Ince)

WITH the exception of "The Law of the Land" this is about the best Petrova picture ever released. It is a strong melodrama which will hold attention to the end.

The story depicts Lucille Caruthers, daughter of a Southern gentleman, who did not believe like her ancestors that "the place of woman is in the home," so she decided to assert her rights.

She became an actress, gaining great fame in time. Her teacher, a great actor, fell in love with her.

Crazed by drink and jealousy he attempted to disfigure her with vitriol.

Just as she fired a revolver, intending to kill him in self-defense, he was struck by a bolt of lightning which killed him.

Eventually she returned to the old home as the wife of a childhood friend.

The ending is somewhat gruesome. The dead body is shown entirely too many times. This is not pleasant. Most of it could be eliminated.

"Tangled Lives"

Harry Morey in James Oliver Curwood's Melodramatic Story

(Vitagraph—July 1. Directed by Paul Scardon)

THIS is an interesting and well produced melodrama that ought to take well with most audiences.

The story which was written by James Oliver Curwood, the famous author, is based more or less on marital troubles.

An old man, who had married a young girl, commits suicide because he discovered his wife making love to the unwilling hero with whom she was infatuated.

The widow informs the hero that his wife is unduly friendly with a millionaire bachelor. He attempts to kill the bachelor but fails.

The wife gets a divorce and marries the millionaire while her former husband spends several months in jail for the attempt to murder.

During a thunderstorm a bolt of ilightning strikes the house and kills the millionaire while it blinds for life the newly made wife.

Eventually the hero released from jail, marries a young lady whom he saved some time ago from some street assailants after a fire in which she lost everything and whom he had placed in the care of an old scientist friend.

The direction is intelligent; the interior settings are lavish. The gowns worn by the ladies are very beautiful and will no doubt attract the ladies.

In spite of the happy ending the feeling this picture will give you will be somewhat unhappy therefore it will be a good idea for you to add a good slapstick comedy to the program.

"The Kid Is Clever"

George Walsh, the Marines and the American Flag Share Honors

(Fox—June 30. Directed by Paul Powell)

WALSH followers will no doubt derive much fun out of this offering. As to other picture-goers, however, it will all depend on whether they are critical or not.

They might think the star's personality alone is not sufficient to make them consider this more than an acceptable entertainment.

In the construction of the story no regard was given to its probability. It was simply made to fit Mr. Walsh's particular talents.

The first reel undertakes to show to the audience in a matter of fact way that all is not rosy with an actor. The other four reels show the main story.

It tells of a fictitious South American Republic, and how our hero, as is always the case in pictures, got the best of the natives.

The U. S. Marines come to the rescue, as usual, with a liberal display of the American flag.

"Good Night, Nurse"

Roscoe Arbuckle's Latest Not Entirely Pleasant

(Paramount—July 8. Two Reels)

I AM afraid this latest Arbuckle comedy will not prove as pleasing as some of the other ones he has produced lately.

The story is based on how the hero was cured of the drinking habit.

Although only a comedy and which no doubt will have an appeal to a great many audiences, I have serious doubts as to whether it would please the better class of picture goers.

The biggest part of the first reel shows Mr. Arbuckle in an intoxicated condition, while in the balance of the first and in the entire second he is shown as taken to a hospital to be cured of the habit.

In the hospital he is placed under an anesthetic. He dreams that an operation is performed on him.

It shows a big knife and lots of blood running from it. This is a poor situation to be incorporated in a comedy and will hardly prove entertaining.

"Winsor McCay's Amazing Pen Picture, the Sinking of the Lusitania"

(Jewel Productions, Incorp. August 15. Length 1000 Feet)

ONE would never imagine that the time would come when the more serious things in life would be told most realistically by animated cartoon drawings.

As is well known, no moving pictures were made of the sinking of the Lusitania. Not even a photograph exists.

Augustus Beach, the noted war correspondent, was the first man to reach the coast of Ireland and get detailed stories from the survivors.

Mr. Beach in turn has furnished these details to Winsor McCay.

With the mathematical problems necessary to make the picture calculated by Lieut.-Commander J. H. Bernard, U. S. N., Mr. McCay has been enabled to draw a most realistic visualization of the sinking of the Lusitania.

A man in ancient Greek history burned a Temple in order to immortalize his name. Germany has immortalized herself by this

dastardly act. Everything may be forgotten after the war is over but this blot will remain forever.

You should play this short subject as, aside from offering your patrons something to marvel at, it brings home vividly the kind of a foe we are fighting.

It is good propaganda which helps redouble our energy towards winning the war.

"Tinsel"

Kitty Gordon in Well Produced and Satisfying Drama

(World—July 8. Directed by Oscar Apfel)

"TINSEL" is a lavishly produced drama. It will hold your attention to the end.

The story was written by Fred Johnson, the novelist. It deals with a woman who was determined that her daughter should know the true character of men in the various strata of society.

She thus would be able to avoid the mistake she made in divorcing the only man she ever loved and marrying riches which brought her only unhappiness.

The direction is very intelligent. The supporting cast, which includes Muriel Ostrich and Frank Mayo, is high class.

The photography and interior settings are excellent. There are some very beautiful gowns worn in this picture.

Owing to the nature of the story, which leans slightly to the risque, and also to the several champagne parties, it may not be considered just the right picture for particular audiences.

It is bound to please the middle and lower class elements and the more broad-minded of the high brows.

"The Kaiser's Shadow"

Dorothy Dalton in a "Bing-Bang" Melodrama

(Paramount—July 1. Directed by William Neil)

THIS is a clean and well produced melodrama depending chiefly on the mystery element to entertain.

The story was written by Octavus Ray Cohen and J. U. Giesy and was published serially in the *All Story Magazine* under the name of "The Triple Cross."

It deals with the operations of the German spy system in this country and the means the United States Secret Service uses to suppress them.

A great many of the situations are based on trap doors, secret panels, walls that can be raised by pressing a button, secret passages and the like.

It is the regular dime novel kind of a story that has always had its following.

Most of the subtitles are timely. They contain patriotic touches that will undoubtedly arouse the enthusiasm of all patriotic Americans.

The picture on the whole has been produced intelligently.

"The Whirlpool"

Alice Brady At Her Best in a Pleasing Melodrama

(Select—June 30. Directed by Alan Crossland)

"THE WHIRLPOOL" is a very interesting melodrama that will please picturegoers.

The story is based on the book of the same name by Victoria Morton and deals of the discovery by the heroine of the real perpetrator of a murder, thus exonerating an innocent young man who was accused of having committed it.

In doing so she also restores the peace of mind of a kind-hearted judge who considered himself morally as guilty as this young man. He had been lenient with him on a previous arrest for theft.

The story contains the element of mystery that is not solved until the end. This naturally adds to the interest and helps hold the attention of the spectator.

Miss Brady is at her best in this picture. The supporting cast is also excellent. The direction is very intelligent and the camera work as good as could be desired. Several scenes have been taken outdoors and are very beautiful.

This offering is not grewsome and ought to appeal to all classes.

"Annexing Bill"

Gladys Hulette and Creighton Hale in a Fair Program Offering

(Pathe—July 7. Directed by Albert Parker)

THIS is only a fair program offering. It may please some picturegoers but the critical ones will think their time has been more or less wasted in trying to derive entertainment out of it.

The story was written by Edgar Franklin. It belongs to the imaginary class, in which things could not happen. It was intended for a comedy drama.

It tells of The Girl who had inherited a million and The Boy who would not marry her because she had too much money. He was afraid she would become too bossy.

She got rid of the money and so removed the barrier to their happiness.

If you have to play this picture let it slip by without making too much noise about it.

"The Fly God"

Roy Stewart Seen to Advantage in This Western

(Triangle—June 30. Directed by Cliff Smith)

THIS is another offering of the "Red" Saunders series by Henry Wallace Phillips, and a corking good one. It is full of heart interest.

The story is interesting to the extreme. It tells of Robert Allers who, accompanied by his wife, sought to regain his health in the Western country.

While out in the plains they were held up by a highwayman and robbed.

They met "Red" Saunders and were befriended by him. Later he helped the husband obtain a position in a saloon.

That same highwayman attempted to hold up the saloon but Allers shot and killed him. As the highwayman happened to be the brother of the sheriff, the latter tried to convict him for murder.

"Red" stood by him and eventually succeeded in causing his acquittal. Thus he brought happiness to the family now augmented by a child.

The story is based on the element of self-sacrifice, therefore it will have a strong appeal with all classes of picturegoers.

Mr. Stewart takes the human part. He gets the sympathy from the very beginning.

The lady who takes the part of Mrs. Cummings, as well as the actor seen as old Indian, deserve special mention as they portray their roles very realistically.

As there is very little shooting in this picture it ought to take well with any audience.

"The Painted Lily," with Alma Rubens

Underworld Drama Holds Much Interest

(Triangle—June 30. Directed by Thomas N. Heffron)

AS a gambling and underworld offering it is very interesting and has been produced very intelligently. It will be a good picture to show provided your patrons will stand for this sort of theme.

The story is from the pen of Catherine Carr. It tells of an innocent young girl who married a man conducting a gambling house and who made her believe he was in legitimate business.

She was soon disillusioned as she was forced to act as a "capper."

Villain No. 2, who was just let out of jail, had the goods on villain No. 1 for a previous crime, so he kept on blackmailing him.

Eventually both villains were shot and killed by the police and the girl was left free to marry an honest young man whom she met and learned to love.

One point in the story picture-goers might not excuse is the fact that the girl agreed to act as a "capper" after the true character of her husband became known to her.

The direction and the photography are of the best.

On the whole this attraction is entertaining and not vulgar.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Hit-the-Trail Holliday" (Artcraft)—"Big."

"Missing" (Paramount)—"Very good; best war picture yet."

"Blue Eyed Mary" (Fox)—"Poor picture for her."

"Paying His Debt" (Triangle)—"Good direction."

"Doctor and the Woman" (Jewel)—"Simple great; this kind will always get money. Played it three days."

"The Kaiser" (Jewel)—"It killed them the first time, but failed to repeat."

"All Woman" (Goldwyn)—"Best Marsh picture since 'Polly of the Circus,' but Mae Marsh does not draw here, probably on account of poor stories. 'All Woman,' however, is far above Goldwyn's average."

"The Journey's End" (World)—"Very light."

"The Man Trap" (Bluebird)—"Herbert Rawlinson at his best in 'The Man Trap,' and a great favorite here."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALIEN ENEMY, AN (Glaum—Paralta)....Apr.	Average	"Fine picture; star not popular."
ALL WOMAN (Marsh—Goldwyn)....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture."
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)....Mar.	Extra Big	"Pleased." "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them." "Very good." "Excellent."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)....Apr.	Average	"Good show for kiddies." "Good." "Too much kid stuff." "Good picture, but did not draw." "A few more like this and I won't damn the business." "Fine kid comedy, but did not draw."
BACHELOR'S CHILDREN, A (Morey—Vita.)....Apr.	Average	"Just average business." "Picture good, but did not draw."
BELIEVE ME, XANTIPPE (Reid—F. P. Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good."
BELL BOY, THE (Arbuckle—Paramount)....Apr.	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout." "Great."
BERLIN VIA AMERICA (Ford—Fordart)....May	Average	"A joke to thinking people—great for kids."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky)....May	Average	"Very good." "Good circus stuff."
BIT OF JADE (Minter—Mutual)....Apr.	Average	"Minter is well liked." "Light entertainment; good."
BLINDNESS OF DIVORCE (Rhea Mitchell—Fox). Apr.	Big	No comment received with report.
BLINDFOLDED (Barriscale—Paralta)....Apr.	Big	"Story too common, did not get great interest; acting good."
BLUE BIRD, THE (Artcraft)....Apr.	Average	"Great, but did not draw enough to pay for picture." "Very artistic production, but even the kids refuse to see it." "Costs too much, nothing left for us." "Great production, but people do not want fairy stories." "This kind of picture never pulls for me." "Good picture, too high class for my town." "A magnificent production of a beautiful thought—no box-office value."
BRASS CHECK, THE (Bushman-Bayne—Metro)..Mar.	Average	"Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Well liked."
BRAVEST WAY, THE (Hayakawa—Lasky)....June	Average	"Fair picture; star well liked."
BRAVE AND BOLD (Walsh—Foxfilm)....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly."
BREAKERS AHEAD (Dana—Metro).......	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story."
BRIDE OF FEAR, THE (Carmen—Foxfilm)....Apr.	Average	"Very good picture."
BUSINESS OF LIFE (Joyce—Vita.)....Apr.	Big	"Very fine production." "Well liked."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)....Mar.	Big	"Interesting, pleased everybody." "A very good attraction." "Star good; picture pleased; four big days." "Good." "Patrons tired of Westerns." "Story pleased; good picture." "A perfect production."
CECILIA OF THE PINK ROSES (Davies—Select).June	Average	No comment received with report.
CONFESSION (Carmen—Fox)....May	Average	"Fair picture." "Carmen very good in this picture."
CROSS BEARER, THE (Montague Love—World)—Apr.	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one."
DANGER GAME, THE (Goldwyn—Kennedy)....Apr.	Average	"Star getting to be a favorite here." "Splendid, everybody enjoyed this." "Fair picture, but did not draw, probably due to heat wave." "Everybody well pleased." "Not as good as other Madge Kennedy's pictures."
DANGER WITHIN (Zoe Rae—Bluebird)....May	Average	"Pleasing." "Good program picture."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with report.
DEVIL'S WHEEL, THE (Brockwell—Fox)....Mar.	Big	"Star getting popular; good play; fine photography." "Star is beginning to draw here." "Pleased everybody." "Fine production; Brockwell's best." "Popular star; good."
DE LUXE ANNIE (Norma Talmadge—Select)....June	Average	"In many ways her best picture." "First class in every respect."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	No comment received with report.
DOG'S LIFE, A (Chaplin—First National)....Apr.	Extra	"House record." "Went over big, but not as much as expected." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good."
DOLL'S HOUSE, A (Ferguson—F. P.-Lasky)....June	Poor	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated."
DOLLY DOES HER BIT (Osborne—Pathe)....Apr.	Big	"Picture very pleasing."
EAGLE'S EYE, THE (Wharton Serial).....	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair." "They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
EMPTY POCKETS (Brenon—First National).....May	Average	"Good picture." "Very poor picture."
FACE IN THE DARK, THE (Mae Marsh—Goldwyn) .....Apr.	Average	"Name and story killed it." "Star not popular here." "Mae Marsh is not popular here—and never will be with this kind of story." "Did not draw for me—reason not known.";
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep."
FAMILY SKELETON, THE (Ray—Paramount)..Mar.	Average	"Ray missed it in this; picture not liked as well as his others." "Star here very well liked; don't like booze pictures."
FAST COMPANY (Farnum—Bluebird).....Apr.	Average	"Business good, but picture below standard." "As good as the kind they ask twice as much for."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with report.
FLOOR BELOW, THE (Normand—Goldwyn)....Mar.	Big	"Picture seemed all right."
GIRL FROM BEYOND, THE (Shipman—Vita)...Apr.	Average	"Everybody liked it." "Not as good as 'Dodging a Million'." "Good program picture." "Good picture." "Best Normand production—better than 'Dodging a Million'."
GRAIN OF DUST, THE (Lillian Walker—Crest Pictures)	Poor	"Better than average program picture; story drew more than star."
GUILD OF SILENCE (Salisbury—Bluebird).....May	Poor	"Wonderful snow scenes; fine picture."
HEARTS OR DIAMONDS? (Russell—Mutual)....Apr.	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture."
HER FINAL RECKONING (Fredericks—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories."
HER ONE MISTAKE (Brockwell—Foxfilm).....Apr.	Average	"Should not have been released." "Pleased all who saw it." "Gets by; weakest spot on Fox program."
HEIRESS FOR A DAY (Thomas—Triangle).....Mar.	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind of picture the public wants." "Good picture, but weather bad." "Light entertainment."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford).....Apr.	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially." "Fine picture, and just the type for star." "Went over big; star always liked." "Only fair." "Good—Pickford drawing better with each release."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a big favorite here."
HONOR OF HIS HOUSE (Hayakawa—Paramount).Apr.	Average	"Average picture; strong finish." "Average picture."
HOUSE OF GLASS, THE (Young—Select).....Mar.	Big	"Very good picture." "A fair picture." "Clara K. Young's best for a long time. Good cast except leading man who is of wrong type. Story, direction, settings A1. Photography fair." "Very good; pleased immensely."
HOUSE OF HATE, THE (Pathe Serial).....	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Reid—Paramount)..Apr.	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong." "Paramount falling down."
HOW COULD YOU CAROLINE?. (Love—Pathe) .May	....	"Audience didn't like it."
HUCK AND TOM (Jack Pickford—Paramount)..Mar.	Extra Big	"Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made." "Good." "Received fairly well." "Brings them all out, young and old." "Good, and gets the money." "Got the business." "Good."
HUMDRUM BROWN (Walthal—Paralta).....Apr.	Average	"Not up to Paralta standard. Poor story." "Picture fair—star don't draw here."
I'M A MAN (Judge Brown—General).....May	Big	"A good picture."
JOURNEY'S END (Clayton—World).....May	Average	No comment received with report.
KAISER, THE (Jewel).....	Extra Big	"Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great." "Broke all records." "Sensational; wonderful drawing card." "And the same smashed all records." "Good production." "Good picture—good money-getter." "Great picture; got more strangers the Fair week." "Very fine; good dramatic punch—well acted, good setting." "Three days' big business." "A picture with several powerful kicks—film in very poor condition."
KNIFE, THE (Brady—Select).....Mar.	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard." "I can't add anything to what has been said about this—wonderful drawing power." "Brady doing better." "The knife should have been used on the suggestiveness." "Our patrons kick over this kind." "Excellent."
LANDLOPER, THE (Lockwood—Metro).....Apr.	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws." "Only fair." "Well liked."
LA TOSCA (Fredericks—Paramount).....Mar.	Average	"Good picture; poor business." "Pauline Frederick is losing her hold on our patrons. Stories are not what people like." "Excellent, but not fan stuff." "Costume plays no good." "Not well liked by my audience—very fine costume play." "Too heavy for these times.'
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)...May	....	"He is very popular."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best." "Good." "Four days; best production ever in house, but too long." "Good drawing card."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people."
LET'S GET A DIVORCE (Billie Burke—Paramount)Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best."
LIE, THE (Ferguson—Artcraft).....Apr.	Average	"Very good picture because it had heart appeal." "Very good." "Pleased all." "Very good." "Very poor." "Pleased everybody.' "Star liked; fine production." "Good drama." "Just didn't draw—good picture, but fell down badly."
LITTLE MISS NO ACCOUNT (Leslie—Vitagraph) .Apr.	Average	"Excellent picture."
LONE WOLF, THE (Lytell—Select).....June	....	"A very fine production."
LONELY WOMAN, THE (Bennett—Triangle)....Apr.	Average	No comment received with report.
LOVE'S CONQUEST (Cavalieri—Jewel).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out."
MAGIC EYE, THE (Zoe Rae—Universal).....Apr.	Poor	"Good picture, but did not draw for me."
MARRIAGE LIE, THE (Myers—Universal).....Apr.	Average	"Very good." "A very fair picture."
MASKS AND FACES (Forbes-Robertson—World) .May	Average	"Big, if not for costumes." "Poorest World ever ran."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture."
MME. PAULETTE (Claire Anderson—Triangle)..May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy."
MR. FIX-IT (Fairbanks—Artcraft).....Apr.	Big	"Everybody pleased; good in every respect." "Big all week." "Reissues hurt star." "Fine, and a relief from his usual type of plays."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone."
NAUGHTY, NAUGHTY (Bennett—Paramount)..Mar.	Average	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased." "Did not draw or please.' "This picture went over big" "Very good; the kind they all like."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with report.
ONE HOUR (Keefe-Foursquare).....May	Big	"A good picture, that draws business."
ONE MORE AMERICAN (Beban—Paramount).....	Average	"Great stuff." "Star not strong here." "Excellent." "Beban is wonderful, but the public can't see it." "Star great, but doesn't draw for me."
ONLY ROAD, THE (Dana—Metro).....June	Average	No comment received with report.
ORDEAL OF ROSETTE, THE (Brady—Select)..May	Average	"Being a dream saved this one."
OVER THERE (Richman—Select).....	Average	"Pleased immensely. "Poor picture; did not draw.
OVER THE TOP (Empey—Vitagraph).....Mar.	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish. "Capacity business." "A great picture."
PAIR OF SIXES, A (G. Kleine—Perfection).....Apr.	Big	"Best comedy we have had in a long time." "Splendid; pleased greatly; title drew well." "Dandy picture, pleased all; fair business, hot weather."
PAY DAY (Drew—Metro).....May	Average	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese."
PAYING HIS DEBT (Stewart—Triangle).....Apr.	Poor	"Pleased."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.).Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture."
POWERS THAT PREY (Minter—Mutual).....Apr.	Average	"Not up to standard." "Star is popular here." "Just fair."
PRIMITIVE WOMAN, THE (Fisher—Mutual)...Apr.	Average	"Light entertainment; fair."
PRUNELLA (Clark—Lasky-Paramount)..... May	Average	"This picture pleased the little ones; they didn't know any better." "Very poor picture.' "A screen classic; a box office failure." "Poorest Clark picture we ever played—very poor business." "Very light story, not interesting." "Too high brow to please all people, only the student will like this." "Did not please." "People walk out before the show is half over."
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority." "Well produced, but misses fire."
RED, RED HEART, THE (Salisbury—Bluebird)..Apr.	Average	"A very satisfactory picture." "Good title, fair picture."
RESURRECTION (Fredericks—Paramount).....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject."
REVELATION (Nazimova—Screen Classics, Inc.).....	Big	"Splendid." "Nazimova wonderful." "Great picture; star fine; will become very popular." "Her best; helped her a lot." "Wonderful picture; great drawing card." "A truly wonderful production."
RICH MAN'S DARLING (Lovely—Bluebird)....Apr.	Average	"Splendid picture."
RICH MAN, POOR MAN (Marguerite Clark—F. P. Lasky-Para.).....Apr.	Average	"Well liked by all; star will come back strong if given stories like this." "Not star's style of picture." "Good picture, but no punch in it." "Didn't draw as well as usual; good picture."
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
RISKY ROAD, THE (Phillips—Universal).....Apr.	Average	No comment received with report.
ROSE O' PARADISE (Barriscale—W. H. Hodkinson).. .....May	Average	"Not up to standard." "Very poor feature—should never have been made."
ROUGH AND READY (Farnum—Fox Standard)..Mar.	Average	"Splendid picture." "Great picture." "Farnum bigger every time." "Fair."
RULER OF THE ROAD (Keenan—Pathe).....Apr.	Average	"Keenan always good." "Good." "Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story."
SHELL GAME (Wehlen—Metro).....Mar.	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle).....Mar.	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SILENT SACRIFICE (Brady—Select).....Mar.	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."
SOCIAL BRIARS (Minter—Mutual).....June	Average	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost."
SON OF DEMOCRACY (Chapin—Paramount).....	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SONG OF THE SOUL, THE (Joyce—Vita.).....Mar.	....	"Pleased all."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it."
SPLENDID SINNER, THE (Garden—Goldwyn)..Mar.	Average	"Best Garden picture." "Got by—that's all." "Great picture." "No more Mary Garden we say." "Very poor feature." "Good, but did not draw." "Fair—too stiff." "Small business; star not liked." "Well liked." "Production above the average."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
SUNSHINE NAN (Pennington—Paramount).....Mar.	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919." "This star would become very popular if releases were regular; this her poorest picture." "Very poor." "Fair picture." "Fair, but not as good as previous Pennington pictures."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card."
TIGER MAN, THE (Hart—Artcraft).....Apr.	Big	"Not up to Hart standard." "Best thing Hart has done for Artcraft; good story." "Big all week." "Not up to standard; weak." "Very good."
TRAP, THE (Brady—World).....Apr.	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro).....Apr.	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..Apr.	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good."
TWENTY-ONE (Washburn—Pathe).....Apr	Average	"Very poor picture." "Average program picture.' "Pleasing comedy-drama—worth what we paid for it. Drew average business."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount) Apr.	Average	"Don't like her in this." "Good of its kind." "Good."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal, but picture did not please." "Good picture."
VORTEX, THE (Warren—Triangle).....Apr.	Average	No comments received with reports.
WESTERN BLOOD (Mix—Foxfilm).....Apr.	Big	"Very good; pleased." "Good Western." "Went over O. K." "Mix liked here; pleased."
WHISPERING CHORUS, THE (DeMille—Artcraft)Apr.	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked."
WILD GIRL, THE (Tanguay—Select).....June	Average	"Film in good condition."
WILD WOMEN AND TAME LIONS (—Fox). June	Extra Big	"The best I ever saw."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business."
WITCH WOMAN, THE (Clayton—World).....Apr.	Average	No comment received with report.
WITH HOOPS OF STEEL (Walthall—Paralta).....Apr.	Average	No comment received with report.
WITHIN THE CUP (Barriscale-Paralta) .....Mar.	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, well acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro).....Apr.	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz." "Fair picture." "Excellent."

Exhibitor Service Bureau

St. Paul Overlooks a Bet

With Only Two Newspapers to Cover the Whole Field, Few of the Theatres are Good Advertisers

CERTAINLY a city where there are really only two newspapers ought to offer exhibitors an easy and money-saving method of advertising. Yet though this is the case St. Paul is one of the poorest advertising cities and far behind its twin city, Minneapolis, in using the press.

One of the reasons for this is that the St. Paul papers set a maximum for the size of advertisement that must be inserted before any advance publicity is given. It is well enough for newspapers to have rules and they are necessary to the proper conduct of every business, but when a newspaper puts all motion picture matter absolutely on the cash return from each individual house it appears to us that it is not showing the greatest regards for the interests of the readers.

We regret that it had been necessary to take up the St. Paul situation at a time when the Ruben and Finklestein theatres are not using one of the papers, and we have always made it a point in these articles not to enter into discussion of local troubles which generally settle themselves in time. And so we will deal with the situation more as the status would be in normal times and not alone in the pages from issues of the papers for the current week, which is certainly an abnormal state of affairs.

Of course we all know that Minneapolis and St. Paul are known as "the twin cities," and that they are on opposite sides of the upper Mississippi River, and about forty minutes apart by trolley communication. However, they are just as fully separate communities as if they were much wider separated and their nearness cannot be considered as affecting either the advertising of the theatres or their patronage. St. Paul is considerably the smaller of the two with a census population of 236,766.

Now as we have already said there are really but two newspapers in St. Paul and the situation with them is peculiar. The *Dispatch,* which prints morning and evening editions during the week is known as the *Pioneer-Press* on Sunday. It gives its subscribers thirteen issues a week, morning and afternoon papers, and also the Sunday issue, we are informed, for a total charge of ten cents. So far as we know this is the record for any city in the United States. This results in the paper having a daily circulation, according to the Lord and Thomas newspaper directory, of 142,587, while the other paper, the *News,* which is afternoon during the week, has a week-day circulation of 79,755. The *Pioneer-Press* (Sunday) is given 76,474 Sunday, and the *News,* 39,060. Naturally the rate of the *News* is lower than that of the other papers, because of the circulation.

But, setting aside the present disagreement of the Ruben and Finklestein interests with the *Dispatch* and *Pioneer-Press* there is no reason why the theatres should not be able to use the two papers liberally.

There are thirty-eight theatres of all kinds in St. Paul, including eight first-run houses, thirteen downtown houses and twenty-five neighborhood exhibitors. Of the downtown houses the New Palace is the largest, seating 3,000. It is a combination vaudeville and picture house. The New Garrick seats 2,000, the Hippodrome 1,800, and the Metropolitan about 1,500. The others are all below a thousand seats, ranging down to the Blue Mouse which cares for only 425. The New Majestic is one of the larger houses with a capacity of 1,800.

Among leading neighborhood houses are the Dale and the Summit, owned by Julius Reisman; the Park, Hamline, Faust, Verdi, Victoria, New Garden, Forest, DeLuxe, Ohio, Tryst, Rex, Como, Arcade and the Cozy. The neighborhood houses average about 600 seats.

Now let us look into the situation there so far as the newspapers are concerned, taking into consideration the fact that the Ruben and Finklestein houses are not using the *Dispatch* and the *Pioneer-Press.* And although we have said that we are not going to enter into a discussion of what has caused or the merits of controversies, let us say that the newspapers and theatres, as a general rule, that so start fights between themselves are hurting all parties concerned. They are not doing their duty by the public and they are injuring their own businesses.

This series of articles is written largely in the interests of co-operation between the theatres and the newspapers, and we are sorry to see a situation existing even temporarily as it is in St. Paul, and we hope that the two will soon be working together.

So far as the Sunday issues are concerned, we see evidence of a desire on the part of the two papers to print the NEWS of motion pictures, more of it in the *Pioneer-Press.*

The *News* apparently inclines to the "high brow" side of amusements. It wants to discuss the "drahma" at the expense of the people who are doing the bulk of the advertising—the motion picture houses. For instance, we find the first page of the amusement section devoted as far as possible to the local stock company and vaudeville though it does give excellent representation to "Pershing's Crusaders," which is being shown at Metropolitan, which is a legitimate house in the winter, and so the dramatic editor appeased his conscience by coming to the conclusion that this was not "an ordinary motion picture." One of the stock company actors, a bunch of "Hawaiians" and a vaudeville quartet get the rest of the space in the layout.

Going through the rest of the page we find that Robert Mantell has announced his retirement. Mr. Mantell was a local visitor and so the story has local interest. But we find that the article never mentions the fact that Mr. Mantell was in motion pictures for quite a time. Probably the writer thought this would take some of the "class" away from the article. The other column of wide measure space is devoted to Raymond Hitchcock's new show in New York—genuine "uplift" stuff. With the exception of "Pershing's Crusaders," motion pictures are not mentioned on this thoroughly dignified front page.

But there is a page all for motion pictures, and this is number three of the section. Here we have a layout on the attractions at the advertising theatres five columns wide and more than a half page deep, attractively arranged and well printed. But while the theatrical news on the front page had wide measure—editorial style, and was set in larger style and beautifully leaded, motion pictures have to come down to the ordinary style of the paper.

Don't think that we are criticising because the paper wishes to give vaudeville and such things space, for they are entitled to it, *but the whole spirit of the paper seems to us to show that some one in authority around the newspaper regards the motion picture rather as something to which it has to cater rather than something that the people should be allowed to have. That is an unfortunate spirit and it is regrettable that it is to be found in so many newspapers.*

But come back to the motion picture page. Here we have reading notices for each of the theatres that is advertising, and then under the heading, "Portraits," we have a little more than a half column on coming productions in which leading players are to appear—interesting so far as it goes. Probably a column of the matter on this page is devoted to the legitimate theatre or vaudeville matter. There is a good feature in "Where the Movie Stars Will Be Seen."

On the fourth page of the section are carried the ads of the Garrick and the Hippodrome and an instalment of "The Son of Democracy."

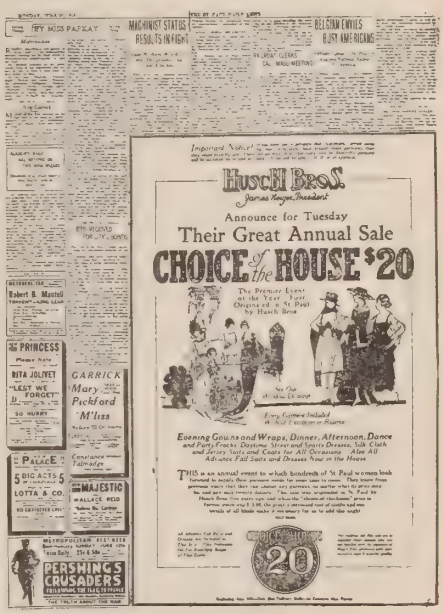
A fifth page which is reproduced carried a special combination advertisement of Paramount-Artcraft, so this hardly needs to be

(*Continued on page* 80)

St. Paul Exhibitors Have It Easy With Only Two Newspapers To Pay

All of the top row and the first two pages in the second row are from the Sunday News, while at the right of the middle row is from the Monday issue, and at the right of the bottom row from the Wednesday issue. The other two pages are from the Sunday Pioneer-Press

THE ST. PAUL DAILY NEWS
Film and fancy in Stageland
Pershing's Crusaders
Stageland Gossip
Hitchcock Wins Marked Success in Newest Show


MACHINIST STATUS RESULTS IN FIGHT
BELGIAN CAVILS BUSY AMERICANS
HUSCH BROS.
James Kenyon, President
Announce for Tuesday
Their Great Annual Sale
CHOICE of the HOUSE '20
The Premier Event of the Year, First Organized in St. Paul by Husch Bros
Evening Gowns and Wraps, Dinner, Afternoon, Dance and Party Frocks, Daytime Street and Sports Dresses, Silk Cloth and Jersey Suits and Coats for All Occasions. Also All Advance Fall Suits and Dresses now in the House
THIS is an annual event to which hundreds of St. Paul women look forward to satisfy their greatest needs to some extent. They know from previous years that there are always any garments, no matter what the price may be, and you'll never be disappointed in "Choice of the House" at St. Paul by Husch Bros. For years ago, and when the "choice of the house" prevailed in Fashion and only $ 20.00, or about a thousand sum of clothes and more details of all kinds made, if you doesn't for us to add that word!
PRINCESS
GARRICK
Mary Pickford
M'liss
PALACE
5 BIG ACTS 5
LOTTA & CO
MAJESTIC
WALLACE REID
PERSHING'S CRUSADERS

UNUSUALLY PROMISING DRAMATIC ASSORTMENT READY FOR FALL
Under War Stimulant Amusing Dramas Grow
ALL NEW PLAYS ARE CAMPAIGN MANTELS STICKS TO CLASSICS
WHAT THE THEATERS OFFER
BEEN OTHERS SO OFTEN HE HARDLY KNOWS HIMSELF
AUSPICES OF THE U. S. GOVERNMENT
TODAY METROPOLITAN
LIMITED ENGAGEMENT—SEVEN DAYS ONLY
PERSHING'S CRUSADERS
No War Tax
The Truth About the War
FOLLOWING THE FLAG TO FRANCE—OVER HERE AND OVER THERE
EXTRA! SEE
SHUBERT
THE CHILD WIFE

Advertise to Aid Exhibitor, Says Franklin

Here are three views of how the producer should help the exhibitor exploit his pictures. Read each one. They are more striking than anything you have ever heard said along these lines.

HAROLD B. FRANKLIN, who has set such a strong pace for the whole exhibiting world in his direction of Shea's Hippodrome, Buffalo, wants the men who are supplying the publicity and the advertising aids to first get for themselves an understanding of the picture. He asks that the advertising pages in the trade papers be so used that the exhibitor can use at least part of the material in advertising his picture through the newspapers to the patron:

The principal fault with the exploitation aids of most producing and distributing companies is that they who plan the press material, layouts, etc., are not familiar with their subject. It is seldom that they see the photoplays they are writing about in its finished form. Many of them prepare their material from stills and a vague outline of the story furnished by the studio.

The result is usually a misconception of the story. They lack understanding. Superlative adjectives are used for each picture released.

The lithos, stills and illustrations in the ads are generally poor. Instead of illustrating the big punch, the big situation that has the most appeal, ordinary or unimportant scenes are shown. *Frequently some of these scenes are not even in the picture.*

The copy and descriptive matter furnished as advertising aids lack personality, originality and style. *There is a sameness in most of the press material that is apparent, making it of little value.* In contrast to some of the advertising material given to the exhibitor, the exploitation of "The Blue Bird" and "Polly of the Circus" were notable exceptions.

The advertising pages of the trade magazine offer an excellent opportunity for the exploitation of pictures. Instead of using this valuable space to attract the attention of the exhibitor only, the ad may be so arranged that the exhibitor in turn can use part of the material as copy for his advertising. If the copy will interest the seasoned exhibitor it should appeal to his patrons.

Frankness and sincerity in all advertising material would be a boon for both distributor and exhibitor. Exaggeration will never make patrons and, unless advertising keeps making them, it cannot pay.

I hold before me press books of several prominent photoplays. Out of six lines of copy on the posters of one release three lines prominently display the distributor, in whom the general public are not interested, overshadowing the very prominent author and novelist, whose name is barely distinguishable. The scenes depicted show nothing of interest.

A sample ad is shown for another picture. At the bottom of the ad the distributor is considerate enough to mention the theatre. Throughout all the copy and specimen ads *there is apparent intent to advertise the distributor rather than assist the exhibitor.*

The exhibitor is building a reputation for his theatre by his advertising, to get his patrons in the "buying habit." It is therefore important to keep the name of the theatre in a prominent position.

The exhibitor can pay little if any attention to the claims of a distributor when experience has taught that his advertising and selling talk are exaggerated. *Inflated and bombastic advertising does more harm than good. A theatre advertisement is a personal assurance from the exhibitor to his patrons and as such must be truthful, interesting and convincing.*

The material that is sent out by the distributor should be constructive, by direct demonstration or by suggestion. It would be folly for any theatre to faithfully follow the specimen ads given by the distributor because each theatre has its own personality. It is not effective advertising to settle down to cut and dried routine. The advertising for a theatre is really the exhibitor's problem. The only thing the distributors can do is to guide him.

The one who prepares this publicity must know the subject, get the viewpoint of the theatre patrons and the story must be handled convincingly. Here is where originality or expression and aggressiveness can be given full play. Cuts or illustrations are very necessary in advertising; if used properly they will tell as much or more than words.

Advertising space is valuable. Make every inch pay. Avoid extravagant phrases and meaningless terms.

The thinking out of sales points should be done by the distributor in trade paper advertising and in the press sheets, or both. And the thing to look for is that which will create most interest on the part of the public.

The up-to-date exhibitor will not depend on the distributors' publicity alone, but will watch the trade paper reviews and the first-run theatre publicity.

EUGENE H. ROTH, manager of the California theatre, San Francisco, points out that the duty of the theatre is to the patron and that the theatre cannot do its duty if the manufacturers use exaggerated statement in advertising their pictures and causes the exhibitor to fall into the same error—which is costly to him. He wants special attention given in the advertising in the trade papers to the selling points of pictures:

I beg to acknowledge receipt of your favor, asking members of the Board to express their opinions concerning the exploitation of pictures.

The subject in question is a big one, and allows many opportunities for pros and cons. Our past experiences have proven that there are many producers and distributors who have used any method, regardless of the merits and principles involved, in order to sell their pictures. On the other hand, we must not lose sight of the fact that there are producers and distributors who are sincere in their purpose, and endeavor to give the exhibitors every possible advantage, so that they in turn might more properly exploit the picture they are to exhibit to their patrons. At this point the position of the manager of a theatre becomes manifest. It is up to him to dissect the advertising material presented to him, and the only way he can consistently serve his theatre and its patrons is by devoting sufficient time to review his show, and thereby act as judge as to the merits or otherwise of the advertising matter he has before him.

It is not altogether essential that the entire aim should be to get the biggest box-office returns, and advertising with only that in view. It goes without saying that that is, of course, the incentive in operating our business, but that must not be based upon each feature, or each week's returns. We should have in mind that we have long leases, and that our first aim is to please our patrons, and, incidentally, increase our clientele. This, we can do by consistency. If we are unfortunate in securing pictures that do not match up to our individual ideas and ideals, and the advertising matter furnished us by the distributors exaggerates and magnifies these features, I do not believe that the manager is serving the public, or himself properly, if, after previewing same, he finds that the preview does not match up to the advance publicity, then he should modify same and endeavor to build up the quality of his show with more substantial fillers, and make THAT *the feature matter of his advertising.*

The *subjects* of some of the lithograph paper are not always wisely chosen. I quite agree with that member of the Advisory Board, but said member is entirely wrong when he makes the statement that he is willing to wager that there is not a theatre, directed by a single member of Motion Picture News Advisory Board, that uses for display a single sheet that is printed. We use, for instance, 50 to 100 one-sheets, mounted on boards and placed advantageously in cigar-stands, hotel lobbies, etc., and, also, using a minimum of 50 twenty-four-sheet stands in selected locations, a majority of which are electrically lighted. In fact, there has been a tendency on the part of the producers and distributors to cancel lithographs, because of the lack of support of the exhibitors throughout the country. In order to correct

Carpenter Points Out He Must Sell Picture

errors and to advance in the industry let us be fair, and at least support the distributor when he makes a big financial effort to give us proper material to exploit the pictures that we rent from him. I do find, however, justice in the statement that the "photographic stills" are not all that they should be, and, personally, I have made many complaints on this issue direct to the producers, and find of late that there is a marked improvement.

Here again the exhibitor has an opportunity of demonstrating his personal ability and energy in making up an individual lobby display by having these "stills" enlarged (if not furnished him), and in other methods of enhancing the beauty of the lithographs by having them touched up by some artist in water or in oil paints.

There is no doubt that the exploitation of the feature picture in the TRADE PAPERS *gives the exhibitor an advanced idea, and assists him greatly in assembling his program. As a matter of fact, the exhibitor is* ENTIRELY DEPENDENT *upon this advanced matter in the trade papers, and a great deal of attention and consideration should be given to same by the producers and distributors.*

Impartial previews printed in the various journals by capable members of the staff are indeed a very essential feature.

GEORGE E. CARPENTER, manager of the Paramount-Empress theatre, Salt Lake City, is one of the most forceful of the members of the Advisory Board in expressing his opinion. He tells very plainly what is the matter with exploitation of pictures, and calls on the manufacturers to use their trade paper advertising in a way that will be of direct aid to the exhibitor in selling to the fan:

None can gainsay that the exploitation of a picture is half the battle, and none can deny that the exhibitor is receiving considerable assistance and valuable help from the distributor. One has only to look back three or four years and make comparisons. Most of us remember those mimeographed "press sheets," single spaced, carrying copious editorial "we's" and the boss's name every fifty words—and how those "notices" used to drive the newspaper men to profane language and drink.

The little fellow who knew nothing of newspaperdom used to religiously "hand 'em in," to later scan the paper for the item, and subsequently tear out his hair and call the editor nasty cutting names because the dope never was printed. The exhibitor with a newspaper training used to read them with relish, for they were better than *Life, Puck* or *Judge,* and then consign them to the waste basket, sit down and write some dope that had *news value.*

The modern press book issued by the first class distributor has value to the exhibitor, but it is impossible for a New York office to issue publicity suitable for the exploitation of a picture simultaneously throughout the country. Each and every motion picture exchange should employ a trained newspaper man with a knowledge of the show business, an understanding of local conditions, an acquaintanceship among the state-wide newspaper bunch and a diplomat—and then leave him alone to deliver the goods. They could not get such a man for $25 a week, but he would be a good investment at five times that price.

A small book could be written on the subject of press books alone, but that is but one angle of the exploitation of pictures today, the most common forms being slides, teasers, papers, stills, cuts, mats and stunts, all of which are supplied in a greater or lesser degree by the distributor to the exhibitor.

All of these accessories to publicity are of assistance to the exhibitor even if they one and all carry the earmarks of having been ground out in a hurried, slip-shod manner.

The average teaser invariably is about fifty feet of film either showing a flash of a sensational grewsome scene or the star in a pose that is not germane to the story, all of which is hardly an exploitation of the picture. Personally we have the bulge on the rest of the exhibitors in this territory, as we have access to the new print several days before release and select our own teasers, which are replaced in the film prior to our running the picture.

Few of the larger houses use one-sheets. Occasionally somebody buys one, cuts out the head of the star and incorporates it in a lobby spread, but beyond that paper is not regarded au fait simply because the chap who selects the "subjects" is evidently the same chap who is responsible for the lobby stills. *Why, oh why, does he invariably select, for instance, scenes of a fancy dress ball, thereby giving the impression to the fickle public that the picture is a costume play?* Then, again, stills are shown of scenes that do not appear in the picture, which is somewhat embarrassing when a troop of young people come to your theatre to see on the strength of a still exhibited in the lobby a former high school associate who went to Los Angeles to become famous on the screen, and whose winsome features smile in the background among the extras. We've had that happen, too.

Cuts, too, are offered the exhibitor at a price. The small town man could say a lot about those cuts—electros ground out in 1,000 lots and apparently never inspected before they are shipped. Invariably they are of too fine screen and not etched deeply enough. The proofs shown in the press book, with its gloss finished paper, are fine and dandy, but the ultimate showing in the Bingville *Review* might be "London during a midnight Hunraid." When will the distributor realize that half-tone cuts are money thrown away unless they are used on a flat bed press? If he would stick to line cuts everybody would be better pleased.

All of which brings us down to mats. The same criticism applies. Even here with line mats, after the trademark, the name of the producer, scenario writer, author, cameraman, director, president and secretary of the company and a few others are duly set forth, there is not much left for the exploitation of the picture. We use the mats, however, frequently, and are glad to get them. But first we take them around to the newspaper stereo room and remove offending verbiage with a jig saw and substitute some scintillating children of our brain therein. But the chap back in New York is getting wise and is beginning to overlap the non-essentials, so that if one operates on a mat the ultimate result is weird and an offense to the printer's eye.

All of which brings us down to the trade paper advertising:

Sad to relate, owing to past experiences, few take the trade journal announcements seriously, and when there is a big spread on a particular picture Friend Exhibitor is prone to scent a nigger in the woodpile, the inference being that there is an extra effort being made to unload an unsatisfactory subject—the picture need not be of necessity a mediocre production, in fact oftentimes it is a masterpiece, but it is one of these that the public neither grasps or cares to witness. As has been remarked, the exhibitor is paying for this trade paper advertising of the producer, and this advertising should be such as will help the exhibitor. In other words, the producer should put the same appeal up to the exhibitor that the exhibitor wants to put up to his public.

Briefly, trade paper advertising on the part of the producer should be a selling argument to the fan and not a gold brick done up in adjectives and neatly tied up with some quotations from the esteemed critics on the New York papers. Two thousand miles away we don't care a whoop what the New York critics say, because it has been demonstrated time and time again that there is a mysterious connection between the business office and the scrambled brains department of the great and untrammeled press of Gotham.

The Exploitation of Pictures as a subject is a large order, and a book could be written thereon. Briefly summed up, however, the leading distributors have made great strides and their press books, accessories and hints are of great value to the exhibitor. As nearly every picture worth the name calls for different exploitation it is in a great measure up to the exhibitor to pull his own stuff, and it is only fair that he should be posted in advance on what to emphasize and what to avoid. In order to do so intelligently those responsible to the exhibitor should be in touch with local conditions.

As this is impossible back in New York or Chicago, the go-between in the form of the exchange publicity man knows each and every town in his locality and the foibles of the fans therein, is in a measure a solution. When once the little fellows realized that they had at their beck and call the exchange publicity man, that individual would be as busy as the proverbial hen with one chick.

The big exhibitor always will, if he is a live one, have his own press department, with an honest-to-goodness newspaper man at the helm.

Seeing Rialto and Rivoli with Rothapfel

FOR several weeks members of the Advisory Board have been discussing the question of long and short features. To a considerable extent this dealt in theory, but at the Rivoli this week S. L. Rothapfel is proving that a presentation can be put over without one of the so-called features and that the audience will be delighted with the result.

Of course, the Marine flying pictures made under the direction of Lieut. Rothapfel form the featured part of the program—and they are wonderful pictures as you will hear later—but there was only a few feet more than three reels of these. *The only other picture besides the scenic, the baseball picture and the animated was a two reel O. Henry story. And let us say here now that the applause that greeted this picture at the end has been equalled by few of the longer features that we have seen presented at either of the Rothapfel houses.*

It certainly proves so far as audiences are concerned at the Rivoli that the length of the picture counts for little, if quality is there. "I never consider length in buying a picture," said Mr. Rothapfel several weeks before he had arranged this bill and the current presentation proves that this does not have to be considered provided all of the other elements are incorporated in the bill. *And it proves, if possible, even stronger than any other presentation that we have seen the necessity of the combination of music and the picture to get the best results—and that the music is essential to every sort of picture.*

And aside from any question as to how long feature pictures should be, exhibitors will do well to arrange such a bill as this now and then. It is a decided relief from the usual performance and your patrons will appreciate it as an added spice to their amusement diet. Let's go through this one in detail, from the time that the orchestra plays "Allessandro Stradella," a big, full-toned overture, with all the lights of the house in gold.

Then comes one of the Newman travel pictures released by Educational Films which includes shots taken in the national parks of the west. At the start there is a remarkable shot down a cliff and then a beautiful picture of Yosemite mirrored in a lake. Now not that Mr. Rothapfel has arranged a regular musical score here for this scenic. It opens with "Yankeeana" till we are shown some pictures of the tepees of the Blackfeet Indians, when "Dagger Dance" is used until some shots of boiling springs in Yellowstone when the music turns into "Natoma." Then with some shots of the bears, which get a number of laughs we have "Whispering Willows." With pictures of the big trees there is another shift back to "Natoma" (from G major) and this continues to the end of the scenic.

Note that we say until the end of the scenic, for there is a novel combination of pictures right here by bringing in the Katzenjammer Kids in a cartoon, "Picnic for Two," which is one of the funniest things that we have ever seen, a scream from start to finish. There is the most comical clock on record introduced for a flash and then with the pig, dog and cat that are placed by the kids in the picnic basket the action becomes fast and furious. The opening music for this is "Cutey" and then when the real action starts it changes to "Vixen Gallop," but all during this picture the orchestra has the time of its life with imitations of the animals and the various noises suggested by the comic.

Why was this cartoon placed here? Now though there are many laughs in the titles of the O. Henry picture and others in the baseball film, there would otherwise have been no real comedy on the bill if this cartoon had not been introduced. And the reason that it was brought up in front, between the scenic and the first musical number and before the Animated was to balance the "good nature" of the bill. For the titles in the O. Henry and the baseball picture got their share of the laughs at the proper place. And the Marine picture was left to the last because Mr. Rothapfel wanted *everyone to go away with the smashing effect of it, patriotic admiration for the wonders that our boys are accomplishing.*

There should be a reason for the arrangement of every bill. There is generally a mighty good one in the way that Rothapfel arranges them if you will stop to make the analysis. This is what we are trying to do for you here week after week.

But back: After this double film comes a most pleasing number, Tulle Lindahl dancing "Sakura! Sakura!" Here we have one of the splendid scenic investitures that are given the numbers at the Rivoli. With the lights all red except for the side panels in orange, there is a Japanese setting showing a Jap room with an immense window through which one saw the cherry trees in blossom. The setting and the lighting form such a picture that it is impossible for one to tell whether the flowers are real or merely painted; we don't know yet, for we failed to ask. A Jap lantern in red hanging from either side of the stage added to the effect.

Rivoli Animated is full of spice this week and it is unusual in that every picture included is from Gaumont with the exception of a single picture from Universal. Rothapfel has the choice from all of the news weeklies at his two houses and it is generally expected that the various trade marks will be seen during the showing of the world events. It opens with pictures showing the song festival at Palo Alto, Cal., with thousands of marching soldiers. The orchestra plays "Invincible Eagle" for the introduction to the Animated and then turns into "The Battle Cry of Freedom" which is played once through and then turns into "The Regiment's Return." The scenes of the men marching in hollow squares with the flag in the center get repeated applause. Free outings for the fighters at Kansas City bring in "Bugle Call Rag." There is a shot shown of "a long range observation of a brewery" and there are a couple of bars of "Hot Time" employed.

Kansas City figures again with pictures of thousands enrolling for work in the wheat fields "The Man With the Hammer and the Plow." Then come pictures of Dorothy Gish selling thrift stamps in Chicago and some clever pictures of kiddies licking the stamps to paste them on the cards, and for this the music is "Keep the Home Fires Burning," and this continues through the scene of prominent New York actresses making vests for the American aviators. "The Volunteers" is played for the launching of the "Liberty" at Kearney, N. J., and there are prolonged whistle effects as coming from the harbor craft as the big ship goes down into the water. "Rustles of Spring" is the music for clearing Pike's Peak of the snow in preparation for the summer travel. Universal furnishes the one break from Gaumont contributions with pictures of the great smoke fire in New York and here the music is "Hurry" with flashes of red above the screen, coming and dying down slowly.

Instead of leading up to a punch, it comes quickly this week. Why? Because the real punch of the entire presentation is in the Marine pictures at the end of the program. This present punch is supplied with pictures of the observance of Flag Day at Washington. There are pictures of the President that bring great applause and the picture comes to an end with shots of the Washington monument, starting from the very top and then coming down until a huge American flag is brought before the camera. For "Stars and Stripes" is used and the last flash dies away amid wild applause.

Lieut. B. C. Hilliam, of the Canadian army, adds another touch of genuineness to the program with his little talk and parodies on a couple of war songs. With the lights all red the orchestra plays a few bars of "Tipperary" and then the curtains part showing the performer with a piano on a stage and the background of red curtains. First there is a parody on "Keep the Home Fire Burning" which the lieutenant sings and plays without any other accompaniment than his own on the piano, but toward the very end the violins take up the refrain. Then he plays "Tipperary" as Liszt might have composed it and again as Sousa might have rendered it into a march and toward the end the full orchestra comes in playing "Tipperary" in full Sousa style. For the first time that we have seen it at the Rothapfel houses the curtains part for an encore.

Humor and naturalness predominate in the two reel O. Henry picture, "Sisters of the Golden Circle" which is truly a feature in itself. The titles are strikingly funny and the intimate pictures of New York delight the audiences. There is a special musical score for this, with the theme, opening and closing, "Love's Old Sweet

Rialto and Rivoli

Song." "Follow the Girl," "Sidewalks of New York," "Hellow, I'm Looking for You," used at the start of the detectives' chase with "Come Across," played when the supposed criminal burglar is ordered from the Fifth avenue stage. As we said a few moments ago, this two reel picture gets more applause than most of the longer features.

With the lights all in blue except the panels and border and uprights in red, the curtains part showing the rose garden setting and Miss Glady Rice sings "Filanelle" by D'Aqua. This is rendered with only piano accompaniment and chime effect on the organ.

Then follow the second of the series of baseball pictures. There are plenty of laughs in the title.

And a sure enough wallop with the Marine pictures. To save adjectives and explanations let us say now that these pictures, made under the direct supervision of Mr. Rothapfel, are the most wonderful that we have ever seen.

As a prelude Greek Evans, baritone, seated in the orchestra sings "The Devil Dogs," and then the curtains part showing a special setting with a map of the United States in blue, bearing the inscription "Semper Fidelis" and with the rays of red leading to it from all sides. Then the screen curtains part and we have the emblem of the marines. We are shown shots of groups of the aviators and then a clever arrangement of the emblem showing the three activities of the corps, in the water, on the land and in the air, each being a motion picture in itself. Then come out the flock of aeroplanes flying straight at the camera and then we have a close up shot of the waving flag. "Devil Dogs" continues for the introduction of the picture and when we get a shot of seven abreast coming toward the camera the music becomes "Club Gallop."

Now we have all sorts of evolutions of the planes like a flock of sea gulls and then one of the airmen drops behind to give a series of stunts before the background of white clouds. For the first time that we have seen in plainly shown in motion pictures there is the lint of the sun against the flying planes, giving a most artistic touch. We are shown one of the aviators doing the tail spin from less than a 1000 feet and straightening out 100 feet from the ground—a daring performance. There are some amazing pictures of the machines flying straight at the camera and at one place there comes a break in the film and a crash of the music indicating that the airman has struck the camera. There are views of a gun plane and a scout machine in a sham fight, showing the various evolutions. Then there are a series of pictures of life in the camp and the assembling of a machine. Then follow a series of pictures taken from one of the flying machines from the very start from the ground and we watch a series of evolutions of other airships, many of which fly right at the machine from which the pictures are taken. An entirely novel series of pictures is supplied when we are shown how various stunts look from the ground and how they look from the machine which is doing the performing. These, with the earth and clouds going upside down and around, draw murmurs of astonishment and applause. The pictures come to an end with "A Marine in Action," a picture of a soldier of the sea on shipboard taking his girl in his arms and with the fade out comes the title "The marines have landed and all is well." It is a remarkable picture and it sends the audiences away talking, and still talking.

Manager E. J. Myrick of the Liberty theatre, Portland, Ore., used this float carrying United States Marines to advertise "The Unbeliever." He turned his lobby into a recruiting station

"My Dearie," "Midsummer Night's Dream," "Victory" and "Mary Lee" are some of the selections used with the "Marine Hymn" predominating. A peculiar thing about the musical arrangement is that the organ carries the last half of the pictures, those of the stunts in the air, and loses nothing by the lack of the orchestra, while the picture comes to an end with the organ rendering "Marine Hymn" with full effect.

Some bill, to take all this space just to outline it. *And not a "feature" on it.*

And so Rialto description must suffer in space accordingly though it is composed of a series on the best of individual subjects. Selections from "Manon" supply the overture and then come pictures of "Mexico Today," released by Educational, which show the sunken gardens of our southern neighbor, the manner in which the crops are raised and transported to market. "La Fete de Seville" is played for this. Sascha Fidelman, violin soloist, then plays "Romance."

Rialto Animated opens with Hearst-Pathe pictures showing divisions from Camp Devens streaming "over there." There are some splendid shots of marching men and the title "Kaiser Bill, can't you see the handwriting on the road?" brings a roar of applause. "Here They Come" is the music. From the same source come pictures of the launching of the "Liberty" and for this and for Universal pictures of gold champions playing for the Red Cross "Hero of the Isthmus" is played.

Great enthusiasm greets Hearst-Pathe pictures showing the Italians which have just crushed the Austrians and here "Bersaglieri March" is used with telling effect. Now comes the punch at the end with H-P pictures of the aviators in training at Kelly Field, Texas. We have striking shots of a number of machines flying together in all sorts of formations, looping the loop against a white sky and finally a flying wedge of airships coming straight at the camera. First the music is "Invincible Eagle" and this is played straight through and followed with "Columbia" for the final big smash.

With all the lighting in red and the outer curtains parted at the side panels showing the inner red curtains. Mlle. D'Espinoy then sings the "Waltz Song" from "Mirelle." The singer is garbed as a peasant girl and the song is rendered before the Byzantine setting.

Opening and closing scenes of the feature, Mme. Petrova in "Tempered Steel," are laid on the south and therefore there is a splendid chance given for the music and this adds no small part to the enjoyment of the picture. Before even the title comes on the screen we have a few bars of "My Old Kentucky Home" together with some other gems from Foster until the orchestra takes up the theme, "Down South." "Petrova Valse" is used several times during the picture and "Old Black Joe" and "Listen to the Mocking Bird" are also introduced with "My Old Kentucky Home" coming back as the final refrain. There is a great chance here for the exhibitor to do as Mr. Rothapfel has done and use these southern selections during the showing of the picture.

We would strongly advise giving the whole presentation a southern setting and making all the musical numbers, where possible, including the solos, well known southern music.

Selections from "The Firefly" follow and then there is an excruciatingly funny Mack Sennett comedy in "Her Screen Idol."

This Woman Exhibitor Tells You How

MISS FLOSSIE A. JONES, vice-president and general manager of the Waukesha Amusement Company, is one of the most successful motion picture theatre managers in the country. Her company controls the entire situation in the Wisconsin city, owning the Colonial, Auditorium and Unique. What she has accomplished in a city of 10,000 is a lesson to the manager in the smaller city who declares that this and that cannot be done.

Some four years ago her assets consisted of a determination to make good, a remarkable personality and willingness to do plenty of hard work. She had ideas; she felt that she could run a motion picture theatre and make it pay. She studied the local houses and satisfied herself what was the matter with them and she laid her plans for what she would do if she had one of the theatres. She studied pictures to see which were liked, and she studied the audiences.

Then she had an opportunity to rent a dilapidated theatre in which a man has tried to show motion pictures during the summer season. During the winter she used eight oil stoves to supply the heat, but the house remained the same unattractive place from its physical point of view, but still when spring came around there was a balance on the right side of the ledger. The reason was that the people liked the pictures that she showed and the way that she showed them.

In the spring she was able to get a Waukesha business man to go into partnership with her and $18,000 was spent in remodelling the Colonial. She first looked over the bids submitted by the various contractors and then rejected them all. She determined that the way to have the work done the way that she wanted it was to do it herself, and so she engaged the workmen and supervised the entire reconstruction of the house. The result was the sort of a theatre that met her ideals and that took on new prosperity from its reopening.

From the date that she rented the old structure up to today she continues to pick every picture that is shown at her theatres and to have charge of every detail of the management of the houses. It was shortly after this that she had a chance to take over the lease on a small house that had not paid and she did so, made money out of it and then sold it at a profit. But the three managers that followed all lost money and the theatre is now a business house. Which shows that there is a great deal in who is running a theatre.

It was after this that she brought the Unique, which had never paid expenses. Since that time her company has built the Auditorium, a $40,000 house.

Gives Real Presentations

Miss Jones recently has been giving presentations of pictures that would do credit to the biggest houses in the country. One of the recent ones was "The Blue Bird," which she put on with a special prologue. She planned to make the occasion one that the whole city would look forward to, and

Miss Flossie A. Jones, general manager Waukesha Amusement Company

advertised one performance in the afternoon and one in the evening and here is the way that she carried it out:

She employed a clever professional solo dancer from out of town so that she could advertise the dancer's appearance impressively, and then she engaged three local girls who were good dancers and a little girl who sings and a little boy to impersonate Mytyl and Tytyl. The curtain went up with fairies dancing in the moonlight and the solo dancer, as Pan, asleep on the rocks, watched over by the fairy queen. The children came into the scene slowly and the fairy queen gradually awakened Pan as the lights took on a bluish tone indicating the coming of morning. Then she danced to the front of the stage with the fairies and this was followed by the little girl singing "Blue Bird" to Pan, while the fairy queen puts her arms around the two children telling them not to look for happiness in fairyland, but in their home. With the lights dimming the screen was then lowered and the picture immediately started.

"Why" of Unusual Things

Miss Jones' own comments on the manner of presentation have much of value for other exhibitors. She says:

"It was a sucess from an artistic and from an advertising standpoint. The theatre which seats 800 was packed at all performances, at admissions of 50 cents for adults and 25 cents for children. The audiences went away well pleased after enjoyable performances.

"Nine times out of ten you can please your audience, but it is nine times out of ten that you cannot get a full house unless you put forth a special effort. I have been very successful in putting on prologues and I have raised the admission price from 15 to 50 cents.

"Waukesha is 16 miles from Milwaukee and on the interurban with cars running every hour. We have five Milwaukee papers delivered in town daily with a circulation of 8,000, so that I am really in competition with Milwaukee theatres whose admissions are practically all 15 cents, with the war tax additional. Though I control the situation here as to amusements, I must keep pace with Milwaukee to satisfy my patrons.

"It is often a hard proposition to figure out how to pay big money for brand new pictures and also to make money, but I have found that if you get the public curious enough it is willing to pay advanced prices. Of course, you must be sure yourself that the picture is a good one and worth the price that you are charging and that from a business point of view you have the right to raise the admission.

"I cannot see, and never have been able to see, why one should show at the same price a picture costing $15 and another costing $100. Any merchant can sell goods at 20 cents that are selling at 40 cents, but he cannot make money, and accordingly he

Scene from artistic prologue for "The Blue Bird," as presented by Miss Flossie Jones at the Colonial theatre, Waukesha, Wis.

sells the goods at a price to make a profit. It's business with him. The goods are worth 40 cents and for that reason they are selling at 40 cents.

"Why should not amusement be worth as much to the public as anything else it buys? I have always raised the admissions and have got it, even when I had stiff competition whose main slogan was, 'Always Ten Cents.' The public does not mind paying more if it gets what it wants and it is up to the exhibitor to satisfy the public and make it want it.

"Running a theatre is honest to goodness business. You must put in your time, effort, thought and work. It is a business of all day and half the night. One likes it because there is never a tomorrow—always today.

"I am so anxious that more exhibitors raise their admissions that I get excited when I think about it. I hear managers from every class of theatres big and little, say, 'I can't raise my admission, and I can't do this and I can't do that' and that 'business is poor.'

"If all managers would visit other theatres, talk more with fellow exhibitors, read what the big men are doing and put a little more thought and individuality into everything they do they would soon find a way out of their difficulties. I know that I get a lot of ideas, new ambition and a feeling of how to do something better by reading and seeing what other people are doing. It makes no difference how small or how big your business is, you can apply some one else's ideas to yourself so that it helps.

"If exhibitors only knew what they can do for another by exchanging ideas through the Motion Picture News, *your service bureau would consist of a hundred pages each issue.*

"There are so many things that one can do for one self. For instance on 'The Blue Bird' I had five hundred cut outs of bluebirds made and then took them to the printer and after they were finished I hung them on trees and bushes. They created quite a little talk for it was something new and in keeping with the picture.

"I used my lobby display in the Auditorium theatre while the picture was shown at the Colonial. I advertised in all of the houses, as one house helps the other. In my lobby display I used an electric shadow box. The figures were cut out from a one-sheet poster and mounted on a painted wood background, and a whole cut through with red tissue paper and a bulb behind it for the moon. There was also a real bluebird in the cage, which attracted much attention."

What does this account of the way Miss

(*Continued on page* 85.)

Attractive lobby display arranged by Miss Jones during showing of "The Blue Bird"

Your Idea and Ours

WE have told you a number of times that the Alhambra theatre, Toledo, O., ranks among the best advertisers in the country. Here is an example of the work.

In this case the Alhambra has used one of the cuts sent out by Goldwyn with the minimum of reading matter. A lighter, bet-

ALL THIS WEEK
MABEL NORMAND
In
'THE VENUS MODEL'
The Story of a girl who found a fortune in a bathing suit.
You will like Mabel Normand in this dainty production of the Little Queen, whose figure is her fortune.
CURRENT EVENTS FLAGG COMEDY
9:30—11:00—12:30—2:00—3:30—5:00—6:30—8:00—9:30.
SUNDAY — FIRST SHOW 11 A. M.
Alhambra
NEXT WEEK CHARLOTT
THE PROPER WARNING

ter effect would have been secured had the designer cared to go to the expense of having made Ben Day type faces for the larger type matter and for the portion of border used so as to carry out the style of the cut throughout. We would have eliminated the line which says that "you will like Mabel Normand in this dainty production of the little Queen whose figure is her fortune." Instead we would have used the wording, "Her figure is her fortune." It is shorter and much more striking.

But these are little things. You have to hunt to find flaws in the advertising of the Alhambra.

There is a lot in the expression that a theatre puts on "Good-Night."

THIS shows the way that Manager E. O. Weinberg, manager of the Elmwood theatre, Buffalo, one of the highest class neighborhood houses in that city, uses an entire billboard for advertising the pictures at his theatre. A glance at the cut will show that he puts up a stand which will cover the attractions for the entire wek.

Billboard advertising is a good thing for a neighborhood house, but there is one thing about which you want to be careful. Don't place these billboards where you are going to offend some of your patrons. There is a mighty strong protest in the residential sections of many cities about these, and, as a matter of fact, they do not add anything to the attractiveness of a community. But if the boards are those of a posting company and already erected so that you will not get the blame, all is well.

We expect to hear someone say that we are picking mighty small things for criticism, but we are sure that every neighborhood theatre manager, and every other manager, wants to do everything to keep the fullest good will of his patrons and if you can keep from offending any one you should go out of your way to do so.

Even the hottest weather fails to take the chill off some theatres.

THIS is the way that John C. Green, manager of the Temple theatre, Galt, Ont., and one of the most enterprising exhibitors on the continent, advertises. This display on "Tarzan of the Apes" appeared the Saturday before the Monday opening, there being no Sunday shows. This was the second run of this picture in all of Canada, and Mr. Green played it for six days in a city of only 12,000.

"I may be nutty," he writes, "but the

Big Special Matinee Wed'y at 3 p.m.
All Seats 25c. Children 15c. War Tax Free
TEMPLE THEATRE
The Only City in Canada that will see this two dollar wonder picture at our low prices. War Tax Free
ALL NEXT WEEK
Monday to Saturday : Matinees Wed'y and Sat'y
MOST AMAZING STORY EVER PHOTOGRAPHED
TARZAN OF THE APES
A ROMANCE OF THE JUNGLE
See
Any Seat in the Temple 25c War Tax Free : Children Only 15c

result at the end of the week is the answer." And one of the reasons why this picture went over so big was that he used large space and a different advertisement each day, together with columns of readers. Mr. Green was one of the first exhibitors in this country to be convinced of the value of the lavish use of newspaper space and he has kept it up ever since.

One thing we like about all of his matter and that is that he keeps the name of the theatre dominant. With the exception of the fact that "All Next Week" is in unattractive type, this is a striking display.

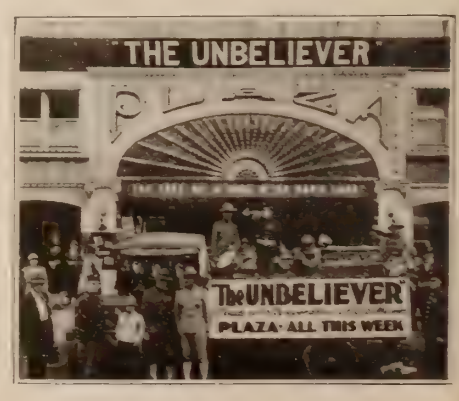
Royal 3 Days Beginning Monday
"Over There"
With
Charles Richman and Anna Q. Nilsson
Admission will be-Children under 10 years 10c; Adults and Children over 10 years 25c
War Tax included

HERE is a splendid example of an advertisement that simply fills space. The Royal theatre, Hutchinson, Kan., took a space three columns wide and twelve inches deep. It could have made an excellent display on "Over There" in that space. We don't know what cuts were available to the theatre, but certainly we cannot tell what the one at the top is about and a meaningless cut is certainly a waste of space. The first paragraph of the smaller type is in good taste, but then, instead of making the announcement that Miss Grace Briggs is to sing "Over There," the advertisement goes ahead to tell people how much they are going to enjoy her singing. There is nothing convincing in this statement or in the matter that follows, which deals in generalities, "should sees" and superlatives.

We hope that the designer didn't mean it that way, but certainly this is one of the finest examples of an advertisement merely written to fill space that we have ever seen.

There's many an idea unused, but be sure that it is a real idea.

WHEN Manager W. W. Whitson (seen immediately behind the flag on the hood of the auto) got a detachment of marines to help him in advertising "The Un-



What Live Wires are Doing

believer," which was shown for a week at the Plaza theatre in San Diego, Cal., he pulled a stunt which filled his house.

"The Unbeliever" had been given a pre-view several weeks before for the benefit of army, navy and marine officers, and so had been given considerable advance publicity which proved a big advantage when the auto shown herewith went through the streets, with machine-gun mounted in the rear, with a drummer and a bugler to draw attention.

This is a good form of exploitation in some cities—and once in awhile. We dislike to see the ordinary display wagons being driven around a city, but when you have something to show that will attract attention in itself, it is pretty sure to get you business.

Paris hats do not make a lady, nor superlatives a permanent business.

HERE is a good style of display to use once in awhile—the circle effect. Leave plenty of white space, as does the Majestic theatre, Portland, Ore., and you will have an advertisement that will stand out no matter what are the surroundings.

In this case the black and white halftone

Now Playing—
The Queen of Debutante Stars in a comedy drama of love, jealousy and misunderstanding
CONSTANCE TALMADGE in "The Honeymoon"
MAJESTIC
Special Added Attraction

effects have been employed, but we would not advise you to do this unless you can get good engraving and printing. Black and white and halftone combination require the very best in printing and there are few that do as good work as the Portland *Oregonian,* from which this is taken.

The machine gun kills more in a day than the ninety-miler in a month. It pays to get at close range with things.

G. F. FULLERTON, advertising manager for the Greater Theatres Company, Seattle, has done one of his very best pieces of copy writing on "Old Wives for New." It occupies a full page in the Sunday. It is distinctly an advertisement that will make every woman want to see the picture. In most cases we would not recommend the use of the number of cuts that are employed here, but in this case it is done for the purpose of covering the many angles of the picture. The quotation from Mrs. Berkeley to Mrs. Murdock is so strongly brought out as to serve as the text of the whole advertisement. But the lines that are featured the strongest in this display and in others that were used during the week are: "It takes the four walls off married life—and part of the ceiling, too."

Now the illustrations give just enough

SAID
Mrs. Berkeley to Mrs. Murdock:
"There is just one thing left for us to do in competition with the other kind of women: to wear more lace and ribbons than they—and to be more delicately perfumed! Just posing as virtuous isn't enough for wives any more. And now that we've got to compete with women who have to be alluring or go to the wall—we'll be all the better for it!"
When a Husband Begins to Wish His Wife Were Young Again WATCH OUT!
OLD WIVES FOR NEW
It Takes the Four Walls Off Married Life
—and part of the ceiling, too!
CECIL DeMILLE PRODUCTION
DAVID GRAHAM PHILLIPS STORY
COLISEUM
FIFTH at PIKE—CONTINUOUS 11 to 11
Admission 20c
Children 10c
HEAR the NEW and GREATER
COLISEUM SYMPHONIC ORCHESTRA—30 Pieces

of the character of the production, especially the center scene picture. You will note that Fullerton does not tell you to "see the wonderful cabaret scene" or anything of that sort. He goes far enough to tell you the theme of the story and then he leaves the rest to your curiosity.

Use half the time you spend watching the other fellow in mirroring your own house.

WE have often mentioned in these columns that many of the producers make the cuts that they furnish mighty unattractive for use in the news columns of the daily papers. The great majority of the papers in the smaller cities cannot afford to make their own cuts and in many instances there is no engraver available.

Many of the producers seem to think that they must plaster their brand marks and name all over the cuts and to show you how a page made with this sort of stuff looks we print the Sunday sheet of the Jacksonville, Fla., *Times-Union.* Cuts on this page come from Metro, Paramount, Triangle and Select. We must say that if the newspaper itself had used any care to detail the page might have been improved, for the advertising matter might have been cut entirely off one of the Triangle and one of the Paramount cuts and most trace eliminated from that of the Dolly Sisters.

The producer ought to get out of the habit of trying to "put over" advertising for his company on free stuff that the exhibitor is able to get into newspapers. They are going to have to co-operate in making

In the Movie, Dramatic and Variety Realms
ELSIE FERGUSON AT IMPERIAL TODAY AND MON. A DOLL'S HOUSE
MILLION DOLLAR DOLLIES ARE COMING TO RIALTO THEATER
RUTH CLIFFORD and

this matter as attractive as possible if they expect the better grade of smaller newspapers to do their part.

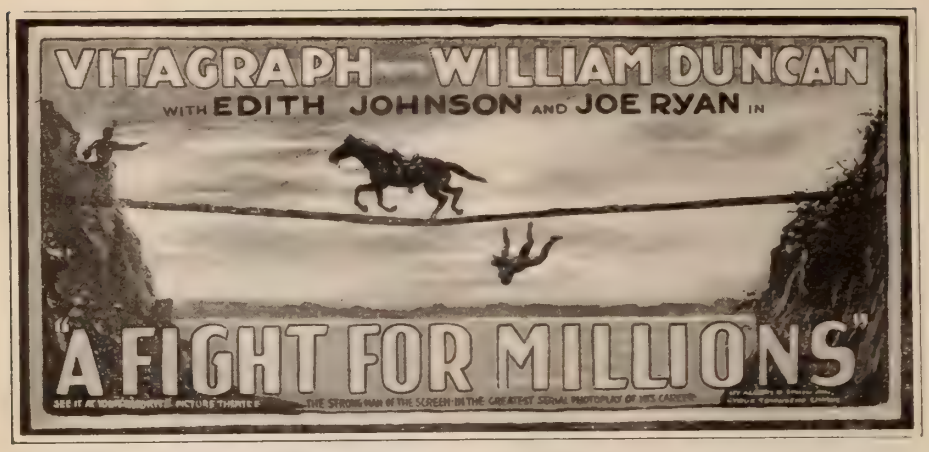
Your name on your theatre is your guarantee; and that means that you cannot forget yourself or your theatre for even a

ALWAYS bear in mind that it means money to your box office to couple a picture up with some local event. This was splendidly accomplished by the People's theatre, Tarentum, Pa. The display reproduced here appeared on the same day that one hundred and eight local boys called in the draft entrained for camp. A big story about the farewell given them appeared on the front page of the paper. For that matter everyone in town was probably down to take part in the farewell.

So the manager of the People's used fourteen inches six columns wide on the second page on "The Kaiser" and coupled up the showing with "100 Draftees left Tarentum this P. M. to help destroy 'The Beast of Berlin!'"

Mighty good work. We would have played that even stronger. We don't like the cuts used and as we have said before in criticisms of displays on this picture, the cartoon of the kaiser sent out by Jewel Productions should be used in all the displays. We wouldn't seek to vary it, for the cartoon will attract more attention than anything else.

100 DRAFTEES LEFT TARENTUM THIS P. M. TO HELP DESTROY
'THE BEAST OF BERLIN'
TONIGHT AND TOMORROW
THE PEOPLES THEATRE
Will Show the Spectacular Production of Prussianism
"The Kaiser, the Beast of Berlin"
A Picture of This War Showing German Terrorism
SEE THE HORRORS
MADE IN GERMANY



Twenty-four sheet which Vitagraph is posting all over the country on its new serial

St. Paul Missing Its Opportunities; Whole Lot Lacking In Cooperation

(*Continued from page* 70.)

considered here. The New Garrick carries additional space here, while the Princess uses it for its regular announcement, with a space four columns wide by five inches deep.

Now back to the second page, or the first which carries advertising. There is no motion picture matter here, the space being devoted to a war story. The Majestic carries two columns five inches deep, the Blue Mouse and Alhambra each single three inches deep, and the Starland two inches single. The Palace uses ten inches double, but it is nearly all devoted to vaudeville.

The Shubert, devoted to a stock company, uses only three inches single column, but it has no trouble in keeping a chief place on the first page of the section for its matter. On the fourth page the New Garrick uses two columns, fourteen inches, and Hippodrome contributes the biggest display on the page with three columns eighteen inches on "The Unbeliever."

With the exception of the display in "The Unbeliever" and the always good advertising of the New Garrick, the display work of the St. Paul theatres is uniformly poor in their design and in the amount of space used.

Now on Mondays during the week we find the Princess and Garrick using three inches single column, the Majestic two inches, and there are no other displays than those of the Palace and Metropolitan. This paper runs a daily column under the heading, "Miss Parkay," which gives reviews of a very few of the motion pictures, but which devotes much attention to the "drahma" and vaudeville.

It is in the Wednesday edition of *The Daily News* that the theatres do the most of their week day advertising—on their change of bills, as a usual thing. Here we find the New Garrick using ten inches double, the Princess seven inches double, and the Majestic four double. Hippodrome uses twelve inches triple of "The Unbeliever." Blue Mouse and Alhambra each use three inches single and the Starland two inches. For this they get the usual reading notice; and the work is done.

We have purposely reproduced the regular dramatic page of *The Pioneer-Press* to show that this paper evinces a willingness to do things. It is well edited and interesting matter.

And on the motion picture page, though there is evidence that this paper can and would do things if it has a chance, there is a great deal of interesting matter. We believe that it could be improved, but certainly the man who is editing this page knows what sort of matter interests the fans and he gives it to them. There is some New York correspondence under a two-column heading, and this gives interesting news matter. There is a story about the Boston exposition and one about Mme. Petrova's tour, together with shorter matter. There are a few brief items under the heading of "Short Jaunts in Filmland."

It is a splendid showing when one considers that this paper carries only fifteen inches of motion picture advertising. Ae we have said before, the Ruben and Finklestein houses are not represented in this paper.

During the week we fail to find any reviews of other motion picture matter, and the only theatres advertising are the Alhambra and the Starland with one inch each.

Briefly, and without making a personal investigation into the situation, we would come to the conclusion that *the theatres themselves are largely to blame for the state of affairs.* We don't know exactly what the rules are that the newspapers make to require a certain amount of advertising to be used before reviews are granted, but we repeat that any business organization must have well defined methods of procedure. We do see, however, that the two at least apparently evidence a willingness to cooperate. *The Daily News* gives little more than reading notices in its Sunday issues, but *The Pioneer-Press* has the making of a splendid photoplay page, and we believe that it would come if that theatre got the advertising to justify it.

Yet, as we observed early in this article, *the newspapers should not forget their duty to the public.* And we have found that the motion picture theatre is going to be forced to advertise in the paper that makes its department so interesting that the general motion picture going public is reading it.

The two papers have made a beginning, and they can do more, but it is distinctly up to the motion picture theatres of St. Paul to undertake to do something more in the way of advertising. With the exception of the New Garrick and the advertising on "The Unbeliever," we repeat that the display work is unattractive.

It looks to us very much like most of the theatres that do use any space look upon advertising as something to be done and gotten out of the system as easily as possible.

St. Paul has some distance to go yet.

New Tulsa Theatre Makes Hit with Opening

"The Venus Model" was the opening bill for the new Majestic theatre, Tulsa, Okla., last week and Manager B. F. Rothstein made the whole section literally sit up and take notice by the big exploitation campaign that he put over.

Weeks in advance of the opening date he had bill posters plaster the territory for twenty-five miles around Tulsa with twenty-four sheets advertising the Mabel Normand picture and for ten days preceding the opening he carried half-page newspaper ads on the beauty of the house and its many charms, as well as about the opening picture.

In addition to this he built a float representing a bathhouse on the beach and engaged a girl to pose as "The Venus Model." This was used two days before the opening and for the four days of the run of the picture.

Still further Mr. Rothstein transformed his lobby into a bathing beach for the run of the picture. Tulsa is still talking about the opening and the popularity of the house has been firmly established.

"After Supper Matinees" to Boost Serial

"After Supper Matinees" is a suggestion offered by the Vitagraph plan book on the forthcoming serial, "A Fight For a Million," in which William Duncan is starred. Properly handled this scheme can bring new people to the theatre and start the serial off to increased business.

Under the daylight saving rule it hardly becomes really dark until nearly nine o'clock and Vitagraph suggests that theatres advertise that they are starting their evening shows at 6.45, or thereabouts, so that mothers may take their children to the show and get home in practically daylight.

Hyman Picks Films for Many U. S. Camps

Instead of being sent to take charge of Camp Zachary Taylor, Ky., as has been announced, Edward L. Hyman, former manager of the Victoria theatre, Buffalo, who volunteered for duty with the Committee on Training Camp Activities, and first went to Camp Wheeler, Macon, Ga., has been put in charge of the Liberty theatre at Camp Gordon, Atlanta.

In addition to this important post he is now charged with the duty of selecting all the pictures to be shown at Camps Wheeler, McClellan, Gordon, Sevier, Greene, Bearegard, Hancock, Wadsworth and Sheridan.

Stage setting at Circle theatre, Indianapolis, for "Carmen of the Klondike"

"Atmosphere" Cools Patrons of Circle as Mercury Reaches the 90 Mark Outside

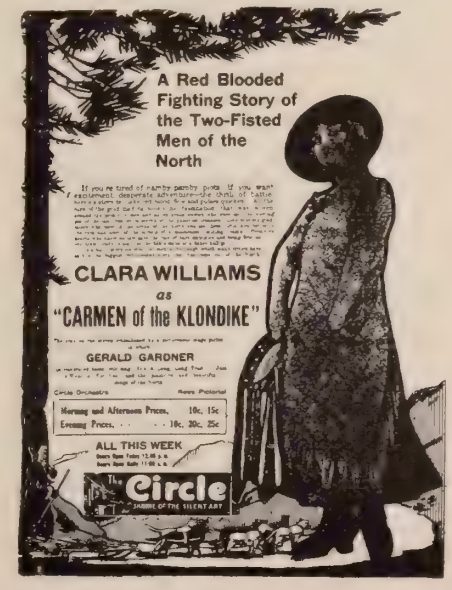
THE distance from Gimili, Manitoba, Canada to Indianapolis, Ind., is about 1,200 miles, but that is the distance S. Barret McCormick, managing director of the Circle theatre went to secure the finishing touch of "Atmosphere" to his stage spectacle for the screen play "Carmen of The Klondike." Five full-blooded Alaskan "huskies," the finest breed of sledge dogs in the North, were brought from their distant home to the Circle to make their debut as actors in the beautiful stage picture which preceded the photoplay.

Although the thermometer outside the theatre was hovering around 90 degrees on the Sunday afternoon when "Carmen of the Klondike" opened its engagement, the audience which crowded the huge theatre to capacity gave expression to a distinct shudder as the curtain rose on a blinding blizzard of paper snow and the cold North winds whistled past the towering peaks of canvas ice and the dim red lights in a distant settlement blinked through the drifting flakes. Then off stage could be heard the faint tinkle of bells and before the audience could antitcipate what was coming a picturesque sight greeted them as the five-dog team dragging a Klondiker's sledge dashed in from the first entrance and up the inclined snow banked trail that led up to the center of the stage and carried off behind one of the glistening peaks.

"Long, Long Trail" Used

In the center between the mountain pass the party halted and as though exhausted from their long run the "huskies" fell to their haunches as the orchestra softly began to play the first strains of "There's a Long, Long Trail" and Gerald Gardner, the celebrated American basso, dressed in mackinaw and fur cap and a striking figure framed against the white background, sang the plaintively beautiful song.

The applause was deafening. The dogs, eager to be on their way and with an apparent instinct for the dramatic effect, rose to their feet and started off, only to be stopped as they reached the top with two of them still in view of the audience and as the shadows began to fall the singer seating himself on the sledge pack sang "Just a Wearin' For You," as the snow storm subsided and the bright stars of a Northern night twinkled against the soft blue of the horizon drop. The song ended, a crack of the whip, a sharp command, "Much, You Huskies," and the team moved on down the long trail.


A Red Blooded Fighting Story of the Two-Fisted Men of the North
CLARA WILLIAMS
as
"CARMEN of the KLONDIKE"
GERALD GARDNER
Morning and Afternoon Prices. 10c, 15c
Evening Prices. 10c, 20c, 25c
ALL THIS WEEK
The Circle
HOME OF THE SILENT ART

This ad, five columns by fourteen inches, appeals to the love of life

ATMOSPHERE IN ADVERTISING

That Is the Subject of the Second of McCormick's Articles for News

WE don't know of an article that has appeared in the MOTION PICTURE NEWS that has attracted the attention as did the first of the articles on advertising by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, which appeared in the last issue. If you haven't read it, get your copy out of your file and read about "Advertising to the Heart."

Mr. McCormick is in the very front rank of the exhibitors of the country on all angles of the business, but we consider him preëminently qualified to advise on advertising and we know that his articles are going to be one of the real features of the Exhibitors' Service Bureau.

"Atmosphere in Advertising" will be the subject of his second article. It will appear in next week's issue. Go back and read the first one now, if you missed it. If you read it once you probably read it twice. That's the way it impressed us.

But the audience was not satisfied. They wanted more, and as the shadows fell still deeper into the scene of the snow blanketed North the first red streaks of the Aurora Borealis flamed in the sky, changing and shifting into a veritable kaleidoscope of color, while off stage could be heard the refrain of "Somewhere a Voice is Calling," moving on and on down the trail until the voice died away in the distance. The screen appeared and the first scenes of the photoplay flashed on blending stage spectacle and picture into one artistic whole.

The photograph reproduced here can only give a stiff and stilted reproduction of the stage picture. With the soft blue lights that cast a haze over the scene and the tint of color from red borders that filled the soft folds of the scene with deep shadows and the flickering lights from the distant settlement showing through the falling snow made a setting that carried realism to the utmost degree.

A unique feature of the setting was the fact that with the exception of a small ground row representing the distant settlement there was not a foot of painted scenery on the whole set. The effect being accomplished by draping tinted muslin over wooden stilts, and the securing of color effects by an unusual arrangement of lights. In this manner the stiffness of painted scenery was abolished and the long soft creases fell into graceful lines which under the lights gave the effect of drifts, deep gorges and snow-covered valleys that stretched out as far as the eye could see.

This unusual method of stage setting was

(*Continued on page* 82)

The Biggest Red Blooded Story That Ever Came Out of the North
There's the thrill of battle, the excitement of strange adventure, the lure and fascination of the snow-blanketed Yukon in this virile story of Two-Fisted Fighting Men. Red Blood pounds fast through the veins as one watches this manly drama of the Gold Country. Romance tints the scenes with its lights and shades of a great love, and nerves fairly leap in excitement as one sees these two hard-hitting, bare-knuckled men, the best and worst of the Klondike, meet man to man and Battle like Bronzed gladiators in the rain and sleet of that vast arena of the North.
CLARA WILLIAMS
—AS—
"CARMEN OF THE KLONDIKE"
The Play on the Screen Embellished by a picturesque stage picture of the great North, during which
GERALD GARDNER
The celebrated basso will sing "There's a Long, Long Trail," "Just a Wearyin' For You" and the plaintive songs of the North.
NEWS PICTORIAL. CIRCLE ORCHESTRA.
TODAY (Saturday) ONLY
ENID BENNETT
—IN—
"NAUGHTY, NAUGHTY"
Morning and Afternoon Prices, 10c-15c.
Evening Prices, 10c-20c-25c.
ALL NEXT WEEK
STARTING TOMORROW
IT'S COOL AT THE CIRCLE
Circle
SHRINE OF THE SILENT ART

This display, three columns by fourteen inches, is built on romance and excitement

"Carmen" at the Circle

(*Continued from page* 81)

an original creation of the scenic studios maintained by the Circle.

But what about the cost?

Yes it does cost money to put on such a production and bring a team of huskies from the far North just for one week's program, but the cost of any unusual feature, if it is within reason, will always justify itself. In this case it more than accomplished its purpose. The novelty of the dog team was sprung on the audience as a surprise; they were not looking for it. They of course expected a picturesque stage setting with some unusual feature, but the big novelty was not disclosed until the opening performance, and as a result was enjoyed doubly as much as if the audience had been anticipating it.

Then a portion of the expense could easily be charged to advertising, for the arrival of an Alaskan dog team on a hot June day in Indiana provided all kinds of publicity material. And legitimate publicity at that, for it was exactly the kind of "human interest" stuff that newspapers like to find. It offered innumerable chances for the feature writers to work real atmosphere into their stories, and stories about a sudden drop in temperature, imaginary interviews with the "huskies" and humorous stories about how they acted when the dogs stepped into the raging blizzard of paper snow, formed features in all the newspapers.

"My Four Years" Ends Five Weeks' Los Angeles Run

Five weeks continuous run in Los Angeles indicates the manner in which the Gerard Film "My Four Years In Germany" has succeeded in Los Angeles theatres under the management of the First National Exhibitors Exchange. This film was first leased to Clune's Auditorium for an indefinite run, and continued there for three weeks beginning May 20th. The advertising carried, while spectacular in the extreme, did not draw good business the first few days of the engagement, but by the end of the week the house was having capacity for both the afternoon and evening shows, there being but two performances daily.

Business continued exceptionally good through the second and a part of the third week. At the end of three weeks it was necessary to close the engagement because of other subjects which had been booked for Clune's, and Manager T. L. Tally, of the First National Exchange, moved the subject to his own theatre, the Broadway. The Tally house has but about one-third the seating capacity of the Auditorium, or about 900 seats, and the business during the first week at the Tally theatre was far in excess of the capacity. The second week at Tally's, or the fifth consecutive week in Los Angeles, the business dwindled slightly owing to extremely warm weather.

Pictures of "Kids" Score Hit at Rochester

Manager Joseph Stoffel, of the Plymouth theatre of Rochester, N. Y., has found a way to win the hearts of the children of his neighborhood. Manager Stoffel spent a week in collecting pictures of all the youngsters to be found in the vicinity of his theatre. For that purpose he sent out a staff of photographers to search the highways and byways for every specimen of humanity of school age and snap pictures of them. The result was that the cameramen returned with a large grist of pictures, which were developed and put together in one long film.

The next week Manager Stoffel announced that every girl and boy in the neighborhood would be shown on the screen of his theatre that week. In expectation of that interesting event, the juvenile population of the neighborhood turned out complete to see itself in film form.

Thrift Stamps Required as Theatre Admission

One of the cleverest pieces of exploitation yet was that offered by Manager J. B. Stone, of the Bonita theatre, Canton, Ga., on the day that "For the Freedom of the World" was shown. Every person passing the door was required to deposit a 25-cent Thrift Stamp as the admission fee.

"Why not Thrift Stamps for the freedom of the world?" was the slogan that Mr. Stone used. Of course this meant that Mr. Stone had to devote all the receipts of one of his best days to the Government, but the prestige given his theatre, aside from the patriotism involved, is more than worth the sacrifice.

Mary Pickford's "Double" at the California

Partington Finds a Local "Double" to Exploit Pickford Film

AN inexpensive added feature introduced by Manager J. A. Partington, of the Imperial theatre of San Francisco, can be carried on by exhibitors in any city and will no doubt bring results.

Mr. Partington, in connection with the showing of the Artcraft Pickford subject "M'liss," through photographers and artists of San Francisco, sought and found a girl who resembled Miss Pickford. He then secured a costume which was a duplicate of that worn by the star for the film, and he had the girl make a personal appearance at the afternoon and evening performance, putting on a little act that ran about three or four minutes.

There is no doubt but that exhibitors everywhere could boost their receipts by having the Mary Pickford, the Clara Kimball Young or the Dorothy Gish of their own home town appear in person on the stage. It might create more interest if a general appeal was made through the public to name the local girls who resemble film stars.

It is getting close to your public, and that counts, and this is a certain method of doing so.

Two views of special settings for pageant for Red Cross week at the Palace theatre, Wichita, Kan.

Here is an Ideal Red Cross Drive Pageant; How Palace Theatre, Wichita, Put It Over

TRUE, the second Red Cross drive is only a part of America's glorious history, now, but there are other Red Cross drives coming and other similar events on which the splendid tableau given at the Palace theatre, Wichita, Kan., can be used. It is such work as this, on special occasions that has placed the motion picture theatre on the plane that it is to-day.

Through Hans P. Flath, the musical director of the Palace, who is responsible for much of the success of the house through his accompaniments for pictures, we are able to give in detail the arrangements of the entire spectacle. We would suggest that you take out your note book and under the heading of "Red Cross" put down the number of the page and the issue of MOTION PICTURE NEWS in which this appears and when the time comes around for you to stage something of this sort, you will have it at hand.

Now for the way the Palace did it:

As the curtain rose, the audience discovered a huge box, representing a book, The History of the World. Then appeared a Red Cross nurse, delivering a short prologue in verse as follows:

Since God first made the Universe
And gave to mankind power,
A sentinel He sits on high,
As in a watchman's tower.
Records each day the deeds of good
Or bad that may be done
As he watches o'er humanity
And counts them one by one.

So man has since recorded
Through humanity's winding stages,
The deeds of our forefathers,
By history's crowded pages.

We have read of deeds of valor
And the ancient monarch's song,
Truthful deeds and youthful deeds
And deeds of right and wrong.

Yet, there were days of pleasure
Since this world first began;
Smiles and tears go hand in hand
As long as there is man.
So let's go back some hundred years
To dear coquettish France,
Mid war-torn strains and love refrains
They still found time for dance.

During the above, the music from "Thais" was used as incidental. As the last line was spoken, the nurse opened the first page of History, disclosing a little French couple attired in court wigs, etc. They stepped out of the book, and executed the French Minuet, after which they made their exit. Then follows the second stanza.

Across the straits of Dover
To old England let us roam
The land of pomp and dignity
Our forefather's home.

They, too, found time for revelry
As lad and lassie gay,
Drove weary hours and dreary hours,
And saddened thoughts away.

So now, behold with pleasure
From the land of mother bliss,
Adorned with smiles and tresses
The English dancing Miss.

For the above, the incidental music was "Merry Makers Dance," from Nell Gwynn. Again on the last line, the nurse opened up the next page of history disclosing the English dancing Miss, who, same as before, stepped out of the page, and did an English dance, after which she made her exit. Then followed the third stanza:

And now we leave the motherland
Across the deep blue sea,
And come to the good old U. S. A.
The land of liberty.

Put down in history's pages
The home of democracy,
Where justice and mercy
Keep from bondage, you and me.

Here, too, in time of peace
We find time for work and joy,
And now we see America's girl
And Uncle Sammy's boy.

The incidental music was "Potpourri of Old American Songs." Then, as before, on the last line of the stanza, the nurse opened the next page of history, disclosing an American dancing girl and Sammy boy, who did the one-step to the chorus of "Oh, Johnny," which brought down the house; they made their exit at finish of dance. Then followed the fourth stanza:

And now the world is saddened
From pleasures we are constrained
And history is darkened
Each page is more and more bloodstained.

Our boys are fighting in a living Hell
'Neath our great flag unfurled,
With only a Red Cross nurse to cheer them
The greatest mother in the world.

So give, and please give freely
To save those living from the dead,
For in time of need, she's always there
The nurse, with the cross of Red.

The incidental music used was "Largo" from Dvorak's "New World Symphony." At the last line, "The nurse with the cross of red," every light was put out, and simultaneously a huge Red Cross flag 8 x 10 was lowered, and spot light was thrown on flag. Immediately following this came a crash of thunder, roar of cannons, crash of lightning, a soldier and sailor boy dashed back and forth across the stage as if in battle.

All that was discernible during the battle was the illuminated Red Cross, and at the cue, trumpet call and reveille another spot was thrown on flag pole, from which were flying American, English and French flags, and the "Star Spangled Banner" was played, disclosing present age in history. This box was illuminated inside, portraying the kaiser on his knees, in front of Justice, with a soldier of liberty on one side, and Red Cross nurse on the other. All lights full up on this finale.

This tableau was presented at the four o'clock and eight-thirty shows during the week of the last Red Cross drive, while nurses stationed in the lobby accepted free will offerings, and enriched the Red Cross to the amount of $670. It is needless to say that this was very effective.

1500 Children See "My Four Years"

Sidney Lawrence, manager of Majestic Gardens, Grand Rapids, Mich., showed "My Four Years in Germany" to an audience of fifteen hundred school children from the grammer grades at a special performance which he gave on Saturday morning.

Manager Lawrence said it was the most enthusiastic audience of the week and he was astounded at the intelligence in matters of the war displayed by the children.

"They aplauded the lines with as much discernment as any audience this week," he said, "and I consider this a fine tribute to the patriotism and teaching ability of the teachers in the Grand Rapids schools."

Special summer stage setting, Colonial theatre, Columbus, O.

"Psychology" Has Big Effect on Comfort of Motion Picture Audiences in Summer

"WHAT do you do in summer time to meet poor attendance?" This was a question that we asked one southern exhibitor whom we suspected of barely tiding over the hot weather period. And to our astonishment the reply came:

"The summer is the best season that I have. I am located in a city of 12,000 where we haven't as many modern improvements as we might ask for in the way of streets, sidewalks, and street lightings. Therefore, in the winter when we have heavy rains, the streets are rather sloppy and often a bad rain will interfere seriously with business. But in summer there may be a little too much dust, but the walking is good.

"My theatre seats 600. I wouldn't want to compare it with one of the New York houses, but I was amused a week or so ago to find in one of the trade journals a somewhat elaborate account of the fact that a certain theatre has done something new in putting chintz covers on its seats for the hot weather period. I have done that for the past three seasons. My attention was called to the point through a domestic conversation. My wife and myself are fortunate in having a perfect business partnership and when she happened to remark that she didn't need so much money because the summer clothing for the children was cheaper, I had an inspiration.

"My seats are covered with red plush—am sorry to say. They look attractive enough in the winter, but they look mighty hot in the summer. I decided that they might be covered with some sort of material for the summer and found that by using white domestic and having two sets of covers made that I could get away with it at a very small amount. My original investment was $240. The laundry bills, at pound lots amount to some $12 a week. This was three years ago, and with a few replacements mainly caused by willful destruction, I have them still. Of course, with the increase on all lines this may cost a little more today, but not much more.

"When we started to put these on the seats the weather turned unseasonably cold. My wife happened to be in the theatre. She turned to me and asked: 'Do you notice anything unusual about me today?' 'No,' I replied, 'except that you smell very much of moth balls.' 'Yes,' she came back, 'had to get this wrap out of the closet because it was so cold today. You are not going to put on those seat covers with every one thinking how cold it is for June. They are to suggest coolness and confort. If you put them on now you are going to get just the opposite effect.' And she was right.

"Three days later we had one of the warmest days of the entire summer. The seat covers went on. Now, we had the same cooling system that we had for the preceding summer, but I had a dozen people mention to me how much cooler the theatre was than it had been a year ago. As a matter of fact the theatre was several degrees warmer than it had been on the same day a year before, but it was the psychological effect. The house LOOKED cool, and therefore it WAS cool so far as the public was concerned."

M. Marcus, formerly manager of the Colonial theatre, Columbus, O., and later manager of the Grand, Pittsburg, believe very firmly in the psychology part of it. Last year he arranged a special setting for summer time which is illustrated here. It gave the effect of snow and ice and one could almost imagine the cooling winds. Here is a quotation from his letter about the setting:

"It is timely and a wonderful effect for any house. Any exhibitor could frame something up around the picture curtain which would give a cooling effect. It is surprising the way that it has a tendency to cool the theatre. In the set that I used I had ten electric fans hidden from view, so that there would be a continued breeze at all times. I used the expression 'Sit Amidst the Breezes.'"

Most theatre owners start cutting down expenses with the very start of hot weather. They form the opinion that people will not attend the theatre during the hot spell. There's a reason why—because the exhibitor offers his patrons no reason for them to leave their front porches. If they would only get busy and dress up their houses or lobbies with vines and give the theatre the summery effect and add a few fans we wouldn't have so many houses closing up during the hot months."

We know of one manager who is following the recommendations of Mr. Marcus. Along the sides of the house he had placed a series of small shelves. From these he has various kinds of growing flowers. He found that the so-called night flowers did better for him than most of the others, which have to have sunshine in order to exist. These night flowers grew well and bloomed under the influence of plenty of water. They were taken out of the theatre during the morning hours and given a sun bath. This may be considered a large amount of trouble, especially when one has to take care of the trailing vines, but it was worth a lot of money in the course of a season.

Another manager writes that he has started serving cold water between the pictures. "I have always had coolers in the lobbies" he says, "but I believed that it would give an added touch if I had the ushers take around water in the intermissions. The people appreciate this and they feel that their comfort is being cared for at the Empire. I have my ushers—they are girls—wearing white because that serves to give a cool atmosphere. Little things like this make the people think that they are much more comfortable than they would believe they were under ordinary conditions. The fans themselves I keep hidden because I don't want the people to think about the heat. My competitor makes it a point to give souvenir fans to each patron. I think that is a bad idea, because it is an invitation to recall the hot weather without."

These are just a few of the suggestions that come to us. There are undoubtedly many other exhibitors who are doing unusual things to retain and increase patronage in the hot weather.

What are you doing?

Let us hear.

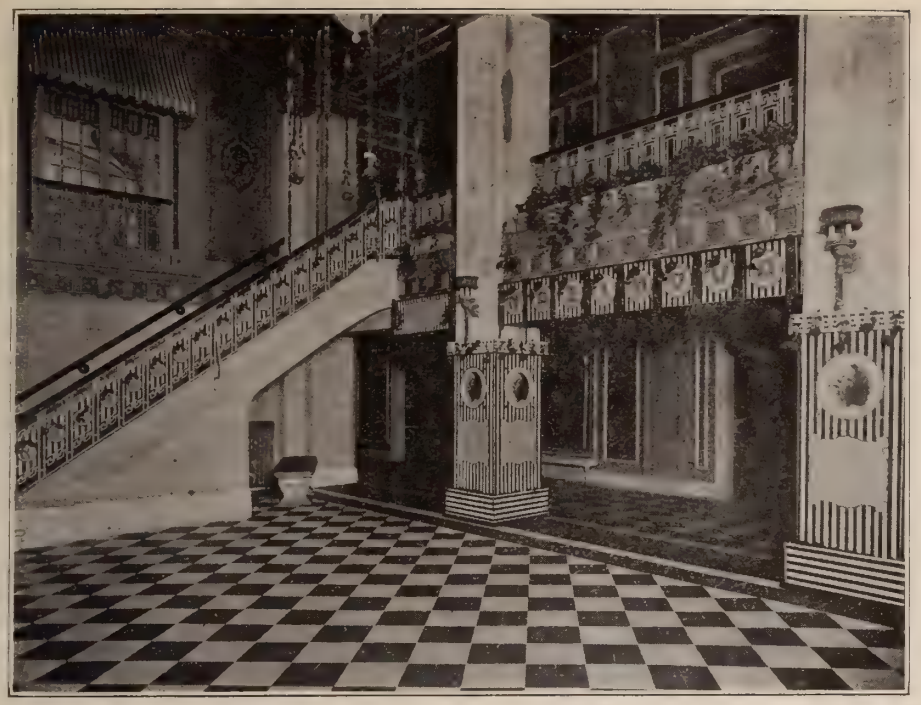
YOUR IDEA

It's Worth As Much to the Other Fellow As He Is to You

SCORE of letters each week tell us how much help exhibitors are getting from the ideas of others that are reproduced in these pages.

We are mighty glad to hear it, because we are striving to make this the meeting place of the best thought of the industry. But have you ever thought that your own idea may be worth a great deal to the other fellow?

We want to help you; you help the others.



Unique manner in which lobby of Central Park theatre was decorated during the run of "Revelation"

Central Park Follows a Novel Decorative Idea in Lobby on "Revelation" Week

CENTRAL PARK theatre, Chicago, took advantage of every one of the opportunities offered them in the heralding and presentation of Nazimova in "Revelation" during the week that it showed there. The display, of course, was concentrated in the lobby and for a full week before the opening of the picture the expectant eyes of the regular patrons were given a feast when they entered the theatre. Ten panels, each 66 by 28 inches, were used on the pillars. They were in black and white with a red fibre roping and garnished with American Beauty. roses—400 in all of these blooms, together with yards of ribbon being used. Each panel carried a circular cut-out, 18 inches in diameter, of Nazimova. The display cards under the cut merely announced "The Great Nazimova in Revelation. Premiere showing."

One of the noticeable and pleasing impressions about the display was the absence of profuse lettering. Nothing more than the name of the star, title and date of presentation was used. There were no superfluous and extravagant praises and phrases. All the lettering was done in dark blue and gold. Ornaments were made from gold and red metallics.

The stair casings were utilized in a clever and ingenious, as well as artistic manner. Each square held a card with a single letter and rose, the whole combining at a glance to spell "Nazimova—Revelation." Four thousand candle power baby spotlights were concealed in different points of the lobby, throwing their light on four different photos of the star. The effect was great.

Simplicity, despite the words needed here to describe it, was the keynote of the whole display. It was, however, artistic and striking and that is the object that Alexander Frank. who evolved it, always strives for. The black and white panels were made of a good grade of wall paper mounted on cardboard. The pillar pedestals were filled with artificial moss which was saturated with rose perfume.

In a great part the attractive display was responsible for the record success of the picture. Visiting exhibitors—and they are many each week at the Central Park, were full of praise. All the wooden frame work was so arranged that not a nail had to be used and the beautiful walls and pillar surfaces were left unmarred.

"Revelation" now holds the attendance record at the Central Park. It was the first picture to run a week there. No other previous feature was ever shown for more than three days.

KEEP MARKS OFF

Send a Few Lines if Necessary to Make a Point

CERTAIN of our friends who send in newspaper advertisements, programs, photographs and other matter insist on marking the face of them so that attention will be drawn to certain points. Unless the marks are in ordinary light pencil they will show in the reproduction of the cut. Consequently we do not use such matter.

If you need to make notations make them in pencil and on the back of the printed matter or photograph.

British-American Angle Aids in Exploitation of "Manx Man"

FIND the angle of each picture that you show—and then play that angle. An excellent example of what can be done by following such advice has just been afforded by R. S. Averill, manager of the Modern theatre, Providence, R. I., in his presentation of "The Manx Man."

Mr. Averill, recognizing that the picture was made from the story by Hall Caine, one of the most eminent of English actors, hit upon the idea of linking up the Anglo-American appeal and decided to stimulate the British-American interest in the picture.

He first appealed to the president of the local British Empire club and then got in touch with the British-Canadian Recruiting Mission where Lieut. Hadley so thoroughly approved of the idea that he agreed picture.

"Invitation Nights" were next in order. After having as guests the officers of both societies, Mr. Averill set aside nights that he advertised as "City Officials' Night," "Town Criers' Night" and "Rotarians' Night" and the house was taxed to capacity at these performances and all others during the week. In his lobby the manager had a life-size portrait of Lieut. Henry Ainley, leading man in "The Manx Man" and a six-sheet showing 500 or more British soldiers in several scenes.

The business following these special invitation showings justified the trouble Manager Averill went to in arranging and carrying his showmanship idea.

"There isn't a place in America where the stunt can't be worked with the results it brought the Modern," says Mr. Averill. "The week's engagement broke all records for Providence motion picture houses."

"Let me say here that exhibitors who want to use this stunt must not make the mistake of thinking that I scattered my cards of invitations broadcast. I gave that particular matter lots of thought. I felt that if I were lavish with my invitations it would cheapen the value of the picture, so what I finally did was to send the cards out to only the officers of these organizations. There were not more than a dozen cards (admitting two) out for each night and the results were positively surprising considering this small amount of 'paper.'"

A Woman Exhibitor

(*Continued from page 77*)

Jones does things mean to you?

We are printing it not alone to give an account of the splendid things that she is doing, but to encourage other exhibitors to do more.

Here is a woman who started with nothing more than personality, brains and industry and who is conducting three houses in a city of 10,000, and conducting them successfully in competition with a great city only a few miles away.

Certainly Miss Jones should prove an inspiration to every one connected with the industry.

Ready-Made Ad Talks

Peggy Hyland in "Other Men's Daughters" —Story of Gay Life and Its Effect

(Fox Five-Reel Production)

A story of the gay side of life interspersed with its tragedies mark Peggy Hyland's latest Fox production, "Other Men's Daughters," the best that this English actress had done in many months. "Other Men's Daughters" was written by E. Lloyd Sheldon, and produced for William Fox under the direction of Carl Harbaugh. It is in five reels. Ranging from life in a convent to that lead by frequenters of New York's gay White Way, the story as enacted by Peggy Hyland and an excellent supporting cast, consisting of Eric Mayne, Elizabeth Garrison, Regina Quinn, Riley Hatch, Frank Goldsmith and Robert Middlemas, carries all the elements which usually go to make for a entertaining screen drama. It tells of the struggles of a beautiful young girl to win her father from his gay friends. Miss Hyland has the role of Shirley Reynolds, who is in a convent when her mother informs her that she has obtained a divorce from her father, because of his gay life. Shirley goes to her father's studio, and finds a gay party in progress. Lola Wayne is dancing to the applause of the men and women gathered around. Lola's father arrives and, seeing the degradation to which his daughter has fallen, plans to strike Reynolds by bringing his daughter Shirley to the same level as Reynolds has brought Lola. Shirley outwits her enemy, and succeeds in bringing her father out of the meshes into which he has fallen, and reuniting him with her mother.

Peggy Hyland in "Other Men's Daughters" at the ——— theatre on ——— of ——— week.

"Good Night Nurse," Fatty Arbuckle's Latest Laugh Medium—Laughs and Thrills

(Paramount-Arbuckle Comedy—Two Reels)

"Good Night, Nurse" is Fatty Arbuckle's latest medium through which he conveys his inimitable humor to his millions of followers in the comedy field. In the supporting cast with Fatty, are seen Al St. John. Thrills and laughs come in such rapid succession that you will have time for nothing else excepting, undivided attention to Fatty and his cohorts of laugh makers. The story relates in excellent comedy fashion what happens to Fatty on the morning after the night before. He is still celebrating while his wife waits for him at home. Wifey, who is indignant, and naturally so, patiently waits the coming of hubby with a terrible look in her eyes. Trouble is brewing. But Fatty is not worrying about wifey or what is going to happen to him when he reaches his domicle. He is walking with the greatest unconcern about the village streets, "walking it off," when a violent storm breaks and he seeks shelter in a near-by drug store. The proprietor promptly throws him out into the arms of a dignified gentleman who has been celebrating on his own account the night before. The two become friendly. They pick up an acquaintance with an organ grinder and his monkey. He takes Mr. Monkey home with him and adds injury to insult. He is taken sick and his wife sends him to a sanatorium and —those nurse girls.

Fatty Arbuckle in "Good Night, Nurse," his latest bunch of laughs, at the ——— theatre on ——— of ——— week.

Dorothy Dalton in "The Kaiser's Shadow" —Story of German Spies in America

(Paramount Five-Reel Production)

Dorothy Dalton's latest starring vehicle is "The Kaiser's Shadow," adapted from "A Triple Cross," which appeared serially in the All Story Weekly under the signature of Octavus Roy Cohen and J. U. Giesy, two magazine writers of country-wide fame. The picture was produced under the direction of R. William Neil and supervised by Thomas H. Ince. In the cast with Miss Dalton are Thurston Hall, Edward Cecil, Leota Lorraine, Otto Hoffman and Charles French. The story deals with the activities of the German spies and how they are apprehended by Secret Service agents. The scenes are laid in one of our large American cities. An American inventor, Clement Boyd, invents a "ray rifle" which has been accepted by the ordnance department. The secret of the invention is desired by William Kremlin, chief of the German spy system in America. Clement Boyd, the inventor and Dorothy Robinson (Dorothy Dalton) are married and Boyd, fearing to part with the plans of his invention, takes them with him on his honeymoon—that is, he thinks he is taking them with him, but is surprised to find, on entering the automobile which is to carry the bride and groom to the station, that he has as a companion, not his wife, but a stranger. Boyd is taken to a beautifully furnished house and made a captive by the chauffeur and the mysterious girl. He refuses to tell where the plans are. It develops that the strange girl and the chauffeur are United States Secret Service agents and they succeed in rounding up the German spies.

At the ——— theatre on ——— of ——— week, Dorothy Dalton.

Gloria Swanson in "You Can't Believe Everything"—The Danger of Scandal

(Triangle Five-Reel Production)

The injury that wagging tongues may do, knows no end. All the ambitions that were ever fired within the breast of man or woman may be killed by the scandalous sayings of your fellowman. But eventually, right is might and the innocent will conquer. In Triangle's late production, "You Can't Believe Everything," this fact is brought out. Gloria Swanson is the pretty society belle whose reputation is besmirched by the scandal mongers who divide their time between gossiping and scandalizing others. In support of Miss Swanson are Jack Richardson, Darrell Foss, Edward Peil, James Cope, Grover Franke, George Hernandez, Kitty Brandbury, Bliss Chevalier, Iris Ashton and Claire McDowell. The picture was produced under the direction of Jack Convay. One of the big features of this offering is a scene showing a spectacular banquet held aboard a river barge. Neptune's Banquet it is known as and Director Canway has spared neither expense or time in bringing out every detail of the splendor which such a banquet is supposed to represent. Edward Peil will make his first appearance in this picture as a leading man under the Triangle banner. Jack Richardson, you all have seen to fine advantage before. "You Can't Believe Everything" not alone teaches a lesson of importance to all but it affords an excellent bit of screen entertainment.

Gloria Swanson in "You Can't Believe Everything" at the ——— theatre on ——— of ——— week.

"Uncle Tom's Cabin" in Pictures—Marguerite Clark as Topsy and Little Eva

(Paramount Release)

Harriet Beecher Stowe's epoch-making novel, "Uncle Tom's Cabin," has been reproduced for screen presentation by Paramount and Marguerite Clark is seen as Little Eva and Topsy. This famous story, which President Lincoln said was responsible, in a good measure, for the Civil War, has been read by old and young. It is known from Coast to Coast. It has been presented on the stage year after year and always pleases. It can now be seen on the screen with Marguerite Clark portraying the two important feminine roles and Frank Losee portraying Uncle Tom and Walter Lewis that of Simon Legree, the slave master. Others in the cast are J. W. Johnston, Florence Carpenter, Phil Riley, Harry Lee, Augustus Anderson, Henry Stamford, Ruby Hoffman, Susanne Willis, Mrs. Priestly Morrison, Thomas Carnahan, Jr. and Jere Austin. J. Searle Dawley, the director who has made so many of Miss Clark's successful pictures, is responsible for this one. The story is immortal; the star is a favorite of all, old and young; the cast is composed of the pick of Paramount players and the story has been transferred to the screen with every detail evident. You all know the story of the brutalities inflicted on the slaves prior to the Civil War.

Marguerite Clark in "Uncle Tom's Cabin" at the ——— theatre on ——— of ——— week. First time in pictures.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 29, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Service Star"	Goldwyn	5 reels
"Desert Wooing"	Paramount	5 reels
"How Could You, Jean?"	Paramount	5 reels
"The Matinee Idol"	Paramount-Sennett Comedy	2 reels
"The Claw"	Select	5 reels
"Sisters of the Golden Circle"	General (O. Henry)	2 reels
"Neighbors"	World	5 reels
"Patriotism"	Paralta	6 reels
"The House of Gold"	Metro	6 reels
"The Doll's House"	Artcraft	5 reels
"The Scarlet Road"	Fox	5 reels
"Up Romance Road"	Mutual	5 reels
"The Soap Girl"	Vitagraph	5 reels
"Good Night, Paul"	Select	5 reels
"His Enemy, the Law"	Triangle	5 reels
"Station Content"	Triangle	5 reels

Mary Miles Minter in "Ghost of Rosy Taylor," Saturday Evening Post Story

(Mutual Five-Reel Release)

Josephine Daskam Bacon's story, "The Ghost of Rosy Taylor," appeared in the columns of The Saturday Evening Post not so very long ago and was recommended by the thousands who read it, as one of the best short stories that ever appeared in this publication. As a rule, the story that affords entertainment between the covers of a book or magazine, affords excellent material for reproduction on the stage or screen. The advantages offered by this work was seen by the American Film Company, which company under the direction of Edward Eloman, produced Miss Bacon's story for the Mutual program. And the little girl who is the heroine of the story is presented in the person of Mary Miles Minter. She has in support Alan Forrest, George Periolat, Helen Howard and Emma Kluge. The story opens in the poor quarters of Paris where Rhoda Sayles (Mary Miles Minter) lives with her father who owns an interest in an Atlantic transportation line. Owing to the activities of the submarines, his business is ruined. He dies shortly afterwards. Rhoda comes to America. When she lands she finds herself without money or friends. Her father never told her anything concerning her relatives excepting that she had an uncle living in America. While sitting in a public park she finds a letter containing a few dollars in money and a note to a Mrs. Du Vivier, weekly, and clean her home during her absence. She goes and does the work so well that her employer 'phones the women who had recommended her. She is surprised to learn that the person who had been recommended had been dead for weeks. Mrs. Du Vivier had never seen Rhoda as she did the work during her absence. What is Rhoda's future?

"The Ghost of Rosy Taylor" will be seen at the ——— theatre on ——— of ——— week.

Earle Williams in Harold McGrath's "The Girl in the House"—Romance

(Vitagraph Five-Reel Production)

One of Harold McGrath's "best sellers," "The Girl in the House," has been adapted to the screen by Vitagraph and produced under the direction of Tom Mills. In the featured role appears Earle Williams and Grace Darmond who has supported Mr. Williams in many of his late pictures for the Vitagraph program appears in the role of Doris Athelstone in "The Girl in the House." Other members of the cast are James Abrahams, Harry Linsdale, Irene Rich and Margaret Allen. "The Girl in the House" is a typical McGrath story of romantic adventure. And too, there is a nice bit of mystery contained which holds in suspense to the last. Romance, adventure and mystery make a pretty good combination for a screen drama. All three of these qualities are contained in Vitagraph's production. Harold McGrath's many works of fiction have been read by the millions and many of these have been reproduced for screen presentation. His "The Girl in the House" is the latest of his works to be reproduced for the silent drama and ranks well up in front with the best of his others. Earle Williams has been seen to fine advantage in innumerable screen plays. This, his last one, is a typical Williams offering and one of the best he has done. He is casted as a wealthy young fellow who, because he was jilted by the girl he loved, left his fortune and estates to go to the tropics and forget. Six years later he returns on learning that the girl's husband had died. He runs into a mystery which in the solving proves fine entertainment.

At the ——— theatre on ——— of ——— week.

Baby Marie Osborne in "The Voice of Destiny"—Clever Mystery Story

(Pathe Five-Reel Production)

Patrons who have imagined little Baby Marie Osborne, the Pathe child actress, capable only of smiling through her picture, are invited to see this little actress in her latest Pathe release, "The Voice of Destiny," produced under the direction of William Bertram. Baby Marie gets down to real dramatic in this offering and is instrumental in capturing a criminal and solving a murder mystery. In "The Voice of Destiny" you will see the clever little colored boy who has been seen in so many of Baby Marie's pictures. "Snowball," as he is called around the Diando Studios where Baby Marie's pictures are produced, is rounding into a capable actor. He works like a little veteran in this latest offering. Baby Marie is the motherless daughter of a young father who is given to bucket shop gambling. They live with the elder brother of her father. The brother is blind. The father loses in his bucket shop speculations and draws upon the savings of his blind brother. The brother has a valuable collection of family jewels. One night the jewels disappear and the blind brother is found murdered. Suspicion points to Baby Marie's father. The dictaphone is brought into use and the father is exonerated. The story of "The Voice of Destiny" works to

a surprising climax. It is considered the best work of Baby Marie.

"The Voice of Destiny," featuring Baby Marie Osborne, will be seen on the screen of the ——— theatre on ——— of ——— week.

Bessie Love in "A Little Sister to Everybody," Story of Supreme Happiness

(Pathe Five-Reel Production)

Pathe's clever little ingenue, Bessie Love, is going to hold the boards at the ——— theatre ——— of ——— week in "A Little Sister to Everybody," written by William Addison Lathrop, scenarioized by Charles Sarver and produced for the Pathe program under the direction of Robert T. Thornby. In the supporting cast are seen Joseph J. Dowling, one of the screen's most talented character actors; Hector Sarno and George Fisher. In Miss Love's latest picture you will find nothing but smiles and happiness—the human incidents that have made such writers as O. Henry masters in the art of story telling. There is none of the war drama in "A Little Sister to Everybody"—there is none of the sex question. Celeste Janvier, a little orphan, live in the foreign quarters of a large American city with her grandfather, an old philosopher and a friend of mankind. Celeste is happy in her surroundings and like her grandfather, is a friend to everybody and everything, even the stray dogs and cats which inhabit her neighborhood. Her only unhappiness comes when she is obliged to turn away from her door, certain undesirable swains who would make love to her. A young American enters her life and she is taken away to better environments and to a happiness which she never dreamed was probable.

At the ——— theatre on ——— of ——— week, Bessie Love in "A Little Sister to Everybody."

Monroe Salisbury and Edna Earle in "The Eagle"—Red-Blooded Story of Revenge

(Bluebird Five-Reel Production)

Monroe Salisbury comes to the ——— theatre on ——— of ——— week in "The Eagle," a red-blooded story of the Western brand, written by Ethel Hill, scenarioized by E. B. Lewis and H. C. Earnock and produced for the Bluebird program under the direction of Elmer Clifton. Edna Earle and Ward King are in chief support. Monroe Salisbury is reputed to be one of the best Western character actors working before the camera and he has proved this by his many characterizations for the screen drama. In "The Eagle" he has the role of John Gregory, who has taken a vow to rob from a mining company an amount equal to that which this company has taken from his brother, thereby causing his death. He assumes an Indian disguise and calls himself "The Eagle." He learns that the mining company is sending a large shipment of gold to a certain point and he and his confederates plan to take the shipment at the point of the gun. He awaits the arrival of the shipment along a lonely road but finds that there is someone there ahead of him. He watches while this stranger attempts the hold-up and sees him defeated in his attempt. He goes to his assistance but the stranger is captured. The stranger, Bob, is placed on trial and fails to prove his case until his sister, Lucy, arrives with The Eagle, whom she has forced to attend the court at the point of a gun. The Eagle had obtained the money and he tells the jury the reason why he took it. He is convicted and sentenced to hang but Bob kills himself and confesses to the hold-up, freeing The Eagle.

Barbara Castleton and Irving Cummings in "The Heart of a Girl"—Political Story

(World Five-Reel Production)

Barbara Castleton and Irving Cummings are seen in the stellar roles of World Film production, "The Heart of a Girl," written by Maravene Thompson, one of our most popular contemporary writers and produced under the direction of John Adolphi. In the supporting cast are seen some of World Film's most capable artists, including Charles Wellesley, Kate Lester, Ricca Allen, W. T. Carleton, Gladys Valerie, Florence Coventry, Clay Clement, Jr., Anthony Byrd, Inez Shannon, John Tansey, J. Blake, L. Canfield and J. Smiley. The main plot reveals the happenings in a fiercely waged political fight for the gubernatorial nomination, between two men, both of whom are in love with the heroine of the story. Miss Castleton has the role of Betty Lansing, who, with her mother, conducts a bridge game that they might obtain sufficient money to hold their places in high society. Betty's father is dead and she sees no harm in obtaining her living from the proceeds of a bridge game conducted for the convenience of society people. The proceeds of the game are supposed to go to charity. One of the young men who has lost heavily in Betty's home is arrested for stealing and before leaving with the officers, accuses Betty of running a gambling institution. Kent, who is Betty's fiance, is running for the nomination for governor and his opponent accuses him of being seen in Betty's gambling house. Who wins out?

GET ATMOSPHERE

But You Have to Know About Your Picture and Get Its Spirit First

IN his article in next week's issue of the News, S. Barret McCormick, managing director of the Circle theatre, Indianapolis, will discuss atmosphere in advertising. It is a very important point and one that every theatre running a picture more than a day should strive for.

But you cannot put atmosphere—or anything else that amounts to much—into your advertising unless you know about the picture itself. You certainly cannot follow the spirit of the production until you are well steeped in that spirit yourself.

These Ad Talks will give you much of this information. Read the ones now about the pictures that you are going to show and then put down the number of the page and the issue with the other matter that you have gathered for use in connection with the picture. They will come in handy to help you advertise and to serve as a reading notice for your newspaper or program.

William Desmond in "Closin' In"—Story of a Man's Sacrifice for His Sweetheart

(Triangle Five-Reel Production)

With the action shifting from a busy American city to the wilds of the Northwest and the gold fields, Triangle's "Closin' In" presents a screen drama that is full of action, human incidents and heart interest. William Desmond is in the featured role and has in support, Maud Wayne, George Pearce, Darrell Foss, Alberta Lee, Louis Durham, Bob Thompson and Graham Pette. The story was written by Joseph F. Poland and produced under the direction of J. W. McLaughlin. Jack Brandon is engaged to marry Barbara Carlton, daughter of the president of the bank. Brandon, who works in the bank, is a good friend of Barbara's brother, Burt. Brandon prevents Burt from committing suicide and Burt afterwards confesses that he has taken money from the bank and was afraid that he would be detected. Brandon promises to assume all the blame by leaving the city, thereby throwing suspicion on himself. He goes to the Canadian Northwest, where he is accepted as a member of the Northwest Mounted Police. Later gold is discovered and Burt and his sister rush to the gold fields. They meet Brandon and expose him. He is expelled from the service. Brandon still holds true to his promise of protecting Burt. Carlton is taken sick and on his death bed confesses to the crime for which Brandon had taken responsibility.

William Desmond and Maud Wayne in "Closin' In" at the ——— theatre on ——— of ——— week.

Gladys Hulette and Creighton Hale in "Annexing Bill"—Clever Comedy-Drama

(Pathe Five-Reel Release)

Gladys Hulette and Creighton Hale in "Annexing Bill," a light comedy drama with a punch, will be seen on the screen of ——— theatre on ——— of ——— week. Mark Smith and Margaret Greene have the principal supporting roles. The story was written by Edgar Franklin and produced for the Pathe program under the direction of Albert Parker. This is a comedy-drama of the first water and patrons of the ——— theatre are urged by the management to see it when it is shown ——— week. Miss Hulette will be remembered for her excellent work in other Pathe productions and Creighton Hale is one of our best leading men working before the camera. Enid Barwell (Gladys Hulette) is an art student with little money with which to pursue her ambition. Billy (Creighton Hale) is madly in love with her. He is a young lawyer just starting on what he hopes to be a most successful career before the bar. It is reported that a maiden aunt of Enid's has been drowned at sea. Enid is the sole heir. She is notified that she has been left a million dollars. Billy refuses to marry Enid on the ground that she has money and he hasn't. Enid promises to place the money in the care of a friend's husband who, unbeknown to Enid, has a mania for speculating and losing. The transfer of the money is about to be made when Auntie appears on the scene very much alive. But it isn't auntie, after all, only an impostor.

"Annexing Bill," a comedy-drama starring Gladys Hulette and Creighton Hale.

Emily Stevens in "A Man's World," Adapted from Play—Strongly Dramatic

(Metro Five-Reel Production)

Emily Stevens, star of stage and screen, comes to the ——— theatre ——— of ——— week in her latest picture for Metro, "A Man's World," adapted from Rachel Crothers' play by June Mathis and produced under the direction of Herbert Blache. Miss Stevens will be remembered by the millions for her excellent work in "The Slacker," a patriotic picture which probably did more to encourage enlistments in the army than any other picture that has been produced since the war. "A Man's World" tells a story of an entirely different nature but is equally as entertaining. The story opens in Paris and closes in the Bohemian district in New York. Miss Stevens has the role of Frankie Ware, a novelist, in Paris in search of "atmosphere." Her friend, Alice Ellery, has been tricked into a marriage by a man whose name she will not tell. Frankie is called to her bedside and promises to take charge of the child that is left motherless. With the child she returns to New York and settles in the Washington Square district to pursue her literary work. She meets Malcolm Gaskell, a publisher, who takes her works. Gaskell falls in love with her. Later, when he asks her to marry him, the question of whose child is the one she has called "Kiddie." Gaskell accuses an artist who is friendly with Frankie. Frankie learns that Gaskell is the one who had betrayed the mother of the child.

Emily Stevens in "A Man's World" at the ——— theatre on ——— of ——— week.

Fay Tincher in Her Second World Comedy, "Some Job"—It's Some Comedy

(World Two-Reel Comedy)

Fay Tincher's second two reels of laughs and clean humor are ready for the review of the public. The World Film Corporation announces the second as "Some Job." It would have been more appropriate to call it "Some Comedy" or "Some Laughs.' Miss Tincher is a past-master in the art of fun-making. "Some Job" will testify to this assertion. It's full of laughs from start to finish and contains some of the best humor that has ever been reproduced for screen presentation. Miss Tincher gets a job as a waitress. Being naturally patriotic, she bestows the biggest share of her favors on the good-looking officers who come to the restaurant to dine. She prepares all sorts of fine dishes for her officer friends but there is one whom she favors. What is the dish that she brings to the one she most favors? Don't tell anyone if we tell you—beans, beans, beans. And the poor officer had lived on beans, morning, noon and night. Well—you will have to see Fay Tincher serve this dish. She's some little waitress.

Harry Carey in "Hell Bent," a Thrilling Western Drama—Rapid Fire Action

(Universal Five-Reel Production)

A straight-shooting, red-blooded drama of life on the Western plains represents Harry Carey's latest starring vehicle on the Universal program. It is a special Harry Carey production under the direction of Jack Ford, who also wrote the story. "Hell Bent" is the title and events are certainly registered in a "hell bent" fashion when things start moving. A better Western drama of the old days, has never been presented on the screen than the one in which Harry Carey appears at the ——— theatre ——— week when "Hell Bent" will be the special attraction. In the cast with Mr. Carey are seen Duke Lee, Neva Gerber, Vester Pegg and Joseph Harris. There is action from the flash of the title to the final fade-out and Harry Carey, the hero, is on the job every foot of the way. He has the role of "Cheyenne" Harry, who escapes to the town of Rawhide after being the chief figure in a shooting scrape. He finds the dance hall of the town's only hotel packed to the doors. That night he forces Cimmeron Bill, a notorious figure about the Western town, to share his room with him and the two become close friends. Bess Thurston, who has received word that her mother is sick in an Illinois town, goes to work in the dance hall in order that she may get sufficient money to bring her mother to the Western town. Cheyenne falls in love with her. Then comes the fight to protect her from the many who would have her.

Live News from the Producers

Bara's "Salome" In September

Is Announced as Greatest Production Yet Essayed by William Fox—Special Attention Paid to Novel Effects

"SALOME," interpreted by Theda Bara, termed by William Fox the vampire de luxe, comes to the screen in September, according to an announcement this week, in the greatest production yet essayed by the Fox Film Corporation.

Announcement to this effect was made at the Fox general offices, where Samuel F. Kingston was placed in charge of the booking for a widespread showing throughout the United States. The attraction is reserved for first-class theatres only, such houses where dramatic productions of the highest calibre are usually presented, and arrangements to this effect have just been completed with the Shuberts.

In "Salome" photoplay patrons are promised a production in which gorgeous and gargantuan settings will not overshadow and belittle the dramatic action. This statement, it is declared, does not imply a failure to take full advantage of the unusual scenic oportunities offered in filming the greatest story woven round "the woman scorned," which transpires in ancient Jerusalem. Mr. Fox is credited with spending $50,000 alone for five hundred feet of film mirroring historical scenes—in sections at the rate of a hundred dollars a foot. He is said to have been just as prodigal in providing money for this production, which, on account of its historical and racial aspect, was made *con amore*, as he was when he recently captained the motion picture and theatrical team during the Red Cross "drive" with such success.

It was pointed out by an official of the Fox press agent: Two hundred loads of safeguarded "Salome" against the danger of developing into mere pageantry and spectacle were Theda Bara's especial aptitude for the delineation of such roles as the one assumed in "Salome" and the inherent dramatic strength of the story, which remains dominant.

Some idea of the fundamental expense involved in staging "Salome" may be gained from these items, announced by the Fox press agent: Two hundred loads of sand were hauled from the beaches to build the streets of Jerusalem; five hundred thousand feet of lumber were consumed, twenty-five tons of plaster and as many loads of cobblestones were used. Tons of paint and nails were necessary. A hundred painters and mural decorators were kept busy during the initial stages.

Nothing has been overlooked by the technical staff that would contribute to the verisimilitude of the picture, it is declared. Camels and dromedaries to the number of

Theda Bara

fourteen, five hundred horses, donkeys, elephants, goats, sheep, lambs, bullocks and oxen, dogs, cats, parrots, cockatoos, doves, pigeons and peacocks there are wherever they add realism to the scene.

Special attention has been given to novel effects. J. Gordon Edwards, under whose direction the picture was made, used steam to produce a haze in certain scenes, in simulation of desert atmosphere, with heat waves exuding from the sand, and for smoke effects; he used ten aeroplane propellers on stationary pillars to supply the shock and sweep of the great storm that frightened mighty Herod directly after he had granted Salome's bloody wish —that she might kiss the dead lips of the man who denied her in life.

Clara K. Young to Work at Griffith Studio

Harry Garson, manager of Clara Kimball Young, has just completed arrangements with D. W. Griffith, whereby Miss Young will produce her pictures this winter at the Griffith Studios, Hollywood, California. Upon completing her next picture "Cheating Cheaters," in New York, and upon her return in July to the West, Miss Young will continue operations on the coast for the entire season.

Mr. Garson has also arranged for his own producing company, headed by Blanche Sweet, to continue work there after Miss Sweet has made "The Unpardonable Sin," by Rupert Hughes, here in New York. She will start work on the production July 1st.

General Film Takes "Hypocrites" Distribution

The distribution of George Loane Tucker's screen version of the Henry Arthus Jones play. "Hypocrites," is to be taken over at once by General Film Company, an official of that company states. In this six-reel production is starred Elizabeth Risdon, the English actress of "Mother" and "The Manx-Man" fame, and more recently the star of "Seven Days Leave," the military melodrama.

"Hypocrites" is an intimate story of life in a quaint English village, revolving around the attempts of the village "Squire" to lay down strict moral rules for the guidance of the community, despite the fact that the spectre of scandal hovers about within his own family circle.

Metro Starts "Kaiser" Publicity Campaign

A whirlwind campaign of advertising and publicity, said to be record-breaking in its scope and thoroughness, has been launched throughout the country by Metro to put over Screen Classics, Inc.'s super feature, "To Hell With the Kaiser." Richard A. Rowland, president of Metro, whose foresight and knowledge of public wants in pictures was responsible for "The Slacker," "Draft 258," "The Legion of Death," and "My Own United States" regards this latest Screen Classics, Inc. feature as the greatest of the series and has instructed each Metro Exchange to get squarely behind it to give the exhibitor every possible aid in his publicity work.

Jack Holt Appears in Bennett Picture

When Enid Bennett appears as star of "A Desert Wooing," a new Paramount picture from the Thomas H. Ince studio, she will be supported by Jack Holt as leading man. It is said that the present subject gives Holt the finest opportunity he has had in a long time to display his real ability.

Miss Bennett has a somewhat sophisticated role, rather a change from the girlish types she has been doing of late. Donald MacDonald, John P. Lockney, Charles Speare and Eleanor Hancock are others in the picture which was written by J. G. Hawks and directed by Jerome Storm.

Lessey in World Film

George Lessey, formerly a director with Biograph, Edeson and Universal, is cast in "To Him That Hath," the World production with Montagu Love as the star.

Happiness Is Always Uppermost In Goldwyn Releases. Here's Mabel Nor mand Spreading Sunshine In "The Venus Model," and on the Right Is "Smiling Bill" Parsons In "Widow's Might," a Capitol Comedy

Tom Nash Goes to Universal City

Tom Nash, associated with several picture organizations during the last twenty years, has become a member of Universal's producing organization. Mr. Nash will act as assistant to Henry McRae, manager of production, at Universal City.

Mr. Nash comes excellently equipped to take care of his new duties. One of the real pioneers of the business, he became affiliated with the industry in the days when the title of "producer" simply meant a hungry individual who wrote his own stories, shot the twenty-five or fifty foot films all himself, after which he developed, printed and then sold them also by himself.

Pathe Exchanges Boost News Weekly

Pathe exchanges throughout the country have sent in to the home office in New York, samples of newspaper advertising used by exhibitors on Hearst-Pathe News.

In many large cities this feature is played up as a special added attraction and given the same position in the billing of the feature film on the program, says Pathe.

Branch Manager J. E. Storey, of the Kansas City office, reports that he is encouraging exhibitors in his territory to follow this plan.

Constance Talmadge Comes Eastward

After a period of picture making in California, Constance Talmadge has turned her face to the East and hit the homeward trail. Select's young star is expected in New York within a few days.

The pictures which Miss Talmadge has made in the West include "The Shuttle," "Up the Road With Sallie" and "Good Night, Paul," her newest Select picture. "A Pair of Silk Stockings," which will be her next production, has also been completed.

Exhibitors Visited by Farrar

Asks Showmen for Advice in Choosing Her Forthcoming Goldwyn Pictures—Has Already Begun Work at Fort Lee

GERALDINE FARRAR walked before the cameras in Goldwyn's Fort Lee studios directly at the end of a tour which carried her through at least sixty per cent of the United States. On this trip, accompanied by her mother, Mrs. Sidney Farrar, the star of the cinema and the opera adopted the wholly novel policy of going directly to the men who are to play her Goldwyn Pictures in quest of their advice.

Exhibitors in California, Arizona, Arkansas, Chicago and in twenty-odd other States were surprised recently between shows or while audiences were hurrying in before the feature "went on" to receive visits from the Farrar party.

"Since you are going to play or be invited to play my Goldwyn Pictures," Miss Farrar said, "what could be fairer than my coming to you to ask your assistance in helping Goldwyn and myself determine the kind of stories we want. I read a hundred stories last winter, most of which have been discarded as being without appeal. Several I have kept and have brought with me. Before doing any of them I want to know what kind of pictures you and your audiences like; what kind of pictures you could make the most money on.

"I am going to leave it to you and about two hundred other exhibitors to determine my picture future. All I ask is that you be fair to me. Don't ask me to act in a picture that would be harmful to my future. I am entitled to that, for, like yourself, I am a professional and earn my living by working. One kind of picture you must not ask me to do—the vampire picture."

And it is interesting to record that no owner of a theatre in any of the towns and cities Miss Farrar visited even expressed a wish for the vampire type of picture, thus indicating the warning interest of clean-minded Americans in stories of that sort.

Finally, one of the exhibitors took a manuscript from her hands and said:

"Here is the picture you should do first. It is a wonderful story, of tremendous commercial value. It has in it everything that a box-office viewpoint demands, plus beauty and good taste. It is a story that no one of your position and importance has ever done. There is just one change in it that I would euggest, if you have the daring and courage to make it."

And before Geraldine Farrar went to her train that night she telegraphed Samuel Goldfish, president of Goldwyn, saying:

"I have found the story."

It is that story that is now being made in the Goldwyn Fort Lee Studios under the supervision of Reginald Barker, who will direct the Goldwyn-Farrar productions.

Foreign Scenes a Feature of "Her Moment"

Scenes in Russia, the Balkans, Japan, China and the United States, not forgetting a picturesque Western mining camp, are mentioned by General Film Company bulletins as contributing to the variety of atmosphere in "Her Moment," the special production in which Anna Luther is starred. The greater part of the story is enacted in the United States, to which country Miss Luther, as the heroine, comes to experience the climax of her life. The direction of "Her Moment" was in the hands of Frank Beal for the Author's Photo-Plays. The story is by Samuel H. London.

World Buys Smith Story

World Pictures announces that it has bought the scenario of "The Millionth Chance" from Godwin Smith.

Carlyle Blackwell, the World star, has been selected to play the leading role in this picture.

Mutual Handles Kane Features

Gail Kane Organization Formed to Produce Series at New York Studio—"Love's Law" Will Be the First

GAIL KANE is to appear in a series of feature productions which are to be produced by her own company. This announcement is made by the star simultaneously with an announcement from James M. Sheldon, president of the Mutual Film Corporation, of a contract for the distribution of the Kane pictures.

The producing organization will be known as "Gail Kane Productions."

Miss Kane's first picture goes into work at New York studios within ten days. The story chosen is under the working title of "Love's Law." It is an original scenario by Joseph Franklin Poland.

"Miss Kane's pictures will constitute an important addition to the schedules of the Mutual Film Corporation," remarked Mr. Sheldon. "The organization of 'Gail Kane Productions' is also a significant move in the present trend in producing activity. More and more the tendency is toward individual, specialized production, rather than quantity production by large organizations handling a large number of people.

"This is of importance to the exhibitor in that the specialized one-star company can be expected to support that star to the utmost of her box-office value. Productions so made can also be expected to bear more of the individuality of the star than pictures made under the usual conditions. The one-star company tends to give the star a control of the artistic aspects of the product to a degree comparable with the hold which the author or the painter has on his work.

"Miss Kane's previous pictures, a considerable number of which have been distributed by the Mutual, have achieved an important success for the exhibitors.

"Among her particularly successful releases, I may mention 'Souls in Pawn,' 'The Upper Crust' and ''Whose Wife?'

"It will be of interest also to the scenario writers, authors and agents that there is an attractive market for vehicles specially adapted to Miss Kane's requirements."

Margarita Fisher Is Presented by American-Mutual In "A Square Deal"

Hutchinson Makes Liberal Scenario Offer

AT last the dream of the scenario writer has come true! A film manufacturer has publicly announced that "the sky is the limit" in so far as remuneration to the author is concerned. He goes still farther and declares his implicit belief in the author's manuscript being the foundation upon which big film successes rest. The film manufacturer is President Samuel S. Hutchinson, of the American Film Company, Inc. His offer is an announcement that he will pay anywhere from $1,000 to $25,000 each for the kind of stories he is seeking for forthcoming American productions.

A representative of Motion Picture News hunted Mr. Hutchinson up in his office at the American plant on North Broadway, Chicago, and found that all the rumors were true. "Yes," said Mr. Hutchinson, "we are really sincere in declaring that we are willing to pay from $1,000 to $25,000 for stories. We are after the very best stories obtainable, you see, and know that nowadays one has to pay real money to get them. Nothing but the best is going to satisfy us. We aren't going to pay $1,000 or $5,000 or any other similar sum to an author just because his name is well known in the literary world. He'll have to show us. But once we see the right sort of a story we'll pay almost any price for it. The fame of the author will have nothing to do with it. A comparative unknown may claim the $25,000.

"We impose no restrictions on the dramatists of the world. They can submit dramas, or comedies, or comedy-dramas for our approval. We shall be glad to look over all sorts of plays. We shall consider proven stage successes, the motion picture rights to famous novels or magazine stories. No author is too big, too well known, too famous for us to consider. In fact the bigger and better known the author, the better, provided he really has the big story. The story is the thing. We hope to secure stories that are in every way superior to anything that has yet been produced on the screen, and this is the way we have taken to secure them.

"All the resources of our big studios at Santa Barbara, California, will be utilized in making the big productions for which we are now seeking stories. If we haven't already on our payroll the stars and directors necessary to produce the big stories we are seeking we will get them. But for the present the story is the main consideration. The rest will follow in due course."

Mutt and Jeff Meet Theda Bara (Herself)

The Mutt and Jeff animated cartoon, "Meeting Theda Bara," is announced from the William Fox offices as one of the latest of Bud Fisher's creations.

The picture is described as one of the funniest this comedy pair have yet appeared in. Jeff inherits a fortune and Mutt decides that they are going to become motion picture producers. Their aim is to secure the services of a vampire. This ambition is inspired after Mutt and Jeff see Miss Bara in a picture.

Other most recent Mutt and Jeff productions are "The Extra Quick Lunch," "Life Savers" and "The 75-Mile Gun." In "The Extra Quick Lunch," the pair open a restaurant in which speed and economy are the watchwords. "Life Savers" show them at the beach, and in "The 75-Mile Gun" they capture the German super-gun and train it on the Kaiser and Von Hindenburg with results disastrous to the leaders of Prussian kultur.

Davis Not to Attend Boston Meeting

The intention of H. O. Davis to hie himself to the California hills for the first vacation he has had in six years, as announced in Motion Picture News last week, sets at rest all rumors to the effect he will attend the Boston convention in July. It is known that various exhibitors have written him, asking him to visit Boston during the meeting and address the conferences in regard to studio and production waste. The call of a vacation, however, proved stronger than the call to air in assemblage the ills and remedies of picture making. Further, it is understood that Mr. Davis contends the days of telling troubles are over in the majority of studios—as the troubles have been reduced to the point where they are almost nil. It is fair to assume, from this, that sanity has finally obtained in the average producing department, in Mr. Davis' opinion.

Before leaving New York, Mr. Davis made it plain to a representative of Motion Picture News that should the exhibitors' desire to hear his opinions in connection with studio efficiency bear fruit, he would confine his remarks to the following points: Spend whatever is necessary to get a good story; spend whatever is necessary to produce it properly; spend whatever is necessary to get perfect photography, and let your expenditure show dollar for dollar on the screen.

"Both Members" Nears Completion

"Both Members," the comedy drama by Luther A. Reed in which Francis X. Bushman and Beverly Bayne are co-starring, is said to be rapidly nearing completion at Metro's 61st street studio. Director Charles J. Brabin was called upon to incorporate several additional scenes not in the original script.

Do You Recognize Your Little Mary? Her Newest for Artcraft Is, "How Could You, Jean?" Directed by Wm. D. Taylor

Name Titles of Mrs. Castle's Two Coming Pathes

Two new Pathe plays in which Irene Castle stars are announced by Pathe for release this summer. These are the last photoplays in which Mrs. Castle will appear for a long time as she is said to have decided to give her services as an entertainer in the Y. M. C. A. huts in France, probably for the balance of the year.

"The First Law" in which Antonio Moreno is her leading man, will be released on the program of July 28. Gilson Willets wrote "The First Law."

"The Girl from Bohemia" which has to do with the experiences of a young woman in studio life in New York, will be released on the program of August 25.

August 18th Set for "Hidden Hands" First Release

"Hands Up," the new fifteen-reel Pathe serial, will start on its way on August 18. The first episode released on this day will be in three reels, the following episodes in two. Ruth Roland is the star while George Chesbro heads the support.

The first episode of the serial, which was directed by James W. Horne for Louis Gasnier's Astra Company arrived in New York last week.

The story concerns the lost Inca tribe of Indians, and the experiences of a New York girl magazine writer who falls into their hands. Gilson Willetts wrote the story. Production is now under way on the fourth episode.

Jane Novak with Charles Ray in "Claws of Hun"

Jane Novak, who recently appeared opposite William S. Hart in Artcraft productions, will be seen with Charles Ray in his next Paramount offering, "The Claws of the Hun."

Robert McKim, Dorcas Mathews, Melbourne McDowell, and Mollie McConnell are others in the cast. Victor Schertzinger is directing under the personal supervision of Thomas H. Ince.

Ray has the part of a youth unjustly accused of being a slacker who gets his opportunity to prove his Americanism.

Famous Players Buys Melodrama

"The Silver King" To Be Produced as One of Nine Special Productions—On Stage in 1882

THE Famous Players-Lasky Corporation has purchased the screen rights of "The Silver King," one of the successes in the history of the English-speaking stage. This old melodrama, first produced in the early '80s, will be interpreted on the screen by an all-star cast under one of the most capable of the Famous Players-Lasky Corporation's directors, and will be one of the nine special productions to be produced during the coming year, commencing September 1, under the Paramount and Artcraft banners, according to Jesse L. Lasky, vice-president in charge of productions.

"The Silver King," by Henry Arthur Jones and Henry Herman, had its premiere in London, November 16, 1882, when it was produced at the Princess theatre under the direction of Wilson Barrett. The play was in five acts, with sixteen scenes and required a cast of twenty-seven people in speaking roles in its interpretation.

Briefly, the story of the play is as follows: Wilfred Denver, spendthrift, loses a fortune on the Derby and in order to forget his financial troubles proceeds to drink heavily. While in his cups he quarrels with Geoffrey Ware, rejected lover of his wife, and subsequently visits Ware's house with the intention of killing him. Here he surprises a gang of burglars at work under Captain Herbert Skinner, gentlemanly rascal known as "The Spider," who breaks into houses in a dress-suit at night and tools a team on Rotten Row in the daytime. Denver is chloroformed by the burglars and when Ware arrives the latter is shot by Skinner. When Denver awakes from the stupor he finds Ware's body and pistol with which he was shot, and believes that he has committed the crime. He flees to his home where he confesses to his wife and is advised by her to leave the country. With detectives close on his trail he takes a train to Liverpool. Filled with remorse he leaps from the train, but is only slightly injured and limps to a nearby inn. Here he later learns by a newspaper that the train has been wrecked in collision with a petroleum train, that the car has been destroyed by fire and the passengers completely incinerated. With the detectives temporarily balked, Denver makes his way to America, goes to Nevada and eventually makes a fortune in a silver mine. Four years later "The Silver King," as Denver is now known, returns to England. Shortly after his arrival there, he stumbles upon a clue to the mystery of Ware's murder which opens his eyes. Getting into the confidence of "The Spider's" gang, he learns the identity of the real murderer. With his assistance the detectives get "The Spider" and the happy reunion of the Denvers follow.

In the cast of the London production Wilson Barrett appeared as Wilfred Denver and Miss Eastlake as Nellie Denver. E. S. Willard enacted the role of Captain Skinner, "The Spider," and George Barrett, Neville Doone and other celebrated actors had prominent parts.

Vimy Ridge in Pathe Film

Unusual interest is added to Pathe's series, "Britain's Bulwarks," by the announcement that the last episode to be released late in July will be entitled "The Canadians at Vimy Ridge." The statement from Pathe declares that this instalment shows in detail what the Canadians did at that time to check the onward rush of the Germans in their attempt to reach Paris.

George Walsh, in "The Kid Is Clever," William Fox Production

Liane Held Carrera, Jewel Carmen and Theda Bara Are In New William Fox Productions.

England Profits by Fox Films

J. Frank Shea Returns to States with Optimistic Reports—Declares Fox Productions Dominate the British Field

THE increasing popularity of the motion picture in Great Britain has been credited to many things and conditions, but not until J. Frank Shea, European representative of the Fox Film Corporation, arrived from London recently, was it credited to the general excellence and high standard of Fox films. That the English people as a whole have become converted to motion pictures through Fox productions was claimed by Mr. Shea, in a publicity statement from the Fox publicity bureau.

The announcement said:

"In England, says Mr. Shea, the motion picture had not been looked on with favor by all classes, the wealthier and more cultured people professing to believe that the films were unworthy of their patronage. The war, however, has changed this. Most of the popular actors of the legitimate stage are now in service, so that the spoken drama's attraction has dwindled. The result is that the people have had to go to the films for entertainment. Once inside the motion picture theatre, many people who scoffed at films have become converted and are now confirmed patrons.

"The most potent factor, however, in raising the estate of the motion picture, says Mr. Shea, has been the high standard of Fox pictures, which dominate the British field. Mr. Shea, who spent a year in England, declares that the Fox films have made permanent converts among all classes of the cinema theatre.

"Another and even bigger work which the Fox productions are doing, he declares, is the opening of British eyes to the lives and customs of Americans as they really live. More than all the books written, and better than all the diplomatists that this country has sent to the Court of St. James, the motion picture has revealed to the British the manners and customs of our people, so that to-day the Britisher is getting a clearer idea of what sort of people we are.

"The year just ended, Mr. Shea reported, has been the most successful in the history of the films in England, despite the war, air raids and high prices. The year to come, he believes will be even more prosperous.

"As an indication of the change in the British people regard for films generally, Mr. Shea cited the fact that the British Government has at last seen the possibility of the motion picture as a means of arousing patriotism among the people and is now issuing propaganda films. This, Mr. Shea declared, is a direct result of the production of Fox pictures."

World Sends Seventy-seven to War Ranks

World Pictures as an organization has contributed to the ranks of Uncle Sam seventy-seven men. The names of these men are published on the front page of World Works for this week, and are as follows:

George Archainbaud, M. Armstrong, Fred Arnold, Norman Baker, Stanley W. Bayer, Maurice Bernstein, Leo Beyer, Eugene Birdsall, Theodore Birdsall, Bert Braun, Irving Campbell, Ben Canady, J. F. Cayton, John Child, Walter Connell, Paul Covey, George Cowl, John H. Curran, Kent Daniels, Paul S. Denton, A. L. Ehrlich, Clarence Elmer, John M. Erickson, Joe J. Fabacher, Lawrence Fisher, H. E. Flaherty, J. O. Ford, John E. Gaskill, Daniel Gray, William Hamilton, Benjamin Honor, Eugene Hornbostle, Joseph Houlihan, Frank M. Huber, Bruno Jaeger, E. C. Jensen, Harold Johnson, H. P. Johnson, William Kelly, Wm. J. Kupper, George Landis, William Levy, Charles Lynes, Mosby McAden, James McDonald, Robert MacLeod, Philip Massi, John Murphy, Benjamin Nedell, Michael Orenbach, Harry Osborne, Will H. Parker, A. V. Philbin, Harry Pape, M. G. Ramsey, William Rudin, Floyd D. Schadt, Gus J. Schaefer, D. W. Scott, W. B. Scott, Floyd Sears, Roy Sedin, Harry Shapiro, Fred Sternberg, J. A. Trubee, Leo Troutman, John Turk, M. Wagener, C. N. Weatherly, Jr., Alfred Webb, J. L. Webb, Frank R. Willey, "Soapy" Williams, Martin Witzel, J. H. Wolf, Frank Young, W. Zanzeisen.

United Film Works on "Crime of the Era"

Los Angeles film colony has an addition that has been working for the past several weeks on a story titled "The Crime of the Era." The producing company is known as United Film Corporation, and has E. L. Wingard as president; George Woodruff, vice-president; Guy R. McHenry, secretary, and Mrs. Gertrude DeKay, treasurer. All are of Los Angeles. Their initial production was started under the direction of Tom Ricketts, producer of "Damaged Goods" and a number of other successful films, with a cast composed of Edward Coxen, Vivian Rich, Henry Barrows, Nanine Wright, Lois DeKay, Arthur Moore and others. The subject is of six reels, and there is a prologue of two reels which may or may not be used, the film being complete without it. The subject is now in its final editing process, and trade showing will be made shortly.

Meighan as Mountaineer in New Picture

In Marguerite Clark's forthcoming production for Paramount release, "Out of a Clear Sky," which is now being completed at the Eastern studios of the Famous Players-Lasky Corporation, the star is having the support in the leading male role, of Thomas Meighan, one of the best known of the screen's leading men. In "Out of a Clear Sky" Miss Clark plays the part of a Belgian princess who is being forced into an obnoxious marriage with a German nobleman. She comes to this country and seeking a hiding place in the mountains of Tennessee meets a young mountaineer, portrayed by Mr. Meighan, who assists her to thwart the plotters.

Cleo Ayres Appears in World Film

Cleo Ayres, who was last seen on the screen in the support of Dorothy Dalton in "Love Letters," a Thomas H. Ince production, has just come east and her first eastern production will be in the support of Montagu Love in "To Him That Hath," in a forthcoming World Picture. Miss Ayres was also with Vitagraph some months ago. "To Him That Hath" is a picturization of the novel by Leroy Scott.

Roy Stewart, Triangle Player In "The Fly God"

Nine Fox Productions Now Under Way

Nine productions are in work under the William Fox banner, it is announced from the Fox offices, companies being busy both in the East and on the Pacific Coast.

At Hollywood, Cal., J. Gordon Edwards is progressing rapidly on the super-production, "The Message of the Lilies," for which a new title is soon to be selected. William Farnum, also at Hollywood, is busy at work on "The Rainbow Trail," which is a sequel to "Riders of the Purple Trail," just finished by Mr. Farnum.

A new name, "The Fallen Angel," has been chosen for "You Can't Get Away With It," the Gouverneur Morris story which Jewel Carmen is making at Hollywood. Gladys Brockwell, also at Hollywood, is working on "Kultur," a drama which is described as an expose of Germany's secret diplomacy. Tom Mix, another Fox star on the Pacific Coast, has finished "Fame and Fortune," which is based on Charles Alden Seltzer's story, "Slow Burgess," and is about to begin on a new production, which is reported to be a revelation of how certain types of labor trouble on war work are started.

In the East the Fox forces are equally busy. Virginia Pearson, who had just completed "Her Price," has plunged into work on a production at the Blackton studio in Brooklyn, for which "The Alien Strain" has been picked as a temporary title. Peggy Hyland, after a brief rest, following her filming of "Other Men's Daughters," has begun work at Newdorp, Staten Island, on "Bonnie Annie Laurie" under the direction of Harry Millarde, and George Walsh has completed a patriotic picture entitled "Yankee Doodle Dandy." Other productions are under way under the direction of R. A. Walsh and Richard Stanton.

Griffith Remarks on British Treatment

David Wark Griffith, in speaking last week of "The Great Love," which is shortly to be released by Artcraft, was very high in his praise of the treatment accorded him while he was abroad securing battle scenes for "Hearts of the World," which he produced as a propaganda film for the British Government. Many of the scenes in "The Great Love" were also secured by Mr. Griffith abroad, and several foremost personages of the Empire appear in the picture. Players in the film include Dorothy Gish, George Fawcett, Robert Harron and Henry Walthall.

Mr. Griffith stated that he was permitted to photograph practically anywhere he wished.

Goldwyn Expects Much of Barker

Goldwyn promises added brilliancy with signing Reginald Barker, who will direct Geraldine Farrar in her series of Goldwyn plays.

Reginald Barker comes to the Fort Lee Studios, especially engaged by Samuel Goldfish, president of Goldwyn.

The Star Ranks of Bluebird Have Been Augmented by Eileen Percy's Personality and Talent

Metro Makes Elaborate Plans for Lytell

SIMULTANEOUSLY with the shooting of the final scenes at Metro's West Coast studios in Hollywood of "Boston Blackie's Little Pal," Bert Lytell's current starring picture directed by E. Mason Hopper, comes the announcement of Metro's purchase of three more scenarios for this star.

The first to be screened after the completion of "Boston Blackie's Little Pal," will be "Unexpected Places," originally a short story from the pen of Frank R. Adams which was published in the April number of the *Blue Book* magazine. A. S. Le Vino is making the scenario, the film adaption being a comedy drama.

"Unexpected Places" will be followed by "Faith," another Metro find in the magazine world. Richard Washburn Child is its author. "Faith" was published in *Every Week* in the last December issue.

The third subject for Mr. Lytell, as yet unnamed, is now in preparation by the Metro scenario department at Hollywood.

Mr. Lytell's current picture, "Boston Blackie's Little Pal," is his third as a Metro star, the first two being "The Trail to Yesterday," from the novel by Charles Alden Seltzer, and "No Man's Land," from Louis Joseph Vance's novel of the same name. "Boston Blackie's Little Pal," has been adapted from a short story by Jack Boyle, published in the *Red Book* magazine, by A. S. Le Vino. E. Mason Hopper is directing the picture and the photography is being handled by Robert B. Kurrle.

Rhea Mitchell, Mr. Lytell's leading woman, in the role of Mary, Boston Blackie's business partner, is making her debut as a Metro actress.

General Makes Change in Doll Releases

A SLIGHT change in the release dates for the Emerald Cinema Doll comedies is announced this week by General Film Company, the distributor. Instead of being released every other week, as was first announced, these unique comedies will be released once a month. The change is made in the interest of better productions as the filming of the stories in which the Doll comedians are featured requires much more time than is usually allotted to the filming of one-reel stories. Unlike human performers, the Doll players cannot be hurried through a scene without doing an injustice to their art, and the Emerald Company announces that for the present, at least, it will adhere to the plan of monthly releases dates for these subjects.

"The Burglar Man," the first release in this series, has already scored a decided hit with exhibitors because of its novel character, and General Film reports that all of its exchanges are doing a brisk business on the one-reel novelty. Bookings for the entire series have been received in large numbers as the result of the artistic success scored by "The Burglar Man." Title of the second release, "Next," has been changed to "The Knockout," while the third subject, which has already been completed, will be known as "The Handy Man." In each of these subjects, the Cinema Doll comedians have been provided with scripts, the story value adding greatly to the merit of these productions, which are being accorded hearty receptions.

"Over the Top" Plays All Cities

"Over the Top," Vitagraph's war special with Sergeant Arthur Guy Empey in the leading role, has been played in practically every city of importance in the United States and Canada, according to anouncement by Walter W. Irwin, general manager of the Vitagraph distributing organization.

Buxbaum with Famous Players-Lasky

The Famous Players-Lasky Corporation has engaged H. H. Buxbaum to fill the position of Special Representative to Exchanges in connection with the work of the Distribution Department. Mr. Buxbaum has been associated with film distribution for the past four years and is well known in this branch of the industry.

Vitagraph Starts Fall Drive

Eleven Companies Busy on Regular Program Releases—List Includes Two Serial and Two Comedy Companies

ACCORDING to an announcement made this week, the Fall productions' drive is on at the Vitagraph studios, both East and West, and within a few days virtually every one of the Blue Ribbon feature companies will be engaged on productions for the Autumn programs.

Advices from the office of Albert E. Smith, president of the Vitagraph Company, are to the effect that eleven companies are now actively at work on production for the regular Vitagraph program, seven of these being feature companies, two serial companies and two comedy companies.

Harry Morey, with Betty Blythe as his leading woman, was the first of the Blue Ribbon feature companies to start on post-Summer production, working under direction of Paul Scardon. He completed "Fiddler's Green" last week, and after a few days' rest plunged immediately into the making of "The Green God."

Alice Joyce completed "To the Highest Bidder," under direction of Tom Terries, a few days ago, and soon will begin work on another five-reel production, the title of which is to be announced next week.

Corinne Griffith, it is announced, is nearing completion of "Love Watches," the Billie Burke stage play, in which she will soon be presented, and will start at once on "The Clutch of Circumstances," from the book by Leighton Graves Osmun.

Gladys Leslie, who is working under direction of Frederic Thomson in "Wild Primrose," with Richard Barthelmess as her leading man, and an all-star cast, including Eulalie Jansen, Claude Gillingwater, Bigelow Cooper, Charles Kent and others, is scheduled to start work within a few days on "The Rebel."

Out in the West, at the Vitagraph Hollywood studio, Earle Williams, with Grace Darmond as his leading woman, is reported to be making rapid progress with "The Man From Brodney's," a five-reel play made from the novel by George Barr McCutcheon of the same name. Jack Conway, former Triangle director, is directing the production, which is expected to be finished within ten days. Two new plays are ready for Mr. Williams, but, according to advices from Vitagraph, it has not been definitely determined which he will start first. One of them is "A Gentleman of Quality," by Frederick Van Rensaeller Dey, and the other is "Out of the Dark," by Roma Raymond and Jane Dixon.

Nell Shipman and Alfred Whitman, working under direction of David Smith, are about finished work on "A Gentleman's Agreement," by Wallace Irwin, and the director now has in hand several new scripts for future production, but it has not been determined which he will start on first.

Olive Tell, American Heroine In "To Hell With the Kaiser," Metro Feature

Goldwyn Announces Four New Productions

GOLDWYN'S next four releases, which will complete the cycle of twenty-six begun with "Polly of the Circus" on September 9 last year, are declared by the producers to constitute a powerfully fitting group climax to a series of new productions which have leaped to success in less than a twelvemonth. Following "The Glorious Adventure," in which Mae Marsh is starred and which is to be seen beginning July 14, the productions and dates of release are:

July 28: Mabel Normand in "Back to the Woods."

August 11: Madge Kennedy in "Friend Husband."

August 25: Mae Marsh in "Money Mad."

"The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Woman," which has been given unanimous newspaper and trade press approval.

Mabel Normand is said to be doing something entirely new for her in "Back to the Woods," from an original story by J. Clarkson Miller, directed by George Irving, a newcomer at the Goldwyn studios.

After a venture into melodrama in her forthcoming production, "The Service Star," released June 30, Madge Kennedy returns to comedy-drama in "Friend Husband," written for her by Lois Zeilner and directed by Clarence G. Badger.

"Money Mad," Mae Marsh's last production in Goldwyn's first releasing year, is perhaps the most dramatic story Miss Marsh has appeared in in her entire career on the screen—certainly as a Goldwyn star. As the heroine it devolves upon her to track down the murderer of a man slain in her own home.

The three stars who have done so much to put Goldwyn in the forefront of motion picture producing companies are busy at Fort Lee on these new stories. When they are completed it will perhaps be time for a brief vacation for each before the schedule for the new producing year is begun.

Petrova Boosts Winning War Slogan

"Freedom For All Forever" the war slogan declared winner in a recent newspaper contest is being boosted by Madame Petrova on her personal appearance war savings stamp campaign through the medium of a song written by Lieutenant B. C. Holliam, of the Royal Canadian Forces.

In each theatre where she appears Mme. Petrova after a little talk sings Lieut. Hilliam's song and then has the words thrown on the screen offering a five dollar war stamp to the person who sings the chorus alone. To each of the first ten war stamp purchasers she presents an autographed copy of the song.

"Last Raid" Bookings Keep on Growing

General Film Company announced this week that due to the activity recently of German submarines in American waters, "The Last Raid of Zeppelin L-21" continues to register as the most timely and popular short length special war feature in the General list.

The bookings which have been coming in at the thirty exchanges of General in the United States and Canada show no signs of abating, General claims, but rather is increasing steadily. The demands are said to be so heavy in San Francisco, Atlanta and Philadelphia territories that additional prints are considered necessary.

"The Last Raid of Zeppelin L-21" has been booked solidly six weeks in advance in nearly every General Film exchange, the initial release having happened just when the submarine sensation broke. Naturally the darkening of New York City against possible air raids, like that shown in this Interstate Film Company feature, hugely stimulated the interest in the picturization of a dramatic air raid on London.

Rapf Starts Work on "Sins of the Children"

John S. Lopez has completed the adaptation of Cosmo Hamilton's novel, "The Sins of the Children" and work on the production will be commenced this week under the supervision of Harry Rapf. The feature will be in six reels. The name of the star or supporting cast have not been announced. "The Sins of the Children" is considered one of the author's best works.

Last Pickford-Huff Offering "Sandy"

"Sandy," the final Paramount offering co-starring Jack Pickford and Louise Huff will include in its cast James Neill, Raymond Hatton, Julia Faye, Charles Geldart, Louise Hutchison, George Beranger, Edythe Chapman, Parks Jones and Don Lykes.

The picture is from the story by Alice Hegan Rice, author of the famous "Mrs. Wiggs," and was directed by George Melford.

"Over the Top" for Independence Day

"Over the Top," Vitagraph's patriotic special, featuring Sergeant Arthur Guy Empey, has led to competition among exhibitors who seek it for their Fourth of July attraction, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization. To this endorsement of the picture as a patriotic subject, there has been added that of the American Defense Society, which last week completed arrangements with Vitagraph for showing the picture for patriotic benefits throughout the United States.

At the present time Chicago is one of the storm centres of "Over the Top" enthusiasm. A half page combination advertisement from the Chicago *Daily Journal* of recent date, shows that "Over the Top" was booked in 47 "windy city" theatres for a total of 81 days, to be played in a period of 12 days. These bookings included the 12 houses in the Ascher Bros. Circuit, the Vitagraph theatre and seven others in the Lubliner-Trinz Circuit, and virtually every other motion picture theatre of importance in the city.

Dorris Assists Davis with Metro

A. Dorris is now with Metro at its West Coast studios in Hollywood. Dorris was long associated with Vitagraph and was a co-worker of George D. Baker, now Metro's production manager in the West, when Mr. Baker was directing the late John Bunny. Dorris is assistant to Will S. Davis, at present directing an all-star cast headed by Anna Q. Nilsson and Franklyn Farnum in "Judgment," a feature production.

Rhea Mitchell in Lytell Subject

Rhea Mitchell, it is announced by Metro, will play opposite Bert Lytell in the star's next picture, "Boston Blackie's Little Pal," on which work is under way at Metro's West Coast studios in Hollywood. Miss Mitchell is cast in the leading feminine role in the Lytell production, that of Mary, business partner of "Boston Blackie," gentleman, scholar and master crook.

Variety in "U" List for July 22nd

Edith Roberts in Bluebird, Helen Gibson in Railroad Drama and Short Offerings Make Up Schedule

A FIVE reel Bluebird production, a two reel drama, three comedies, the Animated Weekly, Screen Magazine, and Current Events make up the varied list offered by Universal for week of July 22.

Edith Roberts is the featured star in the principal offering, a five reel Bluebird drama called "The Deciding Kiss." The story concerns a love affair in which an orphan and the woman who adopted her are rivals. The supporting cast includes Winnifred Greenwood, Hal Cooley and Edwin Cob.

"The Pay Roll Express" is the title of the two reeler which marks Helen Gibson's return to the railroad thrillers which established her position in stardom. It is said to offer Miss Gibson the opportunity to perform many of her usual thrilling feats.

Eileen Sedgwick is featured in the Nestor comedy offering, "Repeating the Honeymoon." The Lyons-Moran Star Comedy is called "The Vamp Cure" while the L-K O offering is "A Clean Sweep."

Issue 34 of the Universal Animated Weekly, Issue 61 of the Screen Magazine and Issue 63 of the Current Events make up the balance of the program.

World Pictures Engages Frederick Ward

FREDERICK B. WARD has been engaged by World Pictures to play the role of Judge Ellis in support of Kitty Gordon in "The Unveiling Hand."

Mr. Ward was born in Warrington, Oxfordshire, on February 23, 1851, and made his first appearance on the stage at the Lyceum theatre in Sunderland in 1867, as the second murderer in "Macbeth." He came to America in 1874 and made his first appearance on the American stage at Booth's theatre, New York, on August 10 of that year when he played the part of Marston Pike in "Belle Lamar."

Mr. Ward has been seen in numerous productions since then and has been featured with the late John McCullough in "Richard III," "The Gladiator," "Virginius," "Othello," "King Lear," "Brutus," "The Taming of the Shrew" and the "Lady of the Lyons." He has also appeared with the late Charles Fechter in 1878 in "Monte Christo," with the late Alice Linguard, and as Cromwell in "King Henry VIII" with the late Charlotte Cushman.

For many years he toured with his own company and from 1893 to 1903 was in partnership with Louis James, playing all the standard and legitimate plays. At the conclusion of his partnership with Louis James he went on a tour with Kathryn Kidder, playing Matho in "Salambo." Since then he has appeared on the lecture platform and in Henry W. Savage's production, "Every Woman."

"More Trouble" Rivoli Hit on July 14th

"MORE TROUBLE," the comedy drama produced by the Anderson-Brunton Company in which Frank Keenan scored so strongly at the Rivoli recently has been scheduled for release at the head of Pathe's offerings for the week of July 14.

The nineteenth episode of "The House of Hate," is another number on the week's list. "The Hooded Terror Unmasked" is the title of this episode, next to last in the latest Pearl White-Antonio Moreno serial.

Toto takes care of the comedy end of the week's entertainment being offered in "Fire the Cook." Part 10 of "Britain's Bulwarks," the Hearst-Pathe News Nos. 58 and 59, and "Our Volcanic Neighbors," a number in the Post Travel series are others on the July 14 schedule.

The third unit of the last Official War Review is also released on this week's program. This is the Government film released by authority of the Committee on Public Information, of which George Creel is chairman.

Fox Expects a New Public for Big Six

FOLLOWING the announcement that William Fox will release "The Big Six of 1918"—"A Fool There Was," "The Clemenceau Case," "The Two Orphans," "The Plunderer," "The Bondman" and "A Soldier's Oath"—in a revised and better form, many letters have been received from exhibitors, it is announced from the Fox offices, comparing the size of the houses, when those pictures were first shown, with the theatres of to-day.

Exhibitors are said to declare in their letters that despite the success which those six pictures had in their original form, there were thousands of persons in every city in the country who did not see them because of the small size of the theatres when they were first shown.

Not only that, but in many cases the pictures' runs had terminated before the productions had exhausted their drawing capacity. Practically all the letters, the announcement states, emphasize the point that the development of "runs" in the last year or so would make it possible for these pictures to reach, in their new form, that section of the public which did not see the pictures in their original shape.

Another thing which the Fox Film Corporation points to is that when the pictures were first shown they had in their casts many players who have since achieved stardom.

Theda Bara first sprang into fame by starring in her three of the "Big Six"—"A Fool There Was," "The Clemenceau Case" and "The Two Orphans."

In "The Plunderer," "The Bondman" and "A Soldier's Oath," William Farnum laid the foundations for the reputation which he now has. In "The Clemenceau Case" were Jane Lee, the diminutive William Fox star, and Stuart Holmes. Jean Sothern was in "The Two Orphans" and in "A Fool There Was," either in its film version or in the stage production, were May Allison and Robert Hilliard.

David Wark Griffith, Whose "The Great Love" Will be Released by Artcraft

Fox Completes Extravaganzas for Autumn

Two extravaganzas, which, it is said, introduce something new in motion pictures, have been completed by William Fox, it is announced from the Fox offices, and it is understood they will be ready for release during Thanksgiving week.

The motion picture, with its resources for spectacular effects, offers a splendid field for this sort of work, and in the forthcoming Fox productions, it is said, several novel and striking effects will be seen.

The plays will be of a fantastic nature, and, with Oriental settings, will reveal, it is understood, a splendor that only the Far East could furnish. The action is wholly up to date, it is said, and shows the Far East in its modern development.

Titles for the two extravaganzas have not yet been chosen, it is understood.

Jules Mastbaum Visits Selznick Offices

Jules Mastbaum, of the Mastbaum chain of theatres, with headquarters at Philadelphia, spent the day with Lewis J. Selznick, president of Select Pictures Corporation, June 11, at Select headquarters in New York.

Mr. Mastbaum was loud in his praise of the various Select stars. He reported great enthusiasm on the part of both exhibitors and public over Norma Talmadge's latest picture, "De Luxe Annie." This attraction, he informed Mr. Selznick, had broken all standing house records during its week's run at the Stanley theatre in Philadelphia.

The Mastbaum interests are playing all the Select output, and Mr. Mastbaum reported that "there were no kicks coming."

About New Pictures

Pathe announces for release this summer, the new Bryant Washburn romantic comedy, "The Ghost of the Rancho," comedy-drama of the Southwest, with Rhea Mitchell in the cast.

Headed by Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall, Raymond Hatton, Theodore Roberts and others, a distinguished cast will interpret the roles in "We Can't Have Everything," which C. B. De Mille has produced for Artcraft.

Fritzi Brunette, whose work in several notable Selig productions has won her a considerable degree of popularity, has joined the Universal forces and is to be featured in a sensational melodrama entitled "Should a Woman Tell?"

When "The Firefly of France" is released by Paramount, with Wallace Reid starred, supported by Ann Little, one of the most realistic scenes, depicting the shelling of a certain sector in France, that has ever been attempted in films, will be seen.

Fifth avenue is to serve as the exterior location for another O. Henry story, "Mammon and the Archer," which is to be released shortly by General Film Company. Agnes Ayres and Edwarde Earle, stars in numerous other O. Henry stories, are the featured players.

With the story commencing to draw to a close, action and thrills aplenty are contained in the newest episode of "The Lion's Claws," the Universal serial featuring Marie Walcamp.

A special screening of "Tempered Steel," for the benefit of the motion picture trade press, will be given by the Petrova Picture Company on Thursday of this week. Following the showing of this Petrova production, a luncheon will be tendered to the assembled guests.

An ambitious program production, featuring Anna Q. Nilsson, supported by Franklyn Farnum and a brilliant cast, was started this week at Metro's West Coast studios in Hollywood. The working title of this new picture is "Judgment."

Under the direction of Emile Chautard, Pauline Frederick has started work at the Fifty-sixth street studio of the Famous Players-Lasky Corporation on her next Paramount picture to follow "A Daughter of the Old South." This subject is "The Shadow of the Rope."

"Hands Up," Pathe's serial of romance and adventure in the great West, produced by Astra with Ruth Roland, George Chesebro and a big cast, will be backed by a nation-wide billboard showing and big publicity campaign.

Annette Kellerman, the William Fox offices announce, has completed the filming of "Queen of the Sea," and the film is now in the hands of the film editor for titling and arrangement.

The acting of Wanda Hawley in "Old Wives for New" and "We Can't Have Everything," both Cecil B. De Mille special Artcraft productions, has brought her a long term contract with the Famous Players-Lasky Corporation.

In the Paralta production, "One Dollar Bid," a screen version of the novel, "Toby," by Credo Harris, filmed at the Brunton studios with J. Warren Kerrigan, there is a dominant note of mystery throughout the entire unfolding of the story.

Nearly the entire Essanay force now is working full speed on the next George K. Spoor feature, "Young America," the Cohan and Harris production, which was produced on the stage both in New York and Chicago.

While no date has been announced by Pathe for the release of "The Woman Eternal," in which Elaine Hammerstein stars, it will be a special feature on a program some time this summer.

Director John H. Collins is busy engaging the cast for "Flower of the Dusk," Viola Dana's next vehicle, the screen rights of which have but recently been acquired by the Metro Pictures Corporation.

With the acquisition of the screen rights to "Cheating Cheaters," Clara Kimball Young has added another to the long list of stage plays to be presented by her upon the screen.

Camera work on the Betzwood Film Company's production featuring Lady Tsen Mei, the Chinese star, has been practically completed. Meanwhile Ira M. Lowry has already in hand the starting of the western story, "Sandy Burke."

James M. Sheldon, President and General Manager of Mutual Film Corporation

Universal Distributes Another War Film

The Universal Film Manufacturing Company has been chosen by the United States Government as the agency through which one of its most important film productions will be distributed, according to an announcement from Universal this week. Universal will also make the production.

The announcement states that, through the Committee on Public Information, Universal will film a series of single-reel features on "The Wonders of Our War Work," after which the series will be distributed through the Universal exchanges. One film every two weeks will be the policy, it is said.

The first five of these subjects have been already suggested and written by Rufus Steele, the magazine writer and novelist, best known as author of "The Eagle's Wings," a film which played a remarkable part in preparing this country for industrial mobilization. Mr. Steele was drafted into the service of his country and is now a member of the Division of Films, Committee on Public Information.

Billie Allen with Eltinge

Billie Allen, a Follies Girl, has arrived in Los Angeles and will play leads opposite Julian Eltinge in productions made by this well known actor who had his screen premiere during the past year on the Paramount program. Miss Allen brought with her to Los Angeles twenty-one trunks of wardrobe and her famous collection of jewels which were the talk of New York during her appearance there. Julian Eltinge will shortly complete negotiations for the release of his subjects which are to be made in Los Angeles. A studio is now being constructed near his home on Silver Lake Heights and production will be started in a few weeks.

Pathe Distributes Four Features in July

IT was announced last week by Pathe that the organization plans to release four features, commonly classed as "big," during the month of July. On the program dated July 7 is "Annexing Bill," with Gladys Hulette and Creighton Hale in the leading parts. This is said to be a swift moving comedy with the romantic element strongly emphasized.

On July 17 "More Trouble" with Frank Keenan, is the bright spot on the program.

July 21 provides for the release of a new Baby Marie Osborne picture, "Cupid by Proxy."

On July 28 comes "The First Law," a Gilson Willets play with Irene Castle and Antonio Moreno as co-stars. The "First Law" is by all odds the best picture play in which Mrs. Castle has appeared, Pathe contends.

Four comedies are scheduled for release in July. On the 7th, Harold Lloyd in "An Ozark Romance"; the 14th, Toto in "Fire the Cook"; the 21st Harold Lloyd in "Kicking the Germ out of Germany," and on the 28th, Toto in "Beach Nuts."

July will see the windup of Pathe's serial, "The House of Hate." The 18th, 19th and 20th episodes will be released during the month. Four Post Travel Series Pictures, Nos. 4, 5, 6 and 7, and the last four episodes of "Britain's Bulwarks" will also go in the July program.

The seven-reel special "Moral Suicide" and the new "Allies' Official War Review" will be released each week.

Peggy Hyland Feature Nears Release

A spirited play of the gay side of life, together with deep, human emotions, is the descriptions from the William Fox offices of "Other Men's Daughters," the next Special Feature Release in which Peggy Hyland is the star. The production, it is said, gives to Miss Hyland more opportunities for big work than she has ever had in her screen career.

"Other Men's Daughters" was written by E. Lloyd Sheldon and directed by Carl Harbaugh. Supporting Miss Hyland is a cast which includes Regina Quinn, Eric Mayne and Frank Goldsmith, Elizabeth Garrison, Riley Hatch and Robert Middlemas.

New O. Henry Story from General Film

Betty Blythe, Alice Terry, Bernard Siegel and William Shea are presented in the current O. Henry story, "The Brief Debut of Tildy," a General Film Company release.

Following this release will be "The Coming of Faro Nell," a Wolfville tale featuring Patricia Palmer and Robert Burns.

Liane Carrera in Fox Films

Liane Held Carrera has gone into motion pictures, and is now supporting Virginia Pearson in a Fox production which is in work at the Blackton studio in Brooklyn. This is said to be Miss Carrera's first experience in the films.

Coming Program Offerings

Seven Big Paramounts in July

Walter E. Greene Announces List with Dalton, Pickford, Ray, Hayakawa, Clark, Bennett and Wallace Reid

THE schedule of Paramount releases for the month of July, as announced this week by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, consists of seven feature productions, one for each of the five weeks of the month with one additional for the weeks of the first and the fifteenth. The featured stars, in the order of their presentation, are Dorothy Dalton, Jack Pickford, Charles Ray, Sessue Hayakawa, Marguerite Clark, Enid Bennett and Wallace Reid. With the exception of Miss Clark's vehicle, "Uncle Tom's Cabin," which was made in the East, all are West Coast productions, three coming from the Thomas H. Ince studio and three from the Famous Players-Lasky studios.

Miss Dalton's picture, released July 1, is "The Kaiser's Shadow," a story by Octavus Roy Cohen and J. U. Giesy, which deals with the German spy propaganda in America, and which is said to be teeming with mystery and thrilling incidents.

The same day marks the release of the film in which Jack Pickford makes his last screen appearance, at least for some time to come, for "Sandy" was the last picture the young star made before enlisting in the Navy.

On July 8, Thomas H. Ince will present Charles Ray in "The Claws of the Hun." Ella Stuart Carson wrote the story and Victor L. Schertzinger directed, under Mr. Ince's supervision, from R. Cecil Smith's scenario. In the cast are Jane Novak, Robert McKim, Dorcas Matthews, Melbourne MacDowell and Mollie McConnell.

"The City of Dim Faces," a story of life in the Chinese quarter of San Francisco by Frances Marion, is Sessue Hayakawa's subject for July 15. A number of tragic moments in the play are said to give the Japanese star wonderful opportunities to display his histrionic talent.

The story of "Uncle Tom's Cabin," in which Marguerite Clark makes her appearance in the double role of Little Eva and Topsy, the fifteenth, needs no recommendation or elaboration.

Enid Bennett will be presented by Thomas H. Ince commencing July 22 in "The Vamp," a story by C. Gardner Sullivan. The picture was directed under the supervision of Mr. Ince by Jerome Storm. In the play Miss Bennett "vamps" for patriotic purposes and thereby accomplishes a German spy's undoing. The supporting cast includes such well-known players as Melbourne MacDowell, Robert McKim, Charles French, Douglas MacLean and John P. Lockney.

"Less Than Kin," the release for the 29th, features Wallace Reid in a romance of a Central-American revolution, with the star playing the part of a ne'er-do-well.

Vitagraph Issues "One Thousand Dollars"

THERE is said to be a good omen for exhibitors in "One Thousand Dollars," the Vitagraph Blue Ribbon feature which has been scheduled for release on July 8, by Albert E. Smith, president of the Vitagraph company.

The story is another one of the O. Henry series done into a five-reel feature, and in addition to its title, the production will give to exhibitors three stars of recognized drawing power and a supporting cast of strength. Edward Earle, Florence Deshon and Agnes Ayres are featured in this production, which was made under the direction of Kenneth Webb. Others in the cast are Templar Saxe and Anne Brody.

"What would go do if you had One Thousand Dollars?" is the question around which the story pivots and it is one that lends itself admirably to advertising purposes, just as it does in the working out of a novel screen feature. "One Thousand Dollars," in its original story form, is held to be one of the cleverest that ever came from the super-clever pen of O. Henry, and Vitagraph, in adapting the story, is said to have retained all of the piquancy of the original and to have added a lot more. At first glance, this looks as though it should be a fine example of the "happy pictures" policy announced by Albert E. Smith, more than a year ago, and one that fits in splendidly with the need for clean entertaining pictures showing the brighter side of life.

The story is said to be replete with good humor and fine comedy touches, and Edward Earle and Agnes Ayres, who scored remarkably as the stars of Vitagraph Comedies, may be depended upon to interpret the light drama touches for all they are worth. This was demonstrated by Mr. Earle and Miss Ayres when they were featured in a two-reel O. Henry story at the Rivoli theatre, New York, last week.

Mutual Releases New Outing Picture

"Ex-Cannibal Carnival," the first of the series of Outing-Chester travel classics, produced by C. L. Chester in collaboration with the editorial board of Outing, is released by Mutual, June 30.

The second of the series, "Kaieteur," will be released July 7. "Kaieteur" pictures a journey through the exotic wilderness of British Guiana to this waterfall, which is five times as high as Niagara.

Billie Rhodes, Mutual-Strand Favorite

General Announces Six Oakdale Dramas

Among the most important of General Film Company's product acquisition, is a series of six dramas called the Oakdale Productions. These will be released beginning probably July 15, at the rate of one a week.

The distinguishing feature about Oakdale productions is that each of the six pictures had, besides well known adult stars, a juvenile star of recognized personality and strength, according to the General Film announcement. Each of the six stories, furthermore, contains the child element as a powerful factor in developing the story as well as in bringing to it a lighter domestic touch that is so much in favor with audiences. General Film Company will announce the titles of the pictures and the casts in a forthcoming statement regarding the series.

All the Oakdale productions are five-reel pictures, described as very consistent throughout as to subject and dramatic treatment. They are to be marketed as a series at all General Film exchanges.

"Annexing Bill" Comes on July 7

A comedy with a romantic flavor, "Annexing Bill," with Gladys Hulette and Creighton Hale in the star roles, heads the Pathe program to be released July 7. The action of the story is based upon one idea, an idea that has a direct appeal to every feminine photoplay patron. It is "Would you give up a million dollar legacy to marry the man you love?" Gladys Hulette plays the part of an art student in modern circumstances, but wins the love of a young lawyer who is also poor, but has bright prospects.

"Painted Lily" on June 30

"The Painted Lily," a story by Catherine Carr, scenarioized by the Cinema Exchange and featuring Alma Rubens, is the first release on the Triangle program for the week of June 30. For the second release of the week Triangle presents the Roy Stewart, Director Cliff Smith and Steven Rounds combination in the second "Red Saunders" story by Henry Wallace Phillips, "The Fly God."

Program Glances

A comedy travel picture and an adventure scenic are the first two Outing Chester releases on the distribution schedule of the Mutual Film Corporation. "An Ex-Cannibal Carnival" was released on June 30. Second subject will be "Kaiateur."

"The Voice of Destiny," the drama in which Baby Marie Osborne is starred, and currently released by Pathe, will be followed by "Cupid by Proxy," on the Pathe program released Sunday, July 21.

Dividing the position of prominence with S. L. Rothapfel's U. S. Marines pictures on the program of the Rivoli theatre for the week of June 23, was "Sisters of the Golden Circle," the current General Film-O. Henry release.

Screen players of prominence are in the cast which supports Mae Marsh in her latest Goldwyn production, "The Glorious Adventure," adapted from Edith Barnard Delano's popular story, "When Carey Came to Town," and to be released July 14.

Wallace Reid, with Ann Little, is scheduled to appear in a new Paramount picture, "The Firefly of France," released on June 23. The film portrays the adventures falling to the lot of a young New Yorker who becomes entangled in the meshes of a German spy plot.

Following their success in "For Sale," Gladys Hulette and Creighton Hale will be presented by Pathe on July 7 in "Annexing Bill," a romantic comedy, the scenario of which was written by Tom Cushing from the novel of Edgar Franklin, published by the Frank A. Munsey Company.

"The Burglar Man," the first in the series of the Emerald Cinema Doll Comedies, is released this week by General Film Company. In this film the Doll Players present a parody upon the type of comedy of Charlie Chaplin, in which characters described as "Charlie," "Mike," "Burglar Man," "Edna" and others, do all the stunts of well-known comedians, and a few more in addition.

Roscoe "Fatty" Arbuckle's next Paramount-Arbuckle comedy, "Good Night, Nurse," has been scheduled for July 8 release. This film is said to promise lots of fun for those who see it and lots of money for those who book it.

Louise Fazenda, Ford Sterling and Jack Cooper are featured in the Paramount-Mack Sennett comedy set for release July 1. "Her Screen Idol" is the title and the comedy is described as a delightfully good-natured satire on the matinee idol of the screen, with a Wild West setting.

The first picture from Bud Fisher, creator of Mut and Jeff, since his arrival at the front in France, where he is a captain in the British army, is "The Seventy-five-Mile Gun," which relates the capture, in a Mutt and Jeff Animated Cartoon, of the German super-cannon which has been shelling Paris. The picture will be released shortly.

The departure of three leading players in "A Successful Adventure," Metro's forthcoming feature production starring May Allison, has made necessary a "speeding-up" process in order to complete the picture in the allotted time. "A Successful Adventure" will be released July 15.

In response to numerous inquiries from exhibitors all over the country, the Fox Film Corporation has announced that August 5 has been set as the general release date for "Cleopatra," the Theda Bara super-production, which has done record business in the cities where it has been shown.

Pathe announces the release of the twentieth and concluding episode of its greatest serial success, "The House of Hate," on the program of July 21.

Marcus Loew has reported personally to President Lewis J. Selznick of the Select Pictures Corporation, that the showing of Marion Davies' Select Picture, "Cecilia of the Pink Roses," in the Loew chain of theatres in Greater New York, attracted unusually good business to these houses.

Remarkable pictures, taken by astronomers at Denver, Colo., of the recent total eclipse of the sun, are shown in Screen Telegram, No. 33, released by Mutual June 23. The mammoth machine used in taking these pictures measured more than twenty-two feet in length.

Reginald Barker, Who Will Direct Geraldine Farrar for Goldwyn

Vitagraph Announces July 8 Program

The Vitagraph program of releases for the week of July 8 has been scheduled by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature—5 parts—"One Thousand Dollars," featuring Edward Earle, Florence Deshon and Agnes Ayres. An adaptation of the O. Henry story of the same name. Directed by Kenneth Webb.

Serial—2 parts—"The Crash of Fate," Episode 14 of "The Woman in the Web." featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V. Comedy—1 part—"Hindoos and Hazards," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy—1 part—"Boobley's Baby," featuring Mr. and Mrs. Sidney Drew.

World Announces Dates of New Comedies

World Pictures announces the release dates of new comedies just completed, or being finished by Marie Dressler and Fay Tincher, the comediennes who are making two-reel comedies for World. On July 8. Miss Dressler's "The Agonies of Agnes" will be issued. "The Red Cross Nurse." another Marie Dressler production, is announced for August 5. On July 22, Fay Tincher will be seen in "Oh, Susie, Behave."

In the latter attraction Miss Tincher is seen in the role of Susie Snipp, who works for five dollars a week as errand girl in a modish little hat shop. She has one ambition, to become a saleslady, and her efforts in this direction are said to furnish Miss Tincher with ample opportunities to display her abilities as a comedienne.

Here Comes Snakeville

July releases for the Snakeville comedy series are announced by General Film Company as follows: "Slippery Slim's Stratagem," July 6; "A Hot Time in Snakeville," July 13; "Snakeville's New Sheriff," July 20, and "A Snakeville Epidemic," July 27.

Nailing A Black Lie

A competitor's salesmen are telling exhibitors that hereafter the Universal Animated Weekly and the Universal Current events are not to have any official war films and that such war films are to be distributed "exclusively" through the medium of this competitor's exchanges.

This, of course, is a black lie. It should not be necessay to deny it. But unfortunately we have already learned that many exhibitors believe it. To settle the matter, we publish the following extract from a letter received by the Universal from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information.

> *"Each week beginning the week of June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged one dollar per foot for each foot of the film used by you."*

The arrangement outlined in Mr. Hart's letter, took effect the week of June 3rd, as stated by Mr. Hart, and so continues. In our news weeklies, we use as much of the war pictures as the exhibitors seem to want, carefully mixing in other interesting news events to avoid giving your public an overdose of "war stuff."

The Universal Animated Weekly and the Universal Current Events always have been and always will be the best in the business. We admit it. They are always first to show important events, whether concerning the war or other things.

We warn exhibitors, for their own good, not to be tricked by lies or half-truths. Our news reels are not seeking to profiteer by means of public interest in the war. We have an "exclusive" contract with the Committee on Public Information to produce and distribute single reel pictures pertaining to the war and "The wonders of our War Work," but at no time have we intended to use it as a club to grab your profits or to make you believe that we had the United States Government tied up in our vest pocket.

We suggest, in conclusion, that any company that lies to you is a dangerous company with which to transact ANY business whatever.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President 1600 Broadway, New York
The largest film manufacturing company in the universe
We have secured good advertisers to talk to YOU. Listen to them!

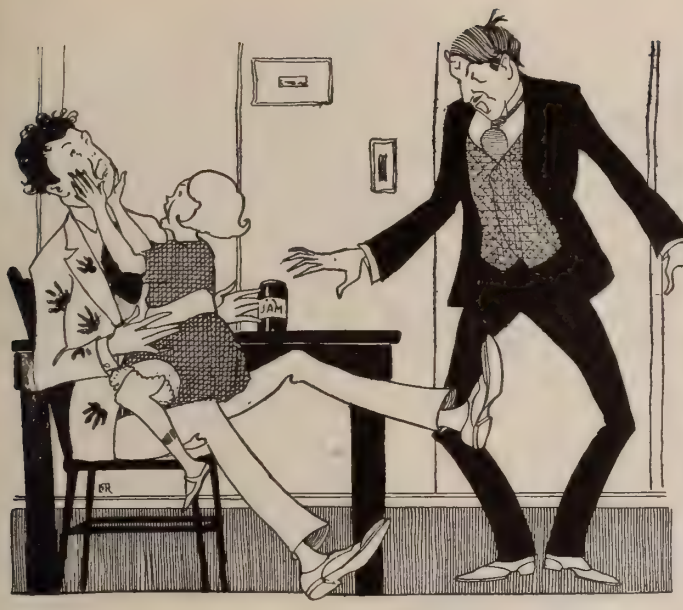
"Shoot 'em in the pants Your Majesty"—

(one of the Killing scenes in)

The GEEZER OF BERLIN

A TRAVESTY on "The KAISER, The Beast of Berlin"

Watch for Release Date



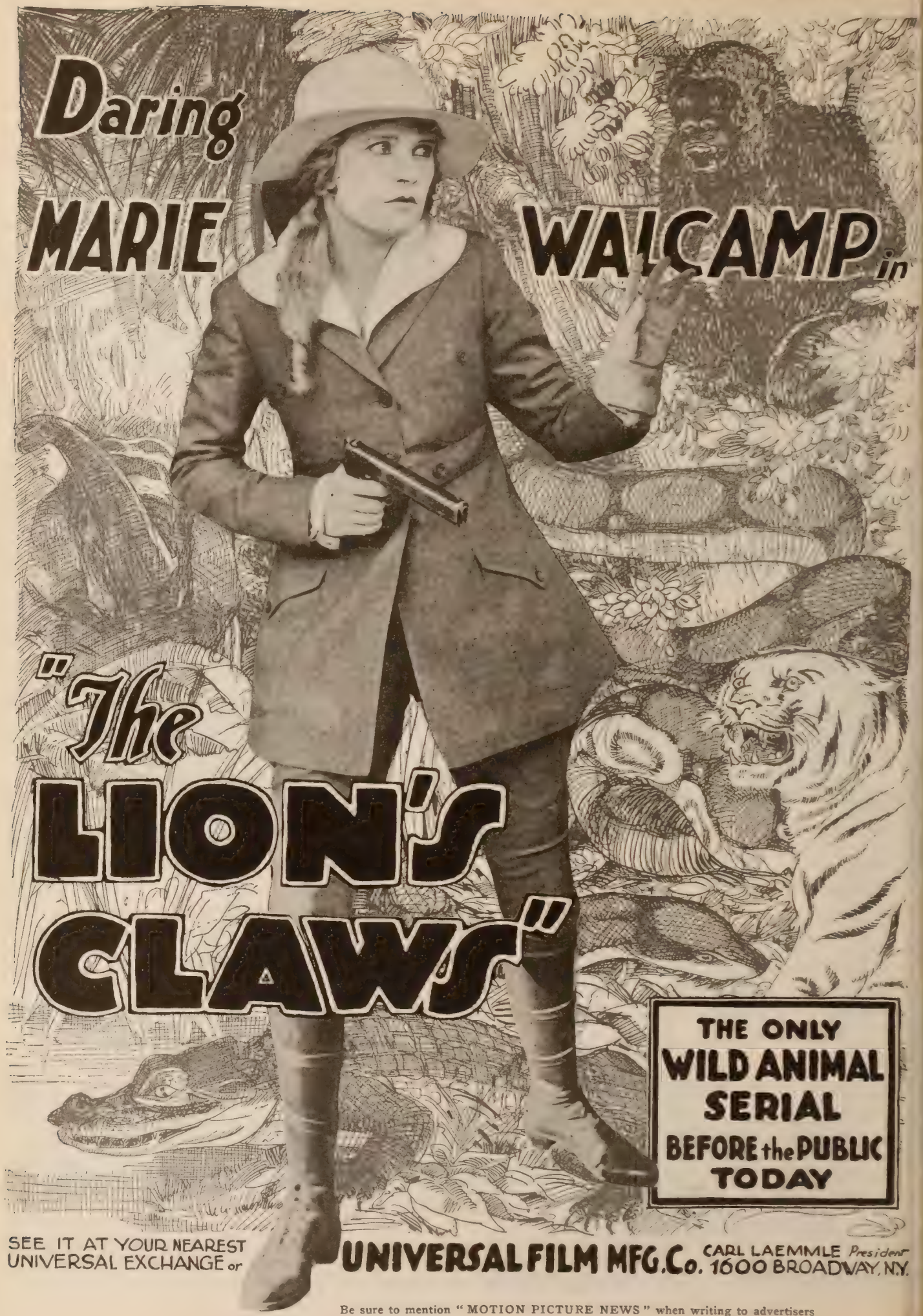
LYONS MORAN STAR COMEDIES

EDDIE LYONS and Lee Moran —welcomed everywhere with a yell of relief for the simple reason that their fun is clean, bright, up-to-the-minute and as full of class as the classiest thorobred. You simply can't do without these two enormously popular boys if you want your comedies to give you a reputation. Show them in all their past releases and make a host of friends.

PAST RELEASES — "A Pig-skin Hero," "The Guilty Egg," "Whose Baby Are You," "The One Horse Show," "There Goes the Bride," "The Tail of a Cat," "Mum's the Word," "The Dodgers," "A Ripping Time," "Stepping Some," "The Knockout."

IN PREPARATION — "Berth Control," "Bad News," "Shot in the Dumbwaiter."

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO. Largest Film Mn'fg Co. in the Universe. Carl Laemmle, Pres. 1600 Broadway, New York


Daring
MARIE WALCAMP in
"The LION'S CLAWS"
THE ONLY WILD ANIMAL SERIAL BEFORE the PUBLIC TODAY
SEE IT AT YOUR NEAREST UNIVERSAL EXCHANGE or
UNIVERSAL FILM MFG. Co. CARL LAEMMLE President 1600 BROADWAY, N.Y.

In the Independent Field

Schallenberger Gets Re-Issues

Dr. Schallenberger, Arrow Film Corp., Gets Thirty Kerrigan Short Subjects and Four Allison-Lockwood Five Reelers

W. E. SCHALLENBERGER, president of Arrow Film Corporation, has acquired the rights to thirty one-reel and ten two-reel J. Warren Kerrigan re-issues produced by the American Film Company. These re-issues are undergoing entire reconstruction re-edited and re-titled.

This series of re-issues, Dr. Schallenberger announces, will be offered on the independent market, the first number to be released July 8. A complete new line of advertising matter has been issued to accompany the exploitation of this series.

Dr. Schallenberger also announces the acquisition of four 5-reel Harold Lockwood-May Allison re-issues. These pictures ran first under the titles, "The Buzzard's Shadow," "The End of the Road," "The Other Side of the Door" and "Life's Blind Alley." These productions are being re-edited at the laboratories of the American Film Company under the supervision of Dr. Schallenberger and a new line of advertising being printed to exploit the same. These re-issues will be disposed of on the open market under one contract.

In connection with this announcement, Dr. Schallenberger said:

"It appears that there is a dearth of meritorious one and two reel productions on the market and that the motion picture houses have sent up a cry for this length of release. Producers have been confining themselves to five or more part productions and the same amount of endeavor is not put into one and two reel productions to-day as manufacturers expended a few years back. Furthermore, stars who now appear in long productions were those who earned their reputation through their work in the shorter length subjects and the exhibitors, too, feel that if a star is needed, he is as much of a box office value in a short subject as he or she is in a larger one. I expect to close out the United States and Canada on these Kerrigan re-issues and will then have an announcement for the trade on other subjects of like merit."

Garrett Points Way to Better Results

IN selecting a title for Leah Baird's serial, now under production by the Western Photoplays, Inc., of which Joseph A. Golden and A. Alperstein are executive heads, Sidney Garrett, of J. Frank Brockliss, Inc., which company is handling the distribution of this serial in foreign markets, says that the star, the executives and he have hit upon an idea to obtain a title that will be approved by all, both foreign and domestic dealers and exhibitors. The idea is to first get the consensus of opinion of the exhibitors and buyers as to the title that will be most appreciated by the class of people which will see the serial.

In commenting upon this idea that is being followed out, Mr. Garrett said:

"Every American manufacturer should consult the foreign buyer deciding on either story or title to any worth-while production. For instance, in some countries the showing of the brown or yellow race in menial positions is tabooed; in others certain minor scenes offered religion or caste. I have requested of all the manufacturers whose output I purchase regularly, such as Metro, Selig and King-Bee, that they consult with me or any foreign expert, previous to starting production work from any story. Some slight alteration might add thousands of dollars to the income of the photoplay. This applies particularly to the Far East."

J. Frank Brockliss, Inc., is well and favorably known to the four corners of the earth. Mr. Garrett, as president of the company, is handling picture propositions that concern theatres and film buyers in Japan, India, Java, East Africa, South America, Scandinavia and Australia.

List of Sherry Exchanges Announced

Exchanges of the newly organized William L. Sherry Service are now in active operation in a dozen cities in different parts of the country. Mr. Sherry is distributing the pictures of the Frank A. Keeney Pictures Corporation, featuring Catherine Calvert, and De Luxe Pictures, Inc., starring Doris Kenyon. The first releases are set for June 30. The cities in which exchanges have been opened and permanent managers appointed are: New York, John S. Clark; Boston, Aaron Corn; Philadelphia, George F. Wright; Chicago, H. F. Brink; Cleveland, W. R. Liebmann; Pittsburg, W. F. Lyon; Detroit, E. H. Wells; Dallas, Charles Meade; Denver, H. D. Cassidy; Los Angeles, William Alexander, and Minneapolis, A. A. Nelson.

An exchange has been opened at 921 Walnut street, Kansas City, but a permanent manager has not yet been selected. San Francisco, Seattle, St. Louis and Atlanta are among the cities in which offices are to be located in the next week or so.

Educational Gets Elmendorf Travel Pictures

Educational Film Corporation announces a series of Dwight L. Elmendorf's one-reel subjects for release late in August or early in Septemher. These subjects will be released one every two weeks. The subject matter of these short educationals will deal with a variety of topics, showing scenics from all parts of the world. Mr. Elmendorf says that the 50,000 feet of negative which will be released by Educational represents pictures collected by him over a space of twenty-two years. The acquisition of the Elmendorf subjects gives Educational the work of some of the best known scenic photographers in the business —Bruce, Newman, Wright and Ditmars.

Mr. Elmendorf is the pioneer in the field of exploring nature for the purpose of giving the public the results in the form of travel talk and motion picture. He first got the close-up effects of distant objects by his use of the telephoto camera. He invented his own cameras, made all his equipment and at the start did his own camera work. The Elmendorf series of travel negative is now being looked over by President George A. Skinner of the Educational Films Corporation, with a view to printing up for exhibitors' use the most timely scenes and subjects.

Webster Preparing for Second Production

Harry McRae Webster, Harry McRae Webster Productions, Inc., and Richard Field Carroll, author of Mr. Webster's first independent production, "Reclaimed," have commenced work on the second of Mr. Webster's productions, the title of which has not been announced. The story from which Mr. Webster's second production will be made, was submitted by an unknown author and Mr. Webster announces that if the one who submitted the script having as its chief characters "The Ag—ic" and "Miss W—er," will communicate with him, he will see that the communication is to his, the author's, advantage.

Chester Beecroft, who is handling the distribution of "Reclaimed," reports that he has many offers for the acquisition of territory on this feature and expects to be able to announce the sale of the world rights within the next week.

Good Booking Reported on Bret Comedies

William Stoermer, general sales manager, American Standard Motion Picture Corporation, handling Tom Bret Comedies, reports a big demand for this brand of fun makers. Jimmy Aubrey is featured in these comedies.

Shepard Has a Word to Say on "Mickey"

H. J. SHEPARD, W. H. Productions, asks the answer to the following question:

"Is a good picture, a big universal picture, sufficient in itself, as a money-making proposition?" "In other words, it has often been questioned whether a great production, possessing every appeal necessary to reach the hearts and heads of the masses, can secure the maximum of profits it deserves on the strength of those merits alone.

"In the case of Mack Sennett's seven reel production "Mickey," featuring Mabel Normand, soon to be released, the advertising campaign has been laid out in every detail, and is the most comprehensive and thoughtful, in our experience in the film industry. There has been a sure, steady fire of advertising, publicity and exploitation. 'Mickey' has been kept before the public eye for over two years, till even now, before its release, it has become familiar, something toward which the public is looking forward with great pleasure. For the picture 'Mickey' is, and will prove to be.

"A great universal picture like 'Mickey' requires the proper service to back it. After consulting and experimenting, therefore, a wonderful lobby display has been evolved, in collaboration with Nelson Evans, president of Evans Studio, Los Angeles, who is an authority on photographic values.

"Another feature of this wide publicity campaign which is destined to make 'Mickey' a household word for a long time to come, is the exploitation of the song 'Mickey' based on this production. Arrangements have also been made whereby over fifteen hundred retail dealers, and all of the largest five and ten cent store syndicates in the country will devote a full window display to the song.

"The campaign book on 'Mickey' embodies almost the complete service Western Import Company renders with this great production. There are a collection of newspaper advertisements, press stories, every aid the exhibitor needs. The Service Department of Western Import Company is bringing out the many selling points in 'Mickey,' in such a way that its appeal will reach every type of person in the world."

Cromelin Tells of British "Reformers"

PAUL H. CROMELIN, president of Inter-Ocean Film Corporation, said in an interview with a representative of the News, this week, that the American assailants of pictures have nothing on their neighbors in England. He said:

"Occasionally our own trade press reveals the fact that some prominent enemy of the movies has never been to see them. I have read the disclosure a dozen times in connection with well-known American reformers. But now a member of our London staff writes that he is just returned from the small English town of Carnoustie, where the town council was discussing the opening of cinema houses on Sunday. He says that two 'reformers' by the name of Heggie and Pottinger were the chief foes of the local picture men, that they had reason after reason for denouncing the films. And that in reply to a question, they both admitted they had 'never set foot in such dens of perdition.'"

Mr. Cromelin reports the placement of the Paralta program in Cuba by Leon Schlesinger of the local organization, and of World pictures in the West Indies, by Ricardo Castro, manager of Inter-Ocean's Latin-American activities. He says the London and Paris offices are planning a simultaneous drive on the European markets with the "Fulco" accessories, Inter-Ocean's latest acquisition.

Doris Kenyon Entertained at Fort Hamilton

In honor of her appointment as an honorary sergeant of the 122nd Company, 70th Regiment, U. S. Coast Defenses, Doris Kenyon, star of the recent photoplay success, "The Street of Seven Stars," was tendered a dinner on last Sunday evening at the general headquarters of the Coast Defenses, at Fort Hamilton. The dinner was given by Brigadier-General Eli Hoyle and Mrs. Hoyle. Colonel Delamere Skerrett was master of ceremonies. In addition to all of the officers of the regiment, and a number of invited friends, a delegation of West Point officers were also invited by General and Mrs. Hoyle to meet the star.

Miss Kenyon will give a private showing of "The Street of Seven Stars," for the members of her regiment next week.

J. Frank Brockliss, Inc., Anniversary

June 25 marked the first anniversary of J. Frank Brockliss, Inc., entry into the import and export business. Sidney Garrett is president of this concern. Among the manufacturers represented in the foreign market during the past year by this concern are:

Rex Beach Co., Arrow Films Corporation, Rita Jolivet Film Corporation, Selig Polyscope Company and King-Bee Billy West Company. Mr. Garrett is also exclusive purchasing agent for the Mundus-Film Company of Paris, Clement Mason of Australia and the J. Frank Brockliss, Ltd., of London. He has handled with success Charlie Chaplin First National Comedies, "The Barrier," "Lest We Forget," Billy West Comedies, "The Natural Law," "The Submarine Eye," "The Whip," "Blue Jeans," "Revelation," "The Cold Deck," in foreign fields.

It is an odd coincidence that both Mr. Brockliss and Mr. Garrett were born in England, but did not become acquainted.

Bee - Hive Members Get Royal Send-Off

The Bee-Hive Exchange, handling Billy West King-Bee Comedies, gave a royal send-off last Friday to the two members of the staff who are now in service, Milton Schonberger and Leon Weisberg.

The guests were Milton Cohen, N. H. Spitzer, Mr. and Mrs. Julius Singer, Mr. and Mrs. J. Henlein, James Mendelson, George Ross, Sol Rovenger, Ed. Rosenbaum, Jr., Sam Hauser, Herman Silverman, Al Bondy, Milton Schwartz, Irving Green, Arthur Dietz, Herbert Asiel, G. Toronto, Harold Lietz, Harold Gillespie, Harry Grossman, J. Harrison, Marian Spitzer, Lillie Becker, Sylvia Schreiber, Lillian Frank, Mrs. Hush, Mrs. Kartar, Miss Horwitz, Miss Smith, Francis Casey, Miss Mantel, Miss Childs, Miss Wilson, Miss Cane and Miss G. Eltins.

Mr. Weisberg is in the Navy and Mr. Schonberger in the Army.

Brady Releases "Stolen Orders" on States Rights

Exhibitors will no doubt be interested to learn that William A. Brady's production, "Stolen Orders," now in its third week at the Park theatre, in New York City, will be sold on a State right basis.

Mr. Brady claims that "Stolen Orders" is one of the few motion pictures that ever played a Broadway engagement at advanced prices and actually made money. So far every week that "Stolen Orders" has been shown at the Park theatre has not alone shown a profit but has also shown a bigger profit than the corresponding week for the showing of "The Whip," according to the Brady announcement.

West Without Mustache

Billy West, the King-Bee comedian, portrays a kid dressed in rompers, minus his mustache, in the latest King-Bee comedy, "Playmates," set for release July 1.

L. J. Schlaifer Joins U. S. Marines

L. J. Schlaifer, L. J. Schlaifer Attractions, Seattle, one of the most prominent independent distributors and buyers on the Pacific Coast, has enlisted in the United States Marines and is now stationed at Mare Island, California. Melvin G. Winstock has been placed in executive charge of the Schlaifer offices.

Mr. Schlaifer is one of the best known men operating in the independent field. He has a host of friends who wish him the best of luck in fighting the Germans. If he is as succesful in promoting the destruction of the Kaiser's army as he has been in promoting the best interests of the motion picture business, he will return with every honor that the Allied cause has to bestow on its defenders.

The L. J. Schlaifer Attractions, write that the Washington State Harvester League has requested the Schlaifer interests take charge of the distribution of its single-reel feature, "Harvest Your Holidays to the Harvest." The Schlaifer interests have consented to handle the feature, without charge. The picture has been approved by President Wilson, it is said. The announcement states that the picture was shown recently at the Coliseum, Seattle, and met with hearty approval by the audience.

Buyers Show Interest in Baird Serial

A. Alperstein, general manager, Western Photoplays, Inc., associated with Joseph A. Golden in the production of the serial in which Leah Baird is featured, reports that independent buyers are evincing a strong interest in this serial. Among the callers at his offices, last week, Mr. Alperstein includes the names of Harry Charnas, Standard Film Service Company, Cleveland; W. H. Harden, E. and H. Distributing Company, Atlanta; Harry Lande, Quality Film Service, Pittsburgh, and Sidney Lust, Washington, D. C. Mr. Alperstein announces that no disposition will be made of the rights to this serial until after the first five episodes are completed.

Rifkin Gets Two Atlantic Features

Herman Rifkin, Eastern Feature Film Company, Boston, has completed arrangements with the Atlantic Distributing Corporation whereby he will distribute the Atlantic two features, "Nine Tenths of the Law," featuring Mitchell Lewis, and "The Devil's Playground" in which Vera Michelena is starred, in the New England territory.

Siegel's Novelty Film Liked

A. E. Siegel, producer of Topics of the Day, a novelty in the form of picturized paragraphs with a punch, selected from *The Literary Digest*, reports that these short subjects are being received with a welcome by the exhibitors. The Strand, New York, and The Playhouse, Chicago, are running this series.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Gaumont News and Gaumont Graphic (News Weeklies — Gaumont Company)	Celebrated Players Film Co., Chicago	Illinois.
Gaumont News and Gaumont Graphic (News Weeklies — Gaumont Company)	Masterpiece Film Attractions, Cleveland	Ohio, Kentucky.
Gaumont News and Gaumont Graphic (News Weeklies — Gaumont Company)	Doo-Lee Film Co., Syracuse	New York State North of the Counties of Dutchess, Ulster and Sullivan.
Series of 28 Sennett Comedy Re-Issues; Series of 26 Chaplin Re-Issues; Series of 16 Shorty Hamilton Re-Issues; Series of 5 Bessie Barriscale Re-Issues; "The Two-Gun Man" and "The Bargain," Re-Issues; "The Bandit and the Preacher," "The Hell Hound of Alaska" and "Staking His Life" (Hart Re-Issues) W. H. Productions	Gardiner Syndicate, Buffalo.	New York State North of Westchester County.
Series of Chaplin Re-Issues (W. H. Productions)	William Oldknow, Southern States Film Corp., Atlanta	Texas, Arkansas, Oklahoma, Louisiana, Mississippi.
Series of Chaplin Re-Issues.	B. N. Judell, Inc., Minneapolis	Minnesota, North and South Dakota.
"My Four Years in Germany" (Hiller and Wilk, Foreign Agents)	David P. Howell, New York	India, Burmah, Ceylon, Dutch East Indies, Philippines.
"My Four Years in Germany" (Hiller and Wilk, Foreign Agents)	Australasian Films, Ltd., New York	Australia, Hong Kong, Straits Settlements.

Affiliated Wheels Now Turning

After Three Days' Session, Directors of Affiliated Distributors Announce the Stage Set—Officers Elected

MEMBERS of the Affiliated Distributors Corporation, after a three days executive session at the New York offices of the Corporation, announce that they have every wheel turning in the direction of constructive work and that with every turn of the wheels there is registered an advance toward the ultimate end—success.

The opening session was presided over by Charles C. Pettijohn, general counsel of the Affiliated. Both the terms of the contracts existing between the Affiliated Distributors' Corporation and the booking units associated with it, as well as the trust agreements whereby the funds of the exhibitors are protected under the control of each exhibitor unit in their own territory, were worked out, with desire on the part of everyone to see to it that the interest of all were fully preserved.

A number of pictures were viewed by the directors in the evenings during the meeting, and several productions are under consideration as initial releases. It was announced that by September the Affiliated will be operating on a regular schedule of releases.

The releases will be distributed through a chain of established exchanges. These exchanges will have no part in the booking of the Affiliated product, acting merely as distributors, or express companies, in the physical handling of the film and its accessories. Applications were received from four nationally organized distributing organizations for the contract for this service. A committee consisting of Sydney S. Cohen, New York, and Alfred Hyman, Buffalo, was appointed to investigate the terms and quality of the service offered by these exchanges, and to report to the board of directors with their recommendations for final action.

The final afternoon's session was devoted to informal talks by the Chairman, Sydney S. Cohen, Charles C. Pettijohn, who is primarily responsible for the development of the co-operative booking movement and the development of the Affiliated, and William J. Clark, treasurer of the Affiliated Distributors Corporation.

Following the unanimous acceptance of the various agreements between the Affiliated and the units comprising it, permanent officers of the National Board of Directors were chosen.

They are: Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York State and Exhibitors Booking Association of Greater New York, chairman; Sam Bullock, Cleveland, first vice-chairman; Glenn Harper, secretary of the Theatre Owners Association of California, Los Angeles, second vice-chairman; Frank Rembusch, national secretary of the American Exhibitors Association, Indianapolis, secretary.

Among those present were: R. D. Craver and H. B. Varner, representing Md., D. of C., Del., Va., N. & S. Carolina, Eastern Tenn., Ala., Ga. and Florida; Morris Spiers, representing Eastern Penn. and So. N. J.; Fred J. Herrington, Western Penn. and W. Va.; Sydney S. Cohen and John Manheimer, Greater New York; Alfred Hyman, Northern and Western New York; Sam. J. Bullock, Northern Ohio; John W. Weinig, Southern Ohio and Eastern Ky.; Frank J. Rembusch, Indiana and Western Ky.; Charles H. Seaman, Michigan; Louis Frank and Joseph Hopp, Illinois; Byron Parks and Glenn Harper, Washington, Oregon, Calif., Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico; and Henry J. Lustig, of Cleveland, president of the Exhibitors Booking Association of Northern Ohio, and Henry A. Brink, and William J. Clark of Grand Rapids.

Three Artcrafts in July

Three Artcraft features, representing a wide diversity of subjects, are announced by Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, for release in July. They are William S. Hart in "Shark Monroe," on July 8th; "We Can't Have Everything," a Cecil B. deMille production, also July 8th, and Elsie Ferguson in "The Danger Mark," on July 29th.

Wilfred Lytell in Metro Picture

Wilfred Lytell, brother of Bert Lytell, Metro star, has been cast for a part in Metro's production "Our Mrs. McChesney," with Ethel Barrymore. This feature is being made at the East Coast studio in New York. At the same time, Wilfred Lytell is appearing on the legitimate stage in a Broadway play.

Pat Sullivan Returns to Cartoon Making

Pat Sullivan, the artist, has returned to the business of producing animated cartoons. He has returned to his old office at 125 West Forty-second street, and is at present engaged in completing a thousand foot subject of the war, a humorous conceit in which the Kaiser figures in the heavy role. The channel of release for this subject will be announced shortly.

Mr. Sullivan also has a good two hundred pounds of finished drawings in his office which he will shortly start photographing. The two hundred pounds represents 8,500 complete drawings and when these are properly photographed he will have produced a three thousand foot animated cartoon. When this is completed it will be the longest animated cartoon ever produced. The majority of them run between five hundred and a thousand feet. Mr. Sullivan is negotiating with several companies regarding the release of this subject.

Sullivan is enthusiastic regarding his return to the business. He has already gained a reputation as producer of animated cartoons, having drawn and animated the "Sammie Johnson" series for the Universal program.

Foreign Territory Sold for Gerard Picture

Hiller & Wilk, Inc., selling agents for the foreign rights to "My Four Years in Germany," announce the sale of the rights to India, Burmah, Ceylon, Dutch East Indies, Philippines, to David P. Howells. The Australasian Films, Ltd., own the rights to "My Four Years in Germany" for Australia, Hong Kong and Straits Settlements. The Gerard picture has been shown in the largest cities of Australia and Mr. Howells feels certain the reception the picture will get in the Philippines, Japan, China and India will be enthusiastic. France, Switzerland, Spain, Portugal, Italy, Holland, Russia, Poland, Balkan States, Mexico, Central America, are still open territory.

Vitagraph Signs Paige

Jean Paige, who was in the O. Henry short reel subjects and later in Vitagraph Blue Ribbon features, has been placed under contract by Albert E. Smith, according to a statement authorized by the Vitagraph president.

Her next picture will be "Tangled Lives," in which she plays a prominent role with Harry Morey and Betty Blythe. It was scheduled for release on July 1.

Miss Young Narrowly Escapes Injury

Clara Kimball Young and her father, Edward M. Kimball, while working on exteriors for "The Savage Women," in the vicinity of San Pedro, narrowly escaped serious injury by a shower of stones from the over-hanging cliffs. The company was at luncheon.

The Film Club, of Boston, Recently Held a Basket Picnic at the Atlas Film Corporation Studios, Pausing Long Enough In the Round of Enjoyment to Have Their Smiles Registered by the Camera

"Tempered Steel" Rothapfel's Fourth Petrova

The initial presentation of "Tempered Steel" the latest Madame Petrova offering at Rothapfel's Rialto theatre, New York, marks the fourth of the Petrova Pictures Company's attractions which that prominent manager has played.

Arrangements for the pre-release presenation at the Rialto last week were completed between Samuel Rothapfel and Frederick L. Collins, president of Petrova Pictures. "Daughter of Destiny," was the first Petrova production to be seen at the Broadway picture temple, followed by "The Light Within" and "The Life Mask."

Following the week's run at the Rialto "Tempered Steel" will be released through the exchanges of the First National Exhibitors' Circuit. Preparations are now being made for the next Petrova offering, "Patience Sparhawk," also directed by Ralph Ince who staged "Tempered Steel."

The coming production is from the book by Gertrude Atherton.

Mary MacIvor, Leading Woman with "Bill" Parsons in Capitol-Goldwyn Comedies

Bruce Out of Wilds with New Bunch

ROBERT C. BRUCE who shoots the popular Bruce Scenics for the Educational program, writes the New York office that he has just emerged from the wilds of the California mountains where he has been filming the natural beauty of Yosemite Park, the giant redwoods and the Mount Shasta range in the northern part of the State.

Mr. Bruce writes that so far this season he has obtained about 12,000 feet of film. From now on he will work in Oregon and Washington and as he puts it, "I must jump fast, as the forest fires are starting earlier than usual and these cause an atmospheric haze that interferes with the best photography."

Among the Bruce subjects which will be released late this summer are "The Tenderfoot," "The Logging Drive" and "The Tides of Yesterday." The last named is a poetic photo on the order of "A World o' Dreams" or "The Trail to The Sky." It is founded on Longfellow's poem, "The Tide Rises, The Tide Falls" and is a picture symphony of the sea in daylight, twilight, darkness and sunrise.

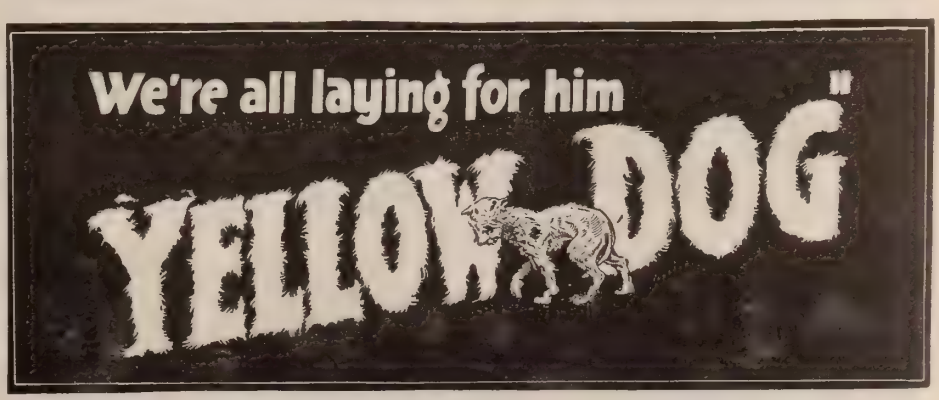
"For three years," Mr. Bruce writes, "I have been trying to get a good logging picture—not of the fake stuff, but the actual smashing of a log jam and the drive of the logs down the current. I believe I have at last achieved this in my new picture, 'The Logging Drive', which will give a vivid presentation of logging and lumbering among the redwoods."

Besides expeditions to the Teton Mountains, Wyoming; the Bitter Root Mountains, Montana; the Priest River and Shoshone Falls country in Idaho; the Shasta range and Lake Tahoe in California, Mr. Bruce and his party have completed one of the most extensive scenic studies of the Yellowstone National Park ever made. The human and animal crew include a cowboy guide, two helpers, a raw recruit from the film colony of San Francisco, the great Dane, the wire-haired terrior Buddy, and the usual burros and pack animals.

Strong Cast in Next Edith Storey-Metro

Frank Mills, Joseph Kilgour and Lilie Leslie are among the well known screen players who will be seen in support of Edith Storey in her next Metro vehicle on which work is now under way at the Biograph studio. The picture is as yet unnamed.

Others in the strong support are George Stevens, T. Tamamato, Augusta Perry, Harry Linson, Baby Ivy Ward, Ben Walker and John Cohill. The story is from the pen of Leon Zellner and is being staged by Director Herbert Blache, assisted by Edward Lawrence.



Short Subjects in Review

By Clara DeLissa Berg

FOR THE FAMILY NIGHT

There's no hyphen in the spirit and nationality of the police dogs trained by patriotic Americans of German descent and now serving under the Red Cross on the battlefields of France and Italy. Universal Screen Magazine shows them in feats of strength, agility, and almost uncanny intelligence. A leap over a seven-foot fence is Champion Felso's way of showing his fitness to go "over the top" when duty calls.

Maud Ballington Booth, head of the Volunteers of America, and known as "Little Mother" by thousands of boys who in prison have come under her fine, helpful influence, takes as her text in the Animated Interview, the value to children in after life of the memory of the hour spent with mother just before bedtime. The lovely personality of Miss Booth, the pleasant pictures of the youngsters enjoying the happiest hour of the day, the sympathetic acting of the young man who plays the role of the repentant boy who wants to "go straight," render this a particularly attractive subject.

What an ambitious duck or Japanese rooster can accomplish in the way of achieving distinction and beauty is illustrated by some fine pictures of prize fowl from a famous farm in Darien, Connecticut.

The reel is particularly well-suited for a family entertainment.

UNIVERSAL SCREEN MAGAZINE NO. 79.
UNIVERSAL FILM MFG. CO.: JULY 12.

RARE SPOTS IN WEST INDIES

The cameraman who has been photographing little-visited spots in the West Indies for the Post Travel Series, has found excellent material in the French island of Guadeloupe, with its quaint, quiet town of Basse Terre. There are streets formed of descending steps, a very old and beautiful stone bridge, an aqueduct that looks as if it belongs on the Roman campagna, and a gin mill with a huge old-fashioned water wheel. This last, however, is a dead industry, for the need of sugar has put a stop to the use of the cane for gin. The American consulate is a modest two-story building with a barely descernible eagle over the door.

But not even this peaceful island escapes its share of the Great Conflict. Off in the harbor is seen a French transport and native colored troops, home on leave, march through the almost-deserted streets. By way of a change from the strenuous News Weeklies, if for no other reason, the picture has charm and interest.

BASSE TERRE, GUADELOUPE
(Post Travel Series No. 3).
PATHE EXCHANGE: JUNE 30.

HATS OFF TO CARTOONIST

Happy Hooligan didn't get the bull he set out to capture, but he did a fine bit of bull-throwing literally and figuratively, and came home with an animal "just as good" as the one that had been enticed away.

That is the way we analyze the plot, though we may be wrong. But what difference does it make? There was plenty of funny action on the part of both Happy and the bull, and a wonderful Mexican lady dancer whose movements would rival the slithery snake in sinuosity. Really, the cleverness of those chaps who make the little drawings that compose a cartoon and of the man who arranges the footage and exposures, and all the details that go for smooth animation is beyond admiration and almost beyond belief.

"THROWING THE BULL" (International Cartoon).
EDUCATIONAL FILMS CORP.: JUNE 9

WHAT ROOSEVELT SAW

THERE are so few of us who can be Roosevelts and journey to the uttermost parts of the earth for the mere pleasure of shooting a jaguar or an Indian war dance, that we are immensely grateful to the gentlemen responsible for bringing to the screen of the Strand theatre some of the adventures of Theodore Roosevelt when he made his famous journey into South American wilds.

The snapshots of the Colonel, Kermit, the representative of the Brazilian government, and the native guides engaged in alligator and jaguar hunting are of course interesting and win applause by virtue of Roosevelt's unique personality. There is a stirring picture of a herd of long-horned cattle breasting a river, and scenes about a wonderful waterfall. But the real sensation of the two reels lies in its intimate pictures of the Indians of the interior. For the most part they resemble the Indians of our Southwest, square-featured, powerfully built people, whose customs are of the most primitive and whose costumes are practically nil. Dances of various sorts are shown, and then come the elaborate ceremonies connected with the funeral of a person of rank. The dancers, all men, wear heavy robes of grass clothing them from shoulder to foot, and headdresses resembling huge fans with a radius of three feet. The dancing is vigorous, and toward the end is performed while the dancers hold aloft wheels of wood weighing nearly two hundred pounds. It is a finely impressive ceremony, and gives the spectator a quickened sense of the strange peoples and the dark abysses of savagery that still exist on our supposedly civilized hemisphere.

"OUR INVINCIBLE NAVY"

If you can afford the slight re-arrangement of your projection machinery, necessary for the showing of Prizma natural color pictures, follow the lead of Manager Edel of the Strand, who ran "Our Invincible Navy," a splendid four-reel subject, as an added feature attraction during the week of June 16. Indeed, these pictures are quite capable of standing alone as the feature, as they are intensely interesting from first to last, and in many parts extremely beautiful. While the natural color process is still to be perfected, the Prizma pictures accomplish many notable effects. The blue of water and sky is most pleasing, and the flame and dense smoke and gas clouds from the guns is pictured in colors worthy of Turner. As for the Stars and Stripes, the vividly clear red, white and blue form a glorious note that seems to ring like a bugle call.

BOBBY TURNS THE CRANK

When young Mr. Bumps saw an unoccupied camera standing on a curb, he just couldn't resist the temptation of exposing a hundred feet or Fido, who, of course, did not mind in the least doing a few turns himself before the lens. And just as the picture was completed, a perfectly good fire got under way around the corner and of course, Cameraman Bumps had to take that in. Then off in a taxi to the laboratory, where Big Chief E— (my gracious, we nearly gave it away!) and his assistant are personally conducting a roll of film through its bath. The "rush order" is put through and at once screened for Mr. Bumps and Fido. But alas! Enthusiasm cannot atone for lack of experience, and the entire conflagration, as the screen discloses, has been taken backward! Only the proudly strutting Fido appears in proper order, to the huge enjoyment of the original himself. The cartoon is deliciously funny.

Miss Grace Tabor, in this number of the Pictograph, continues her interesting and thoroughly practical War Garden Hints. This episode is devoted to potato raising and covers all phases from the selecting of suitable seed potatoes, which must be carefully washed to free them from disease germs, through the slicing, planting and subsequent care of the plants. It should be welcomed by the vast army of citizens who are making the most of even back yards.

The third subject of the Pictograph shows how barrels are rapidly and accurately made with modern machinery.

PARAMOUNT-BRAY PICTOGRAPH NO. 25.
PARAMOUNT PICTURES CORP.: JUNE 23.

CAUSE FOR AMERICAN PRIDE

Mr. Newman, in his current Educational Films release, has chosen striking and beautiful scenes or points of interest in five of our National Parks and combined them in a film of decidedly entertaining value.

The opening of the reel discloses a lookout point in the Yosemite, on which a little group of men and women maintain a precarious foothold while the camera lens sweeps down the 3,250 feet over which the rock projects.

Rainier Park contributes a meadow in full flower, not a stone's throw from a glacier, while Glacier Park offers a picturesque scene of the tepees of the Blackfeet ranged in the woods along the side of a lake.

The latter half of the reel is devoted to the geysers and animals of the Yellowstone—"Handkerchief Pool," which sucks in, launders, and returns to the surface the linen thrown to it, and the beautiful "Grotto Geyser" being chosen. As always, the baby elk and the funny, tame bears are sure of a sympathetic reception.

The Big Tree in the California Park, through whose trunk teams of horses are driven, forms a fitting climax to these pictures of the wonders of our country.

THROUGH THE NATION'S PARKS.
EDUCATIONAL FILMS CORP.: JUNE 30.

BRITISH PLUCK AND GOOD SPIRITS

Though the title of the current "Britain's Bulwarks" calls attention to the destructive work of the enemy, the film emphasizes, unobtrusively but none the less truly, the fine spirit of the men who are combatting it. The opening picture shows a young officer reading orders to a group of his men, standing informally but seriously at attention. The success of the plan is next seen, when we find the British troops in the German trenches, resting a bit and carefully cleaning their rifles for the next attack. Gas masks do not seem to intertere with natural good spirits, as the men, while waiting for the next cloud of poison, sit around a flat rock playing cards. The end of the day sees a long train of prisoners filing to the rear, where decent treatment and food await them.

DESTRUCTION WROUGHT BY THE HUN AT ST. QUENTIN (Britain's Bulwarks No. 8).
PATHE EXCHANGE: JUNE 30.

U. S. MARINES IN THE VIRGIN ISLANDS

The second of the Pathe travel pictures, exhibited in connection with descriptive articles appearing in local newspapers, shows scenes in St. Croix, the second of the Virgin Islands and interesting mainly on that account. The population is almost exclusively negro, and appears in picturesque guise driving teams of oxen and performing its various domestic tasks with the simple implements of primitive people. A really artistic bit reveals a number of women coming with carriers to get water at the well. It is quite Oriental in effect.

The appearance of a company of American Marines, doubtless bewailing the luck that is keeping them on this side of the water doing police duty, will win hearty applause.

"ST. CROIX IN THE VIRGIN ISLANDS."
PATHE EXCHANGE: JUNE 23.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Theda Bara and J. Gordon Edwards have completed "The Message of The Lilies," and are now considering several plays, one of which Miss Bara will next produce. The favorite photoplay is of a light comedy vein, and it is very probable this will be the selection. It gives to Miss Bara a part different from anything she has heretofore played.

Lynn F. Reynolds has written, and is now producing with Tom Mix, a western play titled "Mysterious Logan." Kathleen Connors is the leading woman, and others in the cast are Maude Emory, Dick La Rino, Charles Lemoyne, Jack Dill, Val Paul and J. D. Jennings is doing the photography.

Now that Robert Thornby has completed the filming of "You Can't Get Away With It," with Jewel Carmen, he is working with the scenario department on the script for the next story which will be started in a day or two.

Frank Lloyd and the William Farnum Company have been making interiors and exteriors at the studio for "The Rainbow Trail," and within a day or two will leave for the Grand Canyon of Arizona where a stay of two or three weeks will be necessary for the filming of exteriors. Farnum was born on July 4th, and this year he will celebrate his birthday in the hottest place in the country—on the bottom of the Grand Canyon.

Olga Printzlau, for the past eighteen months a member of the Lasky scenario department, and previous to that time affiliated with leading producing companies on the coast as a writer, has been engaged by the Fox Company and is now at work on stories for this organization.

Dave Morrissey, who has been associated with the eastern Fox publicity department, has been transferred to the coast and is in charge of publicity matter pertaining to William Farnum, Tom Mix, Gladys Brockwell, and Jewel Carmen productions, as well as Sunshine Comedies made by Henry Lehrman.

Vitagraph News Bits

The Earle Williams company, directed by Jack Conway, has been working on the big Hollywood estate of Arthur Letts, owner of the Broadway department store, Los Angeles. More than a hundred people took part in the scenes made at the elaborate Letts home, and a band of fifty pieces added to the festivities of the garden scenes made there. Grace Darmond, playing opposite Mr. Williams, is having an opportunity to wear some wonderful gowns in this picture.

Montgomery, Rock and Howe, Big V, Vitagraph team, claim that "Athletes and Dead Beats," their newest Big V. comedy, which has just been shipped to eastern Vitagraph headquarters, is the best one they have ever made. They now are at work on a new story entitled "Law Makers and Jail Breakers." Montgomery and Rock spent two days thinking out laugh-making situations. J. A. Howe is directing this team in its Big V. antics.

Hedda Nova and Otto Lederer, star and heavy of Vitagraph's Russian serial, "The Woman in the Web," sustained respective injuries during the past week in the filming of episode thirteen of this serial. Mr. Lederer's injury was the more serious. He broke his wrist. Miss Nova, getting out of the path of a runaway horse, fell and injured her knee. A limp brought her much sympathy for several days.

It will be several weeks before Mr. Lederer's hand is entirely well. Lederer, who has one of the two principal heavy roles in the Russian serial, "The Woman in the Web," broke his wrist at the beginning of the thirteenth episode.

"But I am certainly lucky," said Mr. Lederer gratefully to several friends who looked sympathetically at the bandaged hand in its black silk sling.

Paramount-Artcraft

D. W. Griffith has completed all but three or four inserts for his first Artcraft "The Great Love," and the subject will be ready for release on schedule time. Now preparing script for second Artcraft.

In all probability Robert Harron, Lillian Gish and Henry Walthal, who play the leads in "The Great Love," will be players of Mr. Griffith's second subject.

Plans are being made at the Griffith Studios for an additional producing company. This will be an independent one from the Griffith organization, and subjects made by it will star Dorothy Gish. Arrangements have been completed for release on the Paramount program.

About Metro Players

"Judgment" is the name decided upon for the co-starring vehicle of Anna Q. Nilsson and Franklyn Farnum now being produced under the direction of Will S. Davis from a story by George D. Baker. A very notable cast has been gathered for this subject which includes such well known players as Herbert Standing, Spottiswoode Aitken, Lydia Knott, Kathrine Griffith, Harry Northrope, Edward Alexander and others. The plot deals with a judge hearing a trial of a man charged with murder which crime he is guilty of. When the jury finds the defendant guilty, the judge makes a complete confession, knowing that a girl with psychic powers knows his secret and has been in the court room every day of the trial.

Little Joey Jacobs has been engaged to play the name part, and Rhea Mitchell the role of leading woman in support of Bert Lytell in his present production "Boston Blackey's Little Pal," being directed by E. Mason Hopper.

Everything is in readines for production as soon as May Allison arrives in Los Angeles. In fact, three stories now await the star. The first will be "The Return of Mary," an adaptation from the stage play. The second, "The Testing of Mildred Vane" by Charles T. Daisey, and the third, an original by Albert LeVino.

The Metro scenario department, under the management of Mr. LeVino, has worked far ahead on subjects for Bert Lytell, and three stories are now ready in addition to the one on which the star is working. His next film will be "Unexpected Places" from the story by Frank R. Adams. Later "Faith," an adaptation from the Richard Washburn Child story, and following this an original photoplay by Messrs. Lytell and LeVino.

Harold Lockwood, Fred J. Balshofer and principals of the Yorke Company, producing "A King in Khaki," were home to spend three days at the studio this week after an absence of four weeks spent in filming exterior scenes of a semi-tropical island in the vicinity of Monterey, California. They stayed long enough to make a half dozen interiors, and then went to San Diego where additional exteriors will be shot for this romantic drama, an adaptation from the Henry Kitchell Webster story. Bessie Eyton, as previously announced, is playing the lead opposite Lockwood in this story and some of the important players are William Clifford, Stanton Heck, Gordon McGregor, Bert Starkey and others. While on the island the company built a mammoth village set which was burned for scenes as the last shots taken.

Universal Newsettes

The biggest company sent out of Los Angeles on a trip of any consequence is that in charge of Director Colin Campbell, composed of sixty-five people, who went to San Francisco Wednesday, June 19th, to film scenes for "The Yellow Dog." Ralph Graves, late of Maurice Tourneur "Sporting Life" Company, arrived early this week to take the featured role. Company will be at San Francisco, week or more.

Director Elmer Clifton completed Universal contract with filming of Monroe Salisbury picture "Rustler of Wind River," and goes to new company being formed to produce pictures starring Dorothy Gish, to be released by Paramount. Work by this company will begin in July on leased space at Griffith's studio.

"Why Not" is the title given Carmel Meyers play made by Elsie Jane Wilson, which is now fully completed.

The Harry Carey story put in production last week, under the direction of Jack Ford, has been given the permanent title of "A Matrimonial Clean-Up." Neva Gerber has been selected as leading woman, and Arthur Shirley and J. Farrell Macdonald have been specially engaged for parts in this cast. Tuesday of this week Mr. Carey was selected to lead a parade of the Los Angeles Ad Club which started from the Southern Pacific station upon the arrival of C. J. Sullivan, a special envoy of President Wilson to all Ad Clubs of the country, urging them to attend the national Ad Club convention at San Francisco, and ended after a trip through the business section to the Clark Hotel.

Adda Gleason, who played opposite Monroe Salisbury in "Ramona," about two years ago, has been selected to play opposite him in "That Devil, Baptiste," being directed by William Wolbert for the Universal. Andrew Robson, Sam deGrasse, and Lamar Johnson are among those selected to play leading parts in this film.

Hollywood Hookum

JULY 6, 1918 NEWS MORE NEWS

Hot, hot or hottest.

J. Stern has gone eastward.

Roy Aitken is in our midst.

Tony Moreno has come West to make some more pictures for Vita.

Monte M. Katterjohn is now bungalowing in a secluded dell in Beverly Hills.

Mimeographed yellow sheets from the William S. Hart Studio now contain the name of Gerald Duffy, publicity manager.

Henry Lehrman is said to have begun the making of two new comedies this week. Other information of a news character is lacking.

Anna Q. Nilsson's automobile has caused her to say "good-morning, Judge," and it's all because she parked in front of a fire plug.

Prexy. James Sheldon is expected, but has not arrived in our flower bedecked land of warm weather—at least not up to time of going to press.

Jack Dillon took his coat off, rolled up his sleeves and began making a film this week after a month of leisure.

A shower of thirteen drops which fell early this week is said to have damaged a wonderful set to the extent of several thousand dollars by a certain sincere P. A.

Roscoe "Fatty" Arbuckle is mourning the loss of his dog "Luke." He loves the purp, but it is far more important that Luke be found, because he's played half-way through the next comedy.

Bull Montana has been rejected from army service because of defective hearing, but had a wonderful time while in camp where he took a sudden dislike to a corporal the size of B. Ziedman.

Jesse Lasky, after several strenuous weeks at the Coast, has come to the conclusion production work would continue satisfactorily without him, and has returned to New York.

Bill Farnum and Frank Lloyd each have private bungalows at the Fox lot. These are furnished so elegantly that many actors have been heard to remark: "They treat you as though you were real human beings."

Inasmuch as the surface of the industry has not been scratched, J. Louis hyphen Schneider, the English Metro scenarioist, contends nevertheless the industry is lousey, all of which may or may not be termed a good English joke.

Henry McRae has a heart for his co-workers at Universal City, and threatens to consider having plans made for the installation of an automatic refrigerating system of sufficient size to cool the entire 143 acres, or more.

Charley Ray received an express package containing overalls, farm boots, etc., the other day with a note from an admirer (?) who urged him to stick to the "back to the farm" stuff, and Charley is at a loss to know just what was meant.

Tom Gibson, of National at Denver, has had so many auto mobile accidents he has found i necessary to take out insurance Tom attributes his ill-luck to th roughness of the Colorado road found in making wild week-en dashes to fishing streams.

Roy Stewart followed Directo Cliff Smith's instructions for burst of speed the other day, an his hat blew in the ocean. Th naughty waves carried it out distance, and fishermen sent i the alarm of "submarine on th starboard."

Bill Farnum has a new accom plishment. He has learned t lasso a rattlesnake with horse hair, and capture the reptile. H proved his ability the first time and caught one six feet long an about twelve years old. Yea Bill will soon have a snakey hat band.

An extra man seeing "Th Kaiser," said: "Rupert Julia just acted as he does in every day life," meaning thereby tha Rupert acts like the Kaiser a the time, but this must be th opinion of a disgruntled mind for Rupert is English—don't yo know.

The Metro Studio may need Bertillon system to keep trac of four of its employes at least They are Bert Lytell, the star Bert Le Vino, the scenario edi tor; Bert Doris, assistant di rector, and Bert Wayne, a prop erty man, for under the present arrangement, if any one call "Bert," the quartette respond.

Here and There

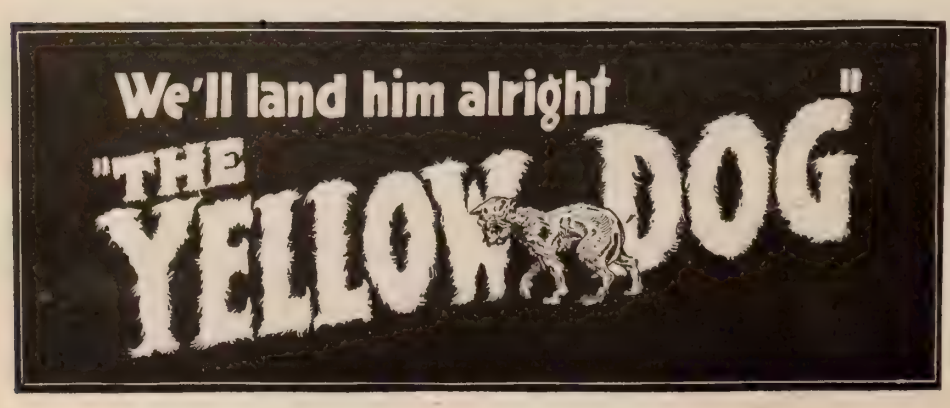
The Lois Weber Production, filming of which was started this week, is at present known as "Orange Blossoms," and is from the pen of Marian Orth, who is the author of the recent Weber release "The Price of a Good Time." This story is said to be a companion one for the author's previous contribution, and while Mildred Harris is to be featured, Louis J. Cody and Edward Peil take important parts.

Julius Stern, who has been on the coast for the past four weeks in consultation with Production Manager Louis Jacobs at the L-Ko Comedy plant, departed this week for New York to look after important matters pertaining to the distribution of L-Ko Comedies.

Harry Schwalbe of Philadelphia, secretary and treasurer of the First Nationa Exhibitors Assn., spent a day of the past week in Los Angeles with Vice-President T. L. Tally while en route to San Diego in company with his daughter, where she became the bride of an army officer. Mr Schwalbe expects to spend several days at the Los Angeles studios, and will also visit Turner & Dahnken at San Francisco before returning east.

A new producing company has been formed for the filming of a semi-western subject which is composed of Bert Bracken as director; Mitchel Lewis, star, and a supporting cast that includes Tom Santchi Vivian Rich, Margaret Landis, Goldie Goldwell, and others, and has gone to the San Jacinto mountains for filming of exteriors where a big western town set has been erected, and the company will work for two or three weeks. The name of the play or company for which the subject is being produced has not been announced.

J. B. Nicholson, aged sixty-six, who has appeared in many Los Angeles made pictures, committed suicide June 15th Despondency over the reported death of his son on the western front, is said to have prompted this action.



Triangle Substitutes One

"Woman of Mystery" has been substituted as the second release on the Triangle program for the week of July 21, replacing "Alias Mary Brown," with Pauline Starke, according to an announcement this week.

"The Street of Seven Stars," by Mary Roberts Rinehart, Is the First Release of the Doris Kenyon Company Through De Luxe Pictures, Inc.

W. H. Reissues Placed in All Territory

W. H. Productions reports that all territory in the United States and foreign countries, except one, has been sold on the series of twenty-six one and two reel Chaplin reissues. A good portion of the available territory has been sold, also, on the Shorty Hamilton series and the series of twenty-four one reel Arbuckle reissues.

These reissues have been most successful as box-office attractions, reports W. H. Productions, and to substantiate this statement they quote from a letter received from a prominent state rights' operator. The letter reads, in part:

"I want you to give me the first opportunity to purchase the single reel Fatty Arbuckle comedies. As I told you previously I want to do business with you, because I know you are always on the lookout for subjects which will get the exchange some money as well as the exhibitor. Kindly let me know at once what your price will be on the Arbuckle comedies."

Perret's Feature Said to Be Inspiring

"Lafayette, We Come!" Leonce Perret's patriotic production, by his own company, and the first of the series of patriotic features to be produced by him, is said to be one of the most inspiring war features shown yet to the American public. E. K. Lincoln and Dolores Cassinelli are the featured players.

The story tells of an American soldier who leaves for France at the same time as his sweetheart mysteriously disappears. He meets his sweetheart on the battlefront where she is caring for the American wounded.

"Window Opposite" Released in August

The release date of "The Window Opposite," distributed by George Kleine System, has been set for August. Leah Baird is the featured player, and was produced under the direction of Edmund Lawrence. In the supporting cast are, James Morrison, Edward MacKay, Harry Burkhard and Violet Palmer.

News from the Gaumont Front

An Official Comments on Drawing Qualities of Serial, "Hand of Vengeance"—Gaumont News and Graphic's List of Subjects

AN official of the Gaumont Company, in commenting upon the kind of entertainment which this company's new ten serial, "The Hand of Vengeance," offers, said:

"The Hand of Vengeance" has been produced to suit that portion of the theatre-going public which prefers sensational entertainment; which means that every one will enjoy this photo-serial. If the war has done nothing else, it has proven that all of us like red-blooded heroes. Though he here administers justice in his own way and thereby incurs the displeasure of the officials of the law, he is not a criminal. After being wronged, he takes his revenge, and then becomes the champion of others who have been wronged.

"The Hand of Vengeance" will be released in ten 2-reel episodes, requiring but two-and-a-half months for a complete showing, which makes it peculiarly fit for hot-weather showing. Like the continued stories in the family story papers, each episode ends in a thrilling situation.

Nor does this photo-serial rely on the mysterious or the commission of crime, to hold the interest. There are crimes in the serial of course, but these are subordinated to other actions. From the beginning of the Episode 1 to the last scene of the Episode 10, the serial is filled with contests of wit between the hero and the detective.

The late numbers of Gaumont's news weeklies, Gaumont Graphic and Gaumont News, are up-to-the-minute in the list of timely subjects which they show in picturized form. The Graphic opens with the graduation exercises at Annapolis Naval Academy and the United States Military Academy at West Point. Secretary of War Baker is shown presenting the diplomas.

A subject from one of Uncle Sam's big war plants shows the making of torpedo tubes for the navy; another from the training camps shows how army engineers are taught the art of railroad and bridge building. From the South comes the making of a military road by State convicts. The U. S. Marines want 50,000 more men at once, and this issue of the Graphic shows some of the steps they are taking to let this want be known.

Foreign battle scenes show Marines checking the last German drive. Other battle scenes, showing the reinforcement of the French forces by Italian infantry, form an interesting portion of Gaumont News No. 13. Among these scenes is a remarkable picture of a French village under bombardment, and one of several officers who have been decorated for brilliant work with their "tanks."

The Employment Service, U. S. Department of Labor, advertises its need for men and women to aid in harvesting the crops. Kansas City is enrolling men from shops, stores and offices to help in harvesting the 100,000,000 bushel wheat crop.

Other interesting topics are featured in this issue of the Gaumont News. "Flag Day" celebrations and President and Mrs. Wilson at the exercises in the Sylvan theatre, are shown. Ten thousand soldiers assist Mme. Schumann-Heink, the great operatic prima donna, who has four sons in the war, in a monster song festival in the Stanford Stadium, California. That actresses are doing their bit is proved in subjects which show prominent actresses making vests for aviators. Dorothy Gish is shown at a recent Thrift Stamp sale.

"Moral Suicide" Going Big in New England

"Moral Suicide" is going big in New England, according to the statement of Stanley Hand, local manager of the Pathe office that is handling the production in New England. James A. Stiles is handling "Moral Suicide" in the New England territory. Mr. Stiles has had many years experience as exploitation manager. In New York he handled "Trooper 44" and other states right pictures and spent several years in the Pacific coast studios. This is his first venture in New England and he reports good business.

NEWSY ITEMS FROM THE STUDIOS

To top off a shopping expedition, Alice Brady and some friends motored out to Long Beach for a swim. Miss Brady had just purchased two stunning bathing costumes for her next picture. "Why not christen them at Long Beach?" queried friends. "Pictures first" was the answer, and they were stowed safely away in the machine, and a simple little suit purchased at one of the boardwalk shops served instead.

Viola Dana may become a prohibitionist after the violent collision between her new car and a huge brewery truck. Though she was only a bit shaken up, the list of repairs sent to the Packard Company filled a typewritten sheet of paper, business size.

Sheldon Lewis is in a predicament. Friend wife, Virginia Pearson, demands that he give up serials forever, friend movie public demand that he continues in them indefinitely. A hair-breadth escape from real death in a runaway machine during a scene for the new Western Photoplays serial has brought the matter to a crisis.

Leah Baird, star of so many features, is experiencing the strenuous demands of her first serial with the Western Photoplays Company. Already she has acquired two new accomplishments. She has learned to drive her own car and to swim, using real crawl strokes.

June Elvidge was among the screen stars who appeared at the recent A. E. A. convention in Richmond, Va. She led the grand march at their studio with the mayor of the town, and in addition sold more war saving stamps and collected more money for the Red Cross than any other star present.

Madge Kennedy spent several days last week on location at Bear Mountain, where she did all sort of hazardous stunts for her new Goldwyn picture. The exteriors for this picture are particularly beautiful.

Mae Marsh's latest stunt is to demand toll of each would-be interviewer in the form of the purchase of a War Saving Stamp.

Various members of the different foreign war missions now in this country visited the Goldwyn Studios not long ago, escorted by John Emerson and Anita Loos. When Captain Podevin, commander of the Blue Devils, complimented the three stars on their pictures, and told them how eagerly they were welcomed in France three famous pairs of eyes beamed in three different ways.

Edith Storey has promised to supply the coast patrol boat on which her brother is quartermaster with vegetables for the summer. It is not strange that one of her first purchases when she arrived in New York was a pair of garden overalls.

It is reported that Theda Bara is ill at her home in Los Angeles, but has refused to let it interfere with her work in "The Message of the Lilies."

William Farnum spent his short vacation between pictures on a most successful fishing trip at Catalina Island. Having finished "Riders of the Purple Sage," he has started "The Rainbow Trail," which is also by Zane Grey.

Clifford Bruce, remembered in "Blue Jeans," is war working, too. He has purchased a farm, and has turned over one of his cars to the Junior Naval Reserve for use between New York and Camp Dewey.

They say that Mme. Petrova is an exceedingly eloquent speaker, and that she has made splendid impressions on all the audiences whom she has addressed so far on her tour of the country.

Olive Tell, leading lady of Metro's "To Hell With the Kaiser," is one of the few accomplished horsewomen who prefers riding side saddle to riding astride. She considers it a more beecoming position for a woman, and likes the well-fitting, long-skirted habit better than breeches and coat.

Donald Gallagher, who is supporting Nazimova in her own picture, "L'Occident," has joined the Aviation Corps, and will start training as soon as his work in the picture is completed.

The hair ornament which Beverly Bayne wears in "Both Members," was designed by her. It is constructed of hand-made flowers forming a fillet, brought around a high coiffure, and allowed to droop over the back of the neck. It is the sort of thing an admiring fan would like to copy.

One of the features of "The House of Gold" is the beautiful and unusual silhouette of Emmy Wehlen, the result of many difficult tricks of lighting, superintended by Director Carewe.

Lawrence Grant, the Kaiser, in Metro's "To Hell With the Kaiser," has a collection of Indian pottery made up of the gifts sent him on various occasions by Blackfeet Indians. He is an adopted member of the tribe and very proud of the fact.

Lillian Walker was another of the stars who appeared at the A. E. A. convention in Richmond. She is now back in New York, and has started on a new feature picture with her own company.

Barbara Castleton is spending a couple of weeks' vacationing in the country after finishing "The Heart of a Girl," "The Blood of the Trevors," and "Just Sylvia" for World.

Helene Chadwick, Pathe star, is now touring the Strand Circuit in New England, appearing in person at their houses throughout these States.

Lois Meredith is reading many scripts preparatory to returning to the stage after she finishes "On the Quiet," with Jack Barrymore. She seems to alternate quite regularly a screen appearance with a stage appearance.

Dorothy Dalton claims that "The Kaiser's Shadow" is the most thrilling picture she has ever appeared in. "It is brimful of intrigue, plot and counterplot ,and excitement from beginning to end," says Miss Dalton, "and inspired every person in the cast by reason of its virility and power."

Youthful stars have their own peeculiar worries. Baby Marie Osborne has lost a tooth, and what is there to do but wait?

Harry Durant, Goldwyn Scenario writer, who has been responsible for so many of that company's best pictures, is quite Sir Roger de Coverleyish in attitude toward the advantages of production on the west coast over production on the east coast, for he says that "much may be said on either side." He admits, however, that for clothes, locations in general, writers, and talent the west coast is slightly ahead.

Bertie Badger Moyers has proved that a scenario writer can live farther than commuting distance from the Great White Way and still be liberally represented there. Her Drew comedies are particularly well known. She has to her credit: "His First Love," "Nothing to Wear," "Why Henry Left Home," "Too Much Henry," and numerous others in which these two clever comedians have appeared. With it all, she lives in Tampa, Fla., and seldom comes North.

Evelyn Greeley, World Film Star, Surrounded by a Part of the Belgian Army, Recently Entertained at the World Studio

Lovers of Kipling and lovers of Norma Talmadge listen for you are soon to be twice glad. In "The Safety Curtain" Miss Talmadge appears with a true Kipling background, first in Bombay on the Coast of India, and then in the mountains of Simla.

Louise Huff is being awfully nice to the people of the east coast who are so glad to have her back here, and is telling them exactly what they want to hear—namely, that New York is the place to live. As she put it, "California may have the climate, but New York has the get up and get."

Ricca Allen, after several weeks' vacation in the South, is back with Metro, ready to make people laugh again, this time as Henrietta Stitch in "Our Mrs. McChesney."

The success of Julius Steger's first Marion Davies picture, "Cecilia of the Pink Roses" should be almost doubled by his second picture with this star, as he has none other than John G. Adolfi as associate director.

Wilfrid Lytell, who seems quite likely to follow his illustrious brother Bert's example in flitting from stage to screen is now appearing in "Business Before Pleasure," but is also finding time for Ethel Barrymore's new Metro picture.

In "The Beloved Blackmailer," a Carlyle Blackwell, Evelyn Greeley picture, a number of society girls will appear in the big scenes. They belong to a group of one hundred who have banded together to earn money for buying comforts for soldiers.

Grace Darmond, In Vitagraph's "The Girl In His House"

Constance Talmadge, Whom Select is Presenting in "The Lesson"

Screen Examinations

"Original Vod-a-Vil Movies"
(Commonwealth Film Corporation—One Reel Each)
Reviewed by William J. McGrath

RELEASES Nos. 2 and 3 of Spanuth's "Original Vod-A-Vil Movies" show very clearly the originality of this screen innovation and bespeak well of the selection of subjects in their make-up. To be released in one-reel lengths, they are in short a bit of vaudeville entertainment on the screen, something that many will say they thought about, but something that the same many hadn't courage enough to try out until Mr. Spanuth started them going.

What is known in theatrical parlance as "dumb acts" are used almost exclusively in these reels, such as posing acts, acrobatic and bicycling acts, trained animal circuses, ice skating exhibitions, aesthetic dancing, and even a cabaret chorus of coryphees going through their paces. Most of the acts that are being used in making these pictures are at present playing on the vaudeville stage. It simply means their transferral to the motion picture screen. Release No. 2 contains a good assortment of acts. There is the Riva Larsen troupe of trapeze artists, Nrval Baptie and Gladys Lamb in some of their whirlwind skating stunts, the best tricks of Herman the Great, Leon Harrison and company, a comedy animal troupe, and the Tetsuwari Japs.

Release No. 3 has the La Joe Marvels in cycling, Pickert's seals, the Juggling Normans, the Arisato Troupe, and a bevy of aesthetic dancers.

"The Whirlpool"
(Select—Five Reels)
Reviewed by Peter Milne

"THE WHIRLPOOL," which is an adaptation made by Eve Unsell from the novel by Victoria Morton, gives Alice Brady a splendid vehicle. Besides allowing her emotional ability rare opportunity, the story presents a striking mystery with a number of intense situations, the benefits of which are fully realized by intelligent handling. Miss Unsell's treatment of the script was skillful. The element of mystery is well established at the outset, and the unraveling of the intricate complications builds the interest steadily, always keeping the denouement concealed. Director Alan Crosland has done equally good work in the production. From the dramatic standpoint as well as the artistic he has accomplished much.

The exterior scenes for "The Whirlpool" were secured at Bat Cave, North Carolina. This resort has proven a veritable garden spot for picture producers recently, but Mr. Crosland seems to have sought out the most beautiful locations in the entire surrounding country. The results show to wonderful effect on the screen, particularly as the camera work of William Marshall reaches an unsually high standard of merit.

Miss Brady receives capable assistance from H. E. Herbert, William Davidson, Robert Walker, J. H. Gilmour and W. E. Williams.

THE STORY AND PLAYERS

Judge Reverton (H. E. Herbert) receives a severe shock when Richard Brettner (Robert Walker), a man he had trusted sufficiently to pardon him for a slight theft, commits murder. It is clear to Reverton that a woman is back of the young fellow's trouble. On the advice of his physician, Dr. Comyne (W. E. Williams), he seeks a rest in the country. Others there are Bella Cavallo (Alice Brady), a gambler's stepdaughter, and Arthur Hallam (Bill Davidson), nephew of Brettner's victim. It develops that Bella, in her capacity of foil in her uncle's gambling house is partially responsible for Brettner's deeds, although her uncle (J. H. Gilmour) himself goaded him on to robbery, and so to murder. Reverton finds in Bella a true companion, and when he returns to the city it is with her as his wife. Comyne recognizes her, and tells Reverton the truth about her which is a sad blow to him. His suspicions are instantly aroused when he returns to his home one day to discover Bella entertaining Hallam. She makes an appointment with him for that night. Reverton prepares himself for the situation with a revolver. But he discovers, after all, that his wife is quite honorable, for when Hallam returns begging her to elope with him, she draws from him his confession of murdering his uncle for his wealth and the manner in which the appearance of Brettner made it possible for him to escape detection.

"You Can't Believe Everything"
(Triangle—Five Reels)
Reviewed by Peter Milne

"YOU CAN'T BELIEVE EVERYTHING" is a society drama by Norman Sherbrook, said society being in the act of killing time at a beach resort with idle gossip, and also damaging gossip, about a certain young debutante who has a dozen admirers, only one of which admires along lines that lead to matrimony. Mr. Sherbrook might have secured his plot from the "Pertinent Remarks" column in a scandal sheet which queries about Miss So-and-so dining with Mr. Such-and-such at a road house or which thinks it peculiar that Mrs. Void is riding about in Mr. Fatpenny's car. Its heroine, Patria Reynolds, discovers that one can't act like a human being and escape the darts of scandal mongers, that is in high society as interpreted by Mr. Sherbrook.

Jack Conway has given the story a very fitting production. The beach scenes are pretty and most of the players loll around the club house porch as if they held stock in it. The banquet on the float is a lavish affair. The guests arrive in bathing suits instead of the usual evening wear and the women look perfectly natural. Toward morning the party gets rough and most of the guests end up in the water. Gloria Swanson, who is featured, is delightful in her bathing suit. She goes in the water a lot and proves at least that she can swim although her diving is considerable of a splash. Her acting, however, ranks on a par with her looks and her swimming. She improves with every picture and it isn't unnatural that she should have a regiment of admirers.

But aside from Miss Swanson, the picture has small appeal. Wholesale gossip is the cause of all the plot's turnings and in this case fails to create a sustaining story. A large cast renders competent support.

THE STORY AND PLAYERS

Patria Reynolds (Gloria Swanson) summering with her friend, Amy Powellson (Irish Ashton), proves to be the belle of the season. All the men are at her feet, including Kirby (Darrell Foss), to whom Amy formerly considered herself engaged. One evening Patria resists Kirby's violent advances, and leaves him to return to the clubhouse. Kirby turns to Amy, who, wearing Patria's coat, accompanies him to a roadhouse. Patria walking along the road sees Jim Wheeler (Edward Peil), a cripple, jump into the ocean. She rescues him. Subsequently he is placed in the hands of a physician. Amy has been seen emerging from the roadhouse early in the morning wearing Patria's coat. The next day Patria is accuseed of misconduct by the society leader (Bliss Chevalier). She refuses to defend herself, not wishing to tell of Jim's attempt at suicide. Hastings (Jack Richardson) comes to her rescue, saying that she spent the evening on his yacht, and that she had a perfect right to as they are engaged. Patria accepts this way out of the predicament. Later in the summer, she is really yachting with Hastings when he attacks her. She jumps in the water and swims to shore. Jim, cured, has returned in the meantime, and the next morning Patria appears as his wife. All scandal regarding her is quieted, at the expense of Amy, however, whose escapade with Kirby is revealed.

The cast includes James Cope, Grover Franke, George Hernandez, Kitty Brandbury and Claire McDowell.

Time, 50 minutes.

"Tempered Steel"
(Petrova Pictures—Five Reels)
Reviewed by Peter Milne

GEORGE MIDDLETON is a skilled playwright and even though he has made the mistake of "writing down" to the screen in his first picture, "Tempered Steel," one can detect his constructive skill in the manner he has developed his plot. He must have his villain killed after an attempt to spoil the heroine's "fatal beauty" with acid, which serves to melodramatically jolt the spectator out of what was before a deftly created and well maintained story of a young woman's adventure in circles theatrical. Not but what the villain shouldn't have been killed. By so doing there was created a climax of sustained intensity that puts most pictures in the shade. But why must the villain select the acid route to finish the heroine's career? In this enlightened day he might have been content with just a personal attack upon her.

However, it is perhaps unfair to quibble over this point in

"Tempered Steel" when all the rest of it is such good picture fare. We don't remember ever having seen Mme. Petrova play with such naturalness and such restraint. And Mr. Middleton's story with its murder, its series of intense scenes when the heroine scores a success in her play, the while the dead face on the floor is haunting her, and the subsequent high-keyed action, with the startling climax revealing the fact that the death was caused by lightning and not by human hand, is one which should find ready response and approval in all varieties of houses. And in some even that passage where the villain threateningly points his finger at the poison and hisses his dire plot, will be accepted as a scene to cringle from, not to smile at, which, to come to think of it, takes the curse off the first paragraph.

Mrs. L. Case Russell provided Director Ralph Ince with a working script which, on the face of it, appears to be a technically perfect continuity. And Mr. Ince responded with exceeding good direction and a production that in every sense is fitting. Mme. Petrova is not allowed unnecessary closeups. We can think of only one, that in the beginning, which could be shortened or removed and the happy absence of these strips of film which have burdened some of her former pictures results in a noticeable improvement in continuity. There is one flash of the dead villain, which shows him moving, which can easily be trimmed, and then all will be thoroughly satisfactory with "Tempered Steel."

Thomas Holding is again Mme. Petrova's hero. J. Herbert Frank as the villain, a conceited actor-manager, gives a strong and sometimes amusing picture of the character. E. J. Radcliffe appears to advantage in a prominent character part, while others are William T. Carlton, Matilda Brundage, Edith Hinckle and Mrs. Walton.

THE STORY AND PLAYERS

Lucille Caruthers (Mme. Petrova), a Southern beauty, disregards the wish of her father (William Carlton), that she refrain from seeking a career, and so she accepts the offer of Serge Ratakin (J. Herbert Frank), an actor-manager, and joins his company in New York. In his next production she is co-starred with him, and then success is hers. She is sought out by Edwin Archer (E. J. Radcliffe), New York's best theatrical producer, and like all best theatrical producers possessed of a "way with women." Lucille accepts his offer to star her together with the various conveniences he puts in her way, such as an apartment uptown, without thought, for she is engaged to Dr. Richard Sheldon (Thomas Holding), an old acquaintance. But Ratakin, the conceited, is to be reckoned with. Infuriated by Lucille's progress, and also by drink, he visits her on the night of the opening of her new play and threatens to spoil her face with acid. She draws a gun and shoots—and Ratakin falls in the corner, dead. After great effort she goes on with the play, is a success and is warmly greeted by her friends. She eludes them and returns home. There she discovers them all assembled to surprise her. Near the breaking point she bids them all go. Archer returns, suspicious of a rival, and the truth is revealed to him by the harassed Lucille. His admiration for her grit is profound. She 'phones the police, and relates the incident to them. Dr. Sheldon then calls. He is the first one to make an examination of Ratakin's body, and it is he who discovers he was killed by a bolt of lightning, the bullet having lodged not fatally in his shoulder. And at the last Lucille returns home to her welcome father, accompanied by her husband—Dr. Sheldon.

Time, 55 minutes.

"The Kaiser's Shadow"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

THOMAS H. INCE turns to the German spy melodrama with "The Kaiser's Shadow" in which he presents Dorothy Dalton on the Paramount program. The picture is based on a magazine story by Octavus Roy Cohen and J. U. Giesy. These writers have taken as much melodramatic license with their story as is usually conceded to be only the right of the serial scenario writer. The trap doors which mysteriously open at the push of a button and the automobile chases are not to be numbered on the fingers of one hand. However if Messrs. Cohen and Giesy have planned their story after the serial pattern in part, no one can accuse them of not going all the way through on the same lines. The melodrama moves at high speed, is full of thrills, intense physical action and last but not least patriotic utterances. The Hun is damned time and again. One can picture an audience loudly proclaiming approval. And when the inventor refuses to be terrorized by threats of slow death he sees only the honor of the Stars and Stripes!

It must be confessed, however, that it is a little beyond the scope of the average imagination to conceive of two United States Secret Service agents camouflaged as German agents and neither one aware of the other's true identity. These two are hero and heroine of "The Kaiser's Shadow." But inasmuch as the whole thing is such outright melodrama and that the relations of the two principals give rise to much of the story's suspense, this may pass drawing only slight attention to its artificiality. R. William Neill, Miss Dalton's director on all her Paramount subjects, has demonstrated his ability to handle this type of picture with the same good results that show in his other work.

Miss Dalton performs with that exquisite show of vitality which makes each one of her characterizations an individual delight. Her support is well up to the Ince standard and includes Thurston Hall in the opposite role, Edward Cecile as an American inventor, Leota Lorraine as his bride and Otto Hoffman and Charles French as German agents in America. The photographer was John Stumar.

THE STORY AND PLAYERS

Paula Harris (Dorothy Dalton) is seen at a reception in Berlin in 1915. She is a highly rated member of the German Secret Service, and a still higher rated member of the United States Secret Service. Hugo Wagner (Thurston Hall), of the German service, is in love with her and she with him.

The United States in 1918. Paula is maid to Dorothy (Leota Lorraine), an American girl, engaged to Clement Boyd (Edward Cecil), an inventor, whose new machine gun is prized by the United States Ordnance Department. After the wedding he secures his plans, intending to take them with him on the honeymoon in order to perfect them. Hugo is Boyd's chauffeur. Frederick Fischer (Otto Hoffman), one of the heads of the German spy system, has commissioned the two to kidnap the bride and groom. So they are taken into the mysterious house used by the Germans and searched. But the plans are not to be found. Paula has concealed them. She is searched. When she goes to take the plans from the hiding-place she cannot find them. Fischer threatens Boyd with inoculation with a racking disease unless he disclose the whereabouts of the plans. As he is about to insert the needle, Paula cries out. All seems lost, but at that moment the United States Secret Service arrives in force and a hot battle ensues. When the smoke has cleared away, Paula discovers that Hugo was in reality working for the United States as she was.

Length, 4,379 feet.

"Annexing Bill"

(*Pathe—Five Reels*)

Reviewed by Peter Milne

"ANNEXING BILL," in which the Astra Company presents Gladys Hulette and Creighton Hale, is a rather trite comedy lacking substance sufficient to carry it along for five reels. The basic idea is the notion entertained by the hero, Billy, that he cannot marry a girl with more money than he himself possesses. Therefore we have the heroine, Enid, attempting in divers ways to get rid of her million dollars. This being a far-fetched idea, somewhat akin to "Brewster's Millions," by the way, it should have had the most expert comedy handling. Regrettably it has been treated in a more or less commonplace manner with the result that it proves quite tiring as it runs along.

It remained, however, for this story, commonplace in its effect, to reveal one of the most artistic productions ever given a five reel feature. Its director was Albert Parker, one of the younger directors, in experience at least, working in the picture business. Aided by a cameraman who most certainly knew how to employ light to advantage, he has secured striking effects in the way of settings and in fact entire pictorial composition. If the magazine illustrations by Lejaren A. Hiller, who has contributed to many of the leading periodicals, including the *Saturday Evening Post* and the *Red Book*, can be called to mind, the reader may gain a slight idea of the character of the scenes in "Annexing Bill." It is to be devoutly hoped that Mr. Parker and his staff have the opportunity to embellish more entertaining pictorial fiction in the future. Their work bears the closest watching.

Miss Hulette and Mr. Hale work sincerely and receive assistance from a cast which puts endeavor in its work but not always in the right direction—which is the comedy direction. It includes Mark Smith, Margaret Greene and Kate Lester.

THE STORY AND PLAYERS

Billy (Creighton Hall), a young lawyer, refuses to consider marriage to the girl he loves when it develops that she has inherited a million dollars from an aunt she never saw. Enid (Gladys Hulette) is naturally peeved and offers to get rid of the money, but Billy won't hear of her adopting this course. In the evening he receives a hurry call to leave town. The next day, Enid's aunt (Kate Lester), returns. Enid is overjoyed. Billy's call was from a friend of his, a minister. He is hiding in a small hotel, the police on his tracks. He is believed to have absconded with the church funds, when in reality it was his secretary. To enable him to continue his search, Billy takes his place. In jail he accomplishes the reform of a confidence man. Billy sends a hurry call to his friend, Frayne (Mark Smith), requesting bail. This he secures through Enid, who sells her car. Returned to town, the confidence man recognizes the supposed aunt of Enid's as a crook. This returns the million to Enid. In despair she turns it over to Frayne, who has never been known to win a penny in his various speculations. With the million, however, he manages to clean up four hundred thousand. But then the market changes and the whole thing is swept away. So at last Billy feels free to marry Enid.

Time—50 minutes.

The French Pictorial Service

EDMOND RATISBONNE, *Director*
announces

The Coming Release of a Patriotic Photoplay

Entitled and Based on the Immortal Words of
MARSHAL JOFFRE

"They Shall Not Pass"

Release Date and Name of Distributor will be announced shortly

French Pictorial Service, 220 West 42d St., New York

"The House of Hate"
(*Pathe—Seventh Episode*)
Reviewed by Peter Milne

THIS episode, entitled "The Death Switch," is one of the best melodramatic numbers of the serial and is constructed so that the ending brings a big surprise. It is somewhat gruesome in effect perhaps, owing to the fact that the suspense of it is largely derived from the electric chair, but no one can complain that the action is not pitched high enough. Anne, a sweetheart of one of the underworld members, is sentenced to die in the chair. She is a double for Pearl. Pulling a number of wires, the conspirators manage to exchange the prisoner and the heroine. Events preceding the execution are pictured in detail. Then the escaped girl is seen on a boat together with her sweetheart and the prison guard who assisted in the plot. The last scene shows the supposed Anne revealing herself as Pearl while the guard turns out to be a detective.

"Closin' In"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

THE beginning of Joseph Franklin Poland's story "Closin' In" promises an extraordinary feature, but when the scene shifts and the main action is presented, it develops into merely an average presentation of conventional situations. It benefits considerably by William Desmond's appearance in the stellar role. He is a smiling and likable hero and proves himself a thorough one when he engages in furious combat with the villain. However, once the characters have been given their fixed position in the story, there is little suspense over the outcome. One sits patiently awaiting the old man's dying confession which will clear the hero's name and one expects the villain to attack the girl and be duly frustrated.

The locations for the northern scenes were wisely selected and a realistic atmosphere permeates the entire five reels. Maude Wayne strives but fails to overcome a lack of personality in the opposite role. George Pearce is guilty of the application of too much makeup. Louis Durham is a heavy without polish. Darrell Foss, Alberta Lee, Graham Pette, Bob Thompson and Claire McDowell complete the cast.

The scenario was prepared by George E. Jenks while J. W. McLaughlin directed.

THE STORY AND PLAYERS

Jack Brandon (William Desmond), cashier in the small bank of which Carlton (George Pearce) is president, is told by the local physician that his constant exercising has produced an "athletic" heart, and that he only has a year longer to live. Consequently when he learns that Carlton has misappropriated funds, he takes the blame for the sake of his daughter, Barbara (Maude Wayne), and disappears. In British Columbia he makes friends with a member of the North West Mounted Police, and eventually joins the ranks of this organization. When examined physically, the small town doctor is shown as mistaken, as he is in perfect health. Gold is found on Jack's land, and he is soon very rich. Word of the big strike reaches the states, and Barbara decides to accompany her brother, Burt (Darrell Foss), to the northern regions. At the hotel Burt accuses Jack of the crime fastened to his name, and he is obliged to resign from the ranks of the police. Barbara is coveted by Jules (Louis Durham), a squaw man, and she resolves to give herself to him that the last years of her father and mother may be made easy. Jack learns of this, and attempts to intervene, but does not reach Jules' cabin until after the wedding ceremony has been held. Barbara discovers that he means to do nothing to help her parents and struggles with him. Jack comes to the rescue. An Indian kills Jules for deserting the squaw. A telegram from the states telling of Carlton's death and of his confession clears Jack's name.
Time, 55 minutes.

"Her Spooney Affair"
(*Strand-Mutual—One Reel*)
Reviewed by F. G. Spencer

BILLIE RHODES is as charming and captivating as ever in this latest Strand single reel comedy, but she certainly leads Jack (Cutler Landis) a merry dance for twenty minutes or so of reel life. They flirt in an art gallery, and although he declared his undying love for her, her aunt declares that "all men are liars," and persuades Mary to put him to the test. This she does, in an artful manner, and he certainly comes out victorious, though not entirely unscathed.

A new member of the cast is Etta Hebert, who in the role of Mary's aunt renders a good account of herself.

Like most of the preceding Strand comedies, this is a clean, smooth running single reeler, and will certainly prove an acceptable filler to any program.

Two Rolin Comedies
(*Pathe—One Reel Each*)
Reviewed by Peter Milne

HAROLD LLOYD burlesques the war and the moonshine melodrama respectively in his latest pictures, "Kicking the Germ Out of Germany" and "An Ozark Romance." Both these numbers reach his highest mark, which, it is needless to add, is something extraordinary in the comedy line. His sense of burlesque is ludicrously funny and so too is this same sense as evidenced in the production of his one-reelers. He benefits by a supporting cast headed by Snubs Pollard and Bebe Daniels that works in tune with him in everything he does. It is our opinion that there never has been a better regular comedy series than that produced by Rolin around Harold Lloyd.

"Kicking the Germ Out of Germany" is a dream indulged in by Private Lloyd, wherein he invades the Kaiser's stronghold, vanquishes him together with his entire staff and rescues the Red Cross nurse, Bebe Daniels. Pollard is a war correspondent and in his two scenes is great.

"An Ozark Romance" shows Lloyd, the guest of honor (in evening clothes) of a gang of moonshiners. The youngest member of the family amuses himself shooting off the guest's hat and Bebe is kittenish in a rough mountain way, so that the intruder is not exactly at home.

"Tinsel"
(*World Film—Five Reels*)
Reviewed by Peter Milne

WHEN Oscar Apfel started in to direct Kitty Gordon it marked a new era, that is if individuals are permitted to have eras, in her career before the camera. Previous to this time Miss Gordon was noted chiefly for her bearing and her back, and with her bearing and her back richly capitalized she rode to a certain amount of fame. Mr. Apfel, however, has managed to teach Miss Gordon how to bring out a certain amount of warmth and feeling that gives color to her work, provides that missing spark of life, without which her previous performances were rather cheerless. In "Tinsel" as in "The Interloper" her work under Mr. Apfel's direction gives pleasing evidence of the ability he possesses to draw out the talents of his players to their full measure.

And it also may be said that Miss Gordon is being provided with vehicle more congenial to her personality than she received in the past. She is certainly not the type to portray a young college girl or a native of the wilds—characters she was once forced into. Charles Sarver's scenario department realizes what is best suited to her. "Tinsel," a society drama, based on a story by Fred Jackson, offers her an ideal role. She is the widow of a prince, also the grass-widow of one Carmichael, by whom she has a grown daughter. The main action shows the Princess Sylvia initiating this daughter into the ways of high (and fast) society, that she may know "life" before she settles down to married life.

Miss Gordon's role provides her with a number of comedy lines and sets her in a sphere where she appears resplendent in various gowns. She fits the role of social leader admirably. The melodrama is supplied by the daughter's escapade with a roue, young, not old, and is well developed. Muriel Ostriche appears as the daughter. Frank Mayo is the heavy—polished as usual. Ralph Graves is an enthusiastic and thoroughly likable juvenile. Tony Merlo puts over a comedy part, the society fop, to advantage. Bradley Barker and George De Carlton appear successfully in character roles.

THE STORY AND PLAYERS

Princess Sylvia Carzoni (Kitty Gordon), the divorced wife of Carmichael (Bradley Barker), requests that her daughter, Ruth (Muriel Ostriche), who has been brought up by her father, come to live with her. As Ruth wishes to go, and as Carmichael thinks her yet too young to marry, Bobby Woodward (Ralph Graves), the man of her choice, he agrees. With her mother Ruth enters upon a life she has never known before. Life to her becomes a round of pretty clothes, parties and receptions. Among others she meets Jefferson Kane (Frank Mayo), a millionaire without a conscience. Princess Sylvia is quite aware of this man's character, but throws her daughter in his company purposely that she may learn. After a while Kane's invitation to a supper in his apartment is accepted by Ruth. When she arrives at his home, however, she discovers his purpose, and is only saved from him by the provident arrival of the princess who has followed. When they return home Princess Sylvia expresses the hope that Ruth has learned her lesson. Later that evening Bobby and Carmichael arrive to take Ruth away. Ruth welcomes Bobby with open arms and, to make a dual happy ending, the princess and Carmichael are reunited.

Time, 55 minutes.

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory—Wonderful Sample Outfits—Helpful Cooperation—Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

"Good Night, Nurse"
(*Paramount-Arbuckle—Two Reels*)
Reviewed by Peter Milne

"GOOD NIGHT, NURSE," Fatty Arbuckle's latest picture, is varied and contains a great amount of excellent comedy. The opening scenes are some of the funniest he has ever given the screen. A heavy wind and rain storm is raging and Fatty is out in it trying to run between the rain drops. His constant attempts to light a cigarette in the downpour are uproarious and the gags that the wind and wet provided are surprisingly natural as well as funny. The scene then shifts to a sanitarium where Buster Keaton is physician in charge. He makes his appearance with a knife dripping molasses. Fatty thinks it blood. Under the effects of ether he indulges in a thoroughly funny nightmare. Keaton and Al St. John are in evidence through the hospital scenes and Alice Lake as the "nut" is cute. "Good Night, Nurse" ranks well up in the list of Arbuckle comedies.

"Tangled Lives"
(*Vitagraph—Five Reels*)
Reviewed by Joseph L. Kelley

THE "lives" in James Oliver Curwood's latest creation for reproduction on the screen are not nearly as tangled as the incidents which go to make up the plot of his story, "Tangled Lives," a Vitagraph production, under the direction of Paul Scardon, with Harry Morey and Betty Blythe featured. Not only are the incidents tangled beyond proper arrangement in the minds of an audience, but some of them are so far-fetched as to verge onto the ridiculous. The author's creations dealing with life and customs in the Northwest adapt themselves more readily and with a greater naturalness to the screen than those depicting the society drama. He creates strong dramatic moments and plays up his characters with a nice degree of finesse, but seems to disregard logical sequence, natural action and feasibility in his plot construction.

His "Tangled Lives" contains some striking dramatic moments, but are cast under a deep shadow by the inconsistency and unnaturalness of his plot action. On the slightest pretense he builds a momentous episode whose influence has, or is supposed to have, a strong bearing on the outcome of subsequent and important events leading to his climax. The anti-climax of his late work comes as the result of a ridiculous episode in which the hero of his story is convicted and sentenced to prison on a charge of murderous assault. On the evidence, or more properly, the lack of evidence, which the audience is given to understand is offered by the prosecution, there isn't a court of competent jurisdiction in the wide world that would convict—yet our friend, the hero of "Tangled Lives," spends a few years behind the bars for this self-same deed.

In spite of these inconsistencies "Tangled Lives" as a program offering will be well received by a picture audience. There is a certain amount of well sustained suspense contained which will hold the interest, and the characters interpreting the principal parts have been played up to advantage. The domestic relations question plays an important part in the plot of the story, and this always gives rise to a certain amount of interest which will satisfy regardless of the weaknesses underlying.

The cast has been chosen with discretion as to types and ability, with possibly one exception. George Majeroni, who is a capable performer behind the footlights and one who has done very good work before the camera, has been miscast in this offering. He's not the right type. Harry Morey is given his usual manly part and is as convincing and natural in his actions as per usual. He has the distinction of having three different women madly in love with him during the course of the run. Jean Paige has been given

a good substantial part for the first time in some months and she puts it over like a little veteran. Never affected in her actions and never "acting," her appeal strikes home and convinces. Betty Blythe as Mr. Morey's leading woman presents a pretty picture. Eulalie Jensen is in reality the star feminine character and does some fine bits of acting. Charles Kent is seen. Albert Roccardi is good in a character part.

THE STORY AND PLAYERS

John Howland (Harry Morey) is an ambitious architect. His wife, Hilda (Betty Blythe) and Cora West (Eulalie Jensen), wife of Colonel West (Charles Kent), are close friends and while in a fashionable restaurant strike up a flirtation with Paul Wescott (George Majeroni), a wealthy bachelor, who calls at the Howland home that night to give John a contract for a new home he intends building. He is surprised to learns that Hilda is Howland's wife. Hilda falls madly in love with him.

Peter Hyde (Albert Roccardi), an old chemist and a friend of John, lives at the laboratory. Cora becomes infatuated with John and during a lawn festival, at which Hilda and John are guests, she sees Hilda making love to Wescott and tells John. John surprises them and in a skirmish, Wescott is shot in the arm, and accuses John of attempting to kill him.

Prior to this, while motoring home, one night, John and his wife discover a young girl (Lola Maynard) being maltreated by a gang of ruffians. He rescues her and takes her to his laboratory and gives her a home. John is tried for the crime for which he is accused, and sentenced to prison. Colonel West dies, leaving Cora free. Hilda divorces John and marries Wescott. Years later John is freed from prison. He returns and marries Lola.

Time—58 minutes.

"The City of Tears"

(Bluebird-Universal—Five Reels)

Reviewed by F. G. Spencer

CARMEL MYERS in the role of a chorus girl in an Italian opera company and later as one down and out, although still retaining her haughty pride, presents a pleasing picture in "The City of Tears."

There is not very much of plot material to this five-reeler, but what there is is handled nicely and will prove a winner. Pathos and humaneness are the dominant features, and these always find a ready appeal.

Carmel can certainly faint and recover more frequently and consistently than any star within our ken, but in this picture all to some good purpose, and the story really has a wholesome, happy ending.

The whole cast is well selected, the locations fairly well selecting and the direction moderately good.

THE STORY AND PLAYERS

Rosa Carillo (Carmel Myers) in the chorus of an Italian opera company, had saved all year and had fifty dollars for a real summer vacation. When it was stolen from her she was desperate, but the proposal of Billy Leeds (Earl Rodney), a young artist, to "take care of her," drove her in terror from him. Billy probably would not have made the proposal if he had not quarreled with Maria (Leatrice Joy), who had become more to him than a model. Rosa finally got a job with Tony Bonchi (Edwin August), an Italian delicatessen dealer, with whom she promptly fell in love. She knew that Tony could not love her, for she had seen him kiss a certain photograph, and the original of the photograph was crying her eyes out in the next room to her. And she knew that Maria was pining away for Billy, the same Billy who had once made a proposition to her. And just then Tony got in trouble with the police because they could not understand a man with a heart as big as Tony's. For Tony's sake she went to Billy, and told him that in return for getting Tony out of jail she would accept his proposition. He sent her a note, telling her to be at a certain house at eight o'clock the next night. The letter fell into Tony's hands as soon as he got out of jail, and so it happened that Billy, Rosa, Tony and Maria all come to the flat where Rosa expected to pay for Tony's freedom. But she had brought Maria along as an anchor to windward. But the climax proved that the City of Tears can also smile on occasion.

Screen time, 54 minutes.

"Shot in the Dumbwaiter"

(Lyons-Moran Universal Comedy—One Reel)

Reviewed by Joseph L. Kelley

EDDIE LYONS and Lee Moran are demonstrating in their late comedy releases on the Universal program that they can direct a comedy production as well as put the comedy over. "Shot in the Dumbwaiter" is their latest. We would like to know if Eddie and Lee did the sub-titles. If they did we want to congratulate them on the humor they have injected in the snappy lines that accompany their one-reel edition of laughs.

Captain Leslie Peacocke is responsible for the story. He has taken a general theme that has been done before, but has made a brand-new story from it with all the ear-marks of the "latest fashion." The two young couples, living one above the other, in a modern apartment house, and the complications that ensue when the wife of one meets the hubby of the other on a rainy night. Ups and Downs are the family names. Ups likes the gay life and Downs is a "stay-at-home." Ups is Eddie and Downs is Lee. One night when Ups is out sporting and Downs is home in bed, Ups arrives at the entrance of the apartment house at the same time with Downs' wife. Ups' wife, who is at home, hears the cat ransacking the milk cans in the kitchen and thinks a burglar is in the house. Then Mr. Ups and Mrs. Downs arrive and the chase starts. Up and down the dumbwaiter goes Downs and Mrs. Ups, looking for the burglar, one in his bathrobe the other in her pajamas. The mystery is solved and the two couples become the best of friends. Keep up the good work, Eddie and Lee, you're turning out some good laughs.

"Sandy"

(Paramount—Five Reels)

Reviewed by Peter Milne

THERE has not yet appeared a team that for playing youthful romantic roles is able to compare with Jack Pickford and Louise Huff. And it is their delightful work in "Sandy" that makes it interesting despite its lack of dramatic action in all five of the picture's parts but one—the last. Pretty scenes—pretty in scenery and appropriately enacted with incident that paves the way for the drama in the final reel compose the other four. The romance of Sandy and Ruth as set forth in this part of the picture is attractive and at times quietly amusing, and the leads are so thoroughly youthful that they rightly claim the attention of all.

The last reel which pictures a typical southern mob, bent on a lynching party, contains considerable action. It has been handled so well in the directing that it possesses that sweeping effect, necessary to really engross the spectator. Its suspense and thrills run high from the moment of the attempted murder.

"Sandy" is an adaptation of one of Alice Hegan Rice's novels, the scenario having been made by Edith M. Kennedy. The plot

skips about considerably, and technically was a poor piece of fiction to attempt in pictures. However, all those connected with it, from the players to the director, George Melford, have done their best, and their efforts result in an entertainment that is at least pleasantly interesting from beginning to end.

James Neill, Edythe Chapman, George Beranger, Julia Faye and Raymond Hatton render excellent support, the last named giving an extremely clever characterization of a tough gambler and jockey.

THE STORY AND PLAYERS

Sandy Kilday (Jack Pickford) stows himself away aboard a liner bound for the United States. He is discovered, but Mrs. Nelson, homeward bound with her daughter, Ruth (Louise Huff), pays his passage and saves him from being sent back. The minute Sandy sets eyes on Ruth he is in love, but he does not see her again until he peddles his way to Kentucky with Ricks Wilson (Raymond Hatton), a race track man. He finds a home with an old couple, Judge and Mrs. Hollis (James Neill and Edythe Chapman) and lives with them for a number of years. Each day draws him nearer Ruth, but he realizes he must not speak his love because her mother scorns the "village people." Ruth's brother Carter (George Beranger), a worthless fellow, bribes Ricks to foul his most dangerous opponent in the Derby. As a result Ricks is jailed. Carter, a consumptive and drunkard, is infuriated at the Judge. He makes it easy for Ricks to escape. On the night of the escape, Carter plans an elopement with Annette Fenton (Julia Faye), the flirt of the village. They are prevented from carrying out their plans by Sandy, who meets them while he is departing for college. He sends Carter home by train and drives Annette back himself. When he returns the village is in an uproar. The Judge has been shot and the escaped Ricks is blamed. Sandy by a little clear thinking discovers that it was Carter who made the attempt at murder. He holds the gang off while Ricks escapes. The mob, angry, turns on him. He refuses to speak for Ruth's sake. But the appearance of Ruth herself saves the day. She has heard her brother's dying confession. Judge Hollis recovers and when Sandy returns from college there are no more barriers between him and Ruth.

C. H. Geldart, Louise Hutchinson, Jennie Lee, Parkes Jones and Don Sykes complete the cast.

"The Mortgaged Wife"

(Jewel—Six Reels)

Reviewed by Joseph L. Kelley

JEWEL offers another of the sex problem dramas in "The Mortgaged Wife," featuring Dorothy Phillips. It is brim full of the sex stuff and in spots overlaps the bounds of even the extreme in unconvention. Frank Howard Clark introduced sufficient material in constructing his plot to suffice for a ten-reel serial or perhaps more. Every angle that possibly could arise in the imagination or elsewhere, has been touched, from the German spy incident to murder. A shipwreck at sea, a long-lost brother come to life, the bank president who falls for the pretty girl, the "kept" woman, the brother who goes wrong, the vampire and the cabaret—all these and then some are contained in this late Jewel offering.

Dorothy Phillips should be sacrificed on the altar of sex drama. As an emotional actress, as the charming girl or wife, and as the unfortunate girl of the tenements, Miss Phillips can shine with our brightest stars. But she seems destined to portray the wronged girl.

"The Mortgaged Wife" will, no doubt, find many receptive audiences in its round of cities and towns. There are thousands who welcome this brand of the drama and as such, it will have success. The family circle, however, will find a debate in progress, when the suggestion is made that the family go in a body to the theatre where this is showing. It strives for the sensational both in plot, development and in title. The title can indicate nothing that smacks of clean drama. There is no misrepresentation in the title. It stands for just what it implies—a pro and con discussion (mostly pro) of the sex question.

Albert Roscoe is the wayward husband who stands by and permits his loving wife to sign away her soul to the president of a bank. William Stowell, as the bank president, gives a good performance, but the character of his part is anything but likeable. Sam DeGrasse and Edwin August are good in other supporting parts. The photography is, as per usual in Universal productions, excellent.

THE STORY AND PLAYERS

Ralph Carter (Albert Roscoe) and his wife, Gloria (Dorothy Phillips), are happily married. Ralph is a teller in the bank, the president of which is Jerome Harris (William Stowell), who has wanted Gloria to become his wife. Carter is caught appropriating the bank's funds for his own use, and is apprehended by bank detectives. He pleads with his wife to save him. She calls Harris on the 'phone, and Harris tells her to bring her husband to his home. The husband and wife are brought to Harris' home, and Harris coldly tells her that he will drop the charge against her husband if she will give herself as collateral. To save her husband, she signs away herself. Carter is ordered out of the city, and given his fare to the West. He does not go, but remains in the city with an adventuress.

Harris' secretary, Myer (Joseph DeGrasse), is a German spy. Darrel Courtney (Edwin August) arrives from Argentine after many years absence. He confers with Harris on business. While he is at Harris' home, Gloria comes into the room and recognizes in Courtney her brother whom she has not seen for years. She tells him that she is Mrs. Harris. Later at a cabaret, Courtney meets Carter, and Carter tells him that he is Gloria's husband.

Later Courtney and Carter sail for Europe. The ship is torpodoed, but they are saved. They return to America. It is learned that Myer is responsible for the sinking of the ship, and that Carter is his confederate. A detective nabs Myer, and in a tussle that follows accidentally kills Carter. Gloria and Harris are married.

"The Scarlet Road"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

IN "The Scarlet Road," William Fox has an old but ever welcome drama depicting the sacrifices of a sister for her brother and the moral leper who steps in and supplies the usual portion of the sex problem. Charles Kenyon, who is gaining a reputation for taking old stuff and whipping it into a drama with new twists here and there, did this one. Mr. Kenyon cannot be accorded the same amount of credit for this one as he received for his handling of "The Devil's Wheel," shown for review a short time ago, and which, according to the box office reports, is designated as going big with all the exhibitors. Gladys Brockwell is starred in both of these and Miss Brockwell's work in the latest seems to have lowered in quality in the same ratio as the quality of the author's work as noted between the one and the other. But this does not mean that Miss Brockwell fails to give a good performance. Mr. Fox hasn't a more thorough, accomplished actress on his program than Miss Brockwell. She handles the emotional parts with a fine degree of appreciation, and can skip through the lighter veins with the same care-free vivacity as our most likeable ingenue. She tells a volume with her eyes. She is, in the best sense of the word, versatile.

Mr. Kenyon springs a surprise in his climax which goes a good ways toward skimming from the surface of his story the wear and tear of age. He has introduced the Bohemian actress in the person of Betty Shade, or to be correct, the casting director has. At any rate Miss Shade depicts the part with all the semi-toughness of this type. Through the medium of this character the author has builded a little at a time, to a good climax—one that gives his story the freshness of a new dress. The general trend of the story is old and has been done and re-done a hundred times for the screen. But Mr. Kenyon seems to possess the happy faculty of twisting and turning his plot so as to lose sight of the old threads.

"The Scarlet Road," in its generalities, is the type of drama that the public likes and this one will prove a good program offering. Edward Le Saint, who has turned out some good ones and has proved that he can uphold the example set by the author of making new ones out of old ones, has not faltered with this one. His direction is noticeably efficient. William Scott is again seen in the semi-villain role, opposite Miss Brockwell. His work is always commendable. L. C. Shumway in the straight lead makes a likeable hero. Charles Clary as the roue puts over a good bit of acting. The photography and lighting are up to the minute.

THE STORY AND PLAYERS

John Rand (L. C. Shumway), a young editor, is in love with Mabe Halloway (Gladys Brockwell). Mabel's brother, Dick (William Scott) works in a bank, and in his desire to give his actress sweetheart, Tiny (Betty Shade), a good time, appropriates money from his employer. He tells his sister, and she promises to go to her sweetheart, Rand, and obtain the money. Rand gives it to her. Before using the check given to her by Rand, she decides that he cannot afford to give her that amount, and she accepts the offer of Raymond La Farge (Charles Clary), a man-about town, of marriage on the condition that he pay her brother's debt. He gives her a check, and she sends Rand's check back to him.

Mabel and La Farge are married. La Farge drinks heavily, and their life is unhappy. In the meantime Dick has returned to his old love, Tiny. He tells her of the sacrifice his sister has made to save him from prison. He tells her the man's name. Tiny plans a visit to Mabel. She tells Mabel that she knows her husband. The husband enters the room, and rushes to Tiny's arms. Then Tiny tells Mabel that he is her, Tiny's, husband. Mabel starts to leave the house, and her husband tries to prevent her. In so doing he falls from a window and is killed. Rand learns this and he and Mabel are married.

Time, 65 minutes.

COMPLETE RELEASE SCHEDULES
will be found
on the next four pages following

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies.....2 reels
The Blackmailers .....5 reels
Ignorance .....6 reels
S. O. S.....6 reels
Mormon Maid .....6 reels
Whither Thou Goest.....6 reels
God's Man .....5 reels
The Wolf Girl (Beatrice Allen).....2 reels
Turned Up (Nat Goodwin).....5 reels

Bluebird Photoplays

June 24. The City of Tears (Carmel Myers), 5
July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. (Title not decided) 5

Universal Productions

June 24. No release .....
July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 22. Special Attraction (No release this week) .....

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

June 2. Love's Conquest (Lina Cavalieri)..
June 9. Viviette (Vivian Martin).....
June 9. Her Final Reckoning (Pauline Frederick) .....
June 16. The Bravest Way (Sessue Hayakawa)
June 23. The Firefly of France (Wallace Reid)
June 23. A Desert Wooing (Enid Bennett)..
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....

ARTCRAFT PICTURES

June 2. A Doll's House (Elsie Ferguson)..
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July — Other Men's Daughters (Peggy Hyland) .....
July — Her Price (Vigian Pearson) .....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World.... 7

W. W. Hodkinson Corporation

(Paralta Plays)

May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... —

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 1. No release.
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5

Pathe Exchange, Inc.

June 23. The Voice of Destiny (Baby Marie Osborn), Diando 5
June 30. A Little Sister of Everybody (Bessie Love, George Fischer), Pathe.. 5
July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 6
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)

June 23. You Can't Believe Everything (Gloria Swanson) 5
June 23. Closing In (William Desmond)..... 5
June 30. The Painted Lily (Alma Rubens).. 5
June 30. The Fly God (Roy Stewart)..... 5
July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson)5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. Woman of Mystery (Alma Rubens) .....5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.

Vitagraph V-L-S-E

June 24. The Girl in His House (Earle Williams, Grace Darmond) 5
July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5

World Pictures

June 24. A Woman of Redemption (June Elvidge) 5
July 1. Heart of a Girl (Barbara Castleton, Irving Cummings) 5
July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).
Gaumont Co.
The Hand of Vengeance.....
Gaumont Co.

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan).....2 parts
Mar. —. His Golden Romance (Twede Dan) .....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

JOSH BINNEY COMEDIES—Featuring Fatty Filbert. One release a month.
June — Fabulous Fortune Fumblers....2 reels
July — Fred's Fictitious Foundling.....2 reels
Aug. — Freda's Fighting Father.....2 reels
Sept. — Fatty's Fast Flivver.....2 reels
Oct. — Fred's Frivilous Fiancee.....2 reels
W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger .....5 reels
The Curse of Eve—Six-part Drama.
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America....6 reels year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels
(Depicting the Kaiser's attempt to enslave the world.)

Western Import Co.

Mickey (Mabel Normand).

Educational Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel .....1000 ft.
May 8. What the Ice Age Left.....1000 t.
May 15. The Silent Wonderlands of the West, No. 1 .....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

Short Subjects Current and Coming

DITMARS "LIVING BOOK OF NATURE"
Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies .....500 ft.
May 20. The Friendly Bee .....500 ft.
Apr. 8. Night Animals .....500 ft.
—Wild Goats and Sheep.....
—Wild Babies .....
Apr. 15. Milan Cathedral; Logging in Italy. .....

BRUCE SCENICS
—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES
Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS
May 6. Der Two Twins (Katzenjammer Kids) .....500 ft.
May 13. His Last Will (Katzenjammer Kids) .....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) .....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES
The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS
July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES
July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES
Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES
May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"
Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife.....2 C
Mar. 17. A Selfmade Lady.....2 C
Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS
May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism .....½ reel
May 19. Superintendents .....½ reel
May 26. Tonsorial Artists .....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies .....½ reel
June 16. Life Savers .....
June 23. Meeting Theda Bara .....
June 30. The Seventy-five-Mile Gun .....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Purple Dress (Agnes Ayres, Evart Overton) .....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) .....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) .....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) .....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D

(WOLFVILLE TALES)
The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES
The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES
Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

VICTORY FILM MANUFACTURING CO.
The Triumph of Venus (Betty Lee) .....

DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D

RANCHO SERIES
In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine .....1 Educ.

CLOVER COMEDIES
From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES
Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C

DIAMOND COMEDIES
Way Up in Society (Diana Allen).....1 C
His Fatal Fate (Dana Allen).....1 C
Her Ambitious Ambition.....1 C
His Matrimonial Moans.....1 C

EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM
On a Fox Farm (Educational) .....1 reel

VICTORY FILM MFG. CO.
The Triumph of Venus.....5 D

CRYSTAL FILM CO.
Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Borders and Bombs (Billy West).....2 C

AUTHOR'S PHOTO-PLAYS
Her Moment (Anna Luther) .....6 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
May 6. Bill's Baby.....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy .....2 reels

King Bee Comedies

Apr. 1. The Scholar.....2 reels
Apr. 15. The Messenger.....2 reels
May 15. The Handy Man .....2 reels
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.
May 10. Broncho Billy's Squareness.

(Continued on next page)

(Continued from page 121)

May 17. Broncho Billy's Secret.
May 24. Broncho Billy and the Greaser.
May 23. Broncho Billy's Fatal Joke.
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded. .. ..

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

June 4. What the Wind Did.....1 C
June 11. By Foul Means.....1 C
June 18. Beware of Blonds.....1 C
June 25. Her Spooney Affair.....1 C
July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C

OUTING-CHESTER PICTURES

To be issued one a week

June 30. Ex-Cannibal Carnival .....
July 7. Kaieteur .....
July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Pathe Exchange, Inc.

Sunday, June 30, 1918

The Furniture Movers (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Guadeloupe (Post Film Co.), Educ.....1 reel

Sunday, July 7

An Ozark Romance (Harold Lloyd).....2 C
Dominica (Post Film Co.), Educa.....1 reel

Wednesday, July 10

Hearst-Pathe No. 56.....1 top

Saturday, July 13

Hearst-Pathe No. 57.....1 top

Sunday, July 14

Fire the Cook (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
Our Volcanic Neighbors (Post Film Co.), Educ.....1 reel
Allies' Official War Review, No. 3.....1 top

Wednesday, July 17, 1918

Hearst-Pathe News, No. 58.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

June 2. No. 4, How England Treats Her Prisoners .....
June 9. No. 5, With the Drifters and Mine Sweepers in the Danger Zone.....
June 16. No. 6, Destroyers' Raid on Zeebrugge .....
June 23. No. 7, Fighting the Hun at St. Quentin .....
June 30. No. 8, Destruction Wrought by the Hunt at St. Quentin.....

Saturday, July 20, 1918

Hearst-Pathe News, No. 59.....1 top
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

UNIVERSAL FILM COMPANY

Monday, July 1, 1918

NESTOR—The Butler's Blunder (Eileen Sedgwick) .....1 C

Wednesday, July 3, 1918

L-KO—Phoney Photos (Neal Burns, Rua Rogers) .....2 C

Monday, July 8, 1918

NESTOR—Oh, Man! (Eileen Sedgwick)...1 C

Wednesday, July 10, 1918

L-KO—The Belles of Liberty (Rube Miller and L-Ko Beauties).....2 C

Monday, July 15, 1918

NESTOR—The Pursuing Package (Harry Mann, Kathleen O'Connor).....1 C

Wednesday, July 17, 1918

CENTURY COMEDY—Choo Choo Love (Alice Howell) .....2 C

Monday, July 22, 1918

NESTOR—Repeating the Honeymoon (Eileen Sedgwick) .....1 C

Wednesday, July 24, 1918

L-KO—Clean Sweep (Merta Sterling, Billie Armstrong) .....2 C

WESTERN AND RAILROAD DRAMAS

July 6. Naked Fists (Neal Hart).....2 D
July 13. The Branded Man (Helen Gibson).2 D
July 20. The Shooting Party (Mignon Anderson) .....2 D
June 27. The Pay Roll Express (Helen Gibson) .....2 D

UNIVERSAL ANIMATED WEEKLY

July 3. Number 31.
July 10. Number 32.
July 17. Issue 33.
July 24, Issue 34.

UNIVERSAL SCREEN MAGAZINE

July 6. Issue Number 78.
July 13. Issue Number 79.
July 20. Issue Number 80.
July 27. Issue Number 81.

UNIVERSAL CURRENT EVENTS

July 6. Issue Number 60.
July 13. Issue Number 61.
July 20. Issue Number 62.
July 27. Issue Number 63.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

June 24. Thirteenth Episode (In Disguise).
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode (Title not decided).
July 15. Sixteenth Episode (Title not decided).
July 22. Seventeenth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 1. Bonds and Banners.
July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

June 24. Hurled to Destruction (Twelfth Episode).
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Toe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 1. Cupid's Column .....
July 8. Boobley's Baby .....
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

ARKANSAS

G. W. Sherman has bought the Midway theatre at Siloam Springs from Henry Bros.

MINNESOTA

S. P. Kennedy has resigned as manager of the Strand theatre at Morris.

Manager Latta is redecorating the Lyric at Austin.

MONTANA

The Palace and Orpheum Picture shows of Malta have consolidated, the owners now being Dr. George W. Clay and John Survant, of Malta, and Frank Bossont, of Havre. The Orpheum has been closed, and the Palace will handle all the business. Manager Bishell, of the Palace, will go to the Havre as house manager of the Orpheum at that place, and Ed. Boyle will manage the Palace at Malta.

NEBRASKA

G. Summers has purchased the Dixie Motion Picture theatre, at Clay Center.

H. Jones has taken over the management of the Mitchell theatre, at Mitchell, and proposes to make many material improvements.

Mrs. I. Walden has leased the Wonderland theatre, at Hastings, from her brother, L. L. Lyons.

The Oliver theatre, of Lincoln, is now under the control of Joseph Gorman and Frank Kimball, who also operate the Rialto.

T. Kempke has sold the Lyric theatre, at Crete, to J. Hutchinson.

NORTH CAROLINA

The Broadway theatre, at High Point, was recently burned out, and, according to Manager A. B. Huff, about $5,000 damage done. Pending the restoration of the ruined parts, Mr. Huff has made arrangements for temporarily operating in another location on a side street with limited seating capacity.

OHIO

The Clifford Airdome, at Urbana, is being enlarged to cope with increasing patronage. "Red" Miller is manager.

Joe Deutch has resigned from the Cleveland Pathe Exchange, and will devote all his time, in the future, to the management of his Sun theatre.

ONTARIO

Extensive improvements have been made to the Queen theatre, Niagara Falls, by the owner, A. Huttlmyr, which will give a seating capacity of 1,000. The balcony has been doubled in size and boxes have been installed. The interior is to be handsomely redecorated. The improvements cost $3,000.

The Patricia theatre, at London, will close July 3 for a period of six weeks, when important changes both in the exterior and interior of the house will be made. It is likely that a new front will be installed, and the interior of the house completely redecorated.

The Princess theatre, at Stratford, has closed its doors for the summer months.

The Auditorium theatre, at Sarnia, has closed down for the summer season, and will not reopen until fall.

Syd. Duncan, formerly operator at the King's theatre, has opened the Victoria theatre in Sault Ste. Marie. This is a 400-seat house, situated near the big steel mills.

QUEBEC

The Connaught theatre, at Montreal, has a new manager in the person of Tommy Dobigan.

The St. Denis theatre, Montreal, said to be the biggest motion picture house in Canada, has closed down for the summer months, to be reopened in the fall.

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

Confidence Helps Us All

¶ The following short but to-the-point note from a Central States Amusement corporation is a splendid example of the spirit that has helped build up this section of MOTION PICTURE NEWS.

¶ The note said: I consider your opinion of the various features on the market the best yet, and shall not hesitate to take hold of anything that gets a favorable report in MOTION PICTURE NEWS.

¶ And it was signed by McKinney and Palmer Amusement Company, Washington, Ind.

We Get Lots Like It

THE CENTRAL STATES

July 6, 1918

Goldwyn's Vice President Instills Pep at Manager's Convention

THE Central West branch managers and salesmen of the Goldwyn Pictures Corporation met in their first annual convention at the Blackstone hotel, Chicago, June 15. The sessions lasted during the entire day and managers from the Minneapolis, St. Louis and Kansas City exchanges were present.

Vice-President Harold Bolster came on from New York to preside over the convention. He certainly instilled enough pep and enthusiasm into them to last until the next convention. The keynote of his various talks was the double output that Goldwyn plans in their new policy for the coming year. He told them of the production and distribution plans in mind and outlined the sales and distribution campaign that is expected of them. He laid particular stress on the desires of Goldwyn this year to help the exhibitor merchandise his film and showed very vividly to the gathering how it is to be done and what is to be done.

The managers and salesmen present were his guests at an informal dinner given in the evening. The exchange heads present were: R. C. Fox, Minneapolis; Paul Bush, St. Louis; Richard Roberts, Kansas City, and H. J. Bayley of Chicago. In an interview after the convention Mr. Bolster outlined exactly just what would make up the double output for the coming year. There will be six Farrar pictures; six of Rex Beach stories; six with Pauline Frederick; eight with Madge Kennedy; eight with Mae Marsh; eight with Mabel Normand and eight with Owen Moore, the newly created male star.

Watkins Starts Majestic Exchange at Milwaukee

M. G. WATKINS, well known through the Central West for his distributing and producing activities, but more recently identified with film brokerage interests in New York, has opened the Majestic Film Service at Milwaukee. His slogan is "picture plays at popular prices," and he has opened an exchange and office on the fourth floor of the Toy building.

His announcement contains the information that he has about fifteen good feature pictures on hand, as well as a large number of single reel comedies. The distribution objective for the new exchange will be mainly the entire State of Wisconsin.

Dawn Masterplay Takes Detroit House

THE DAWN MASTERPLAY COMPANY has leased the big Regent theatre, Woodward and the Boulevard, Detroit, for the summer months, taking hold Monday, June 17. Arthur S. Hyman, general manager, announces that the policy of the Regent for the summer will be one show in the afternoon and two at night, with prices 10 cents in the afternoon and 15 cents at night. It will be exclusively for pictures. There will be changes on Monday and Thursday.

The Regent has been operated during the past season with vaudeville and pictures by Charles H. Miles, who has subleased it to the Dawn people for the summer only.

Lyon and Healy Holds Photoplayer Meeting

THE Lyon and Healy Music Company held last week what they termed a "get-together-on-the Fotoplayer" meeting. The entire sales force and directing officers were present, as well as officials from The American Photoplayer Company, who recently turned over the distribution and sales rights of the fotoplayer to the Lyon and Healty firm.

All attention at the meeting was riveted on the fotoplayer. The American Photoplayer Company kindly sent 1,100 feet of film illustrating a trip through their factory at Berkeley, California. After the film showing the making and assembling of the various parts of the Fotoplayer was screened, A. L. Abrams, vice-president of The American Photoplayer Company, gave the men a punchy talk on their instrument. He started to review the history of the evolution of the fotoplayer away back in 1911. He stated that the machine was put on the market then in a very crude state, but that it had been brought up to the highest state of perfection since. The machine, when originally designed, was 9 feet high but was later remodelled to fit and orchestra pit.

"When the fotoplayer was placed on the market first," said Mr. Abrams, "it was a 65-note device. It is now an 88-note player and is the only one on the market which plays two 88-note rolls." It was brought out by Mr. Abrams that the great practicability of the fotoplayer is that any 88-note piano player roll can be used regardless of where it is purchased.

The fotoplayer operator, Mr. Abrams said, was in the same position as an orchestra leader, in that he could produce the various orchestral effects from the instruments with which the fotoplayer is equipped. He also claimed that it was possible to train an operator in less than a week provided he had a basic musical sense or knowledge of rhythm and harmony.

Chicago Police Stop Loop Theatres Using Misleading Advertising

THE Chicago police department is making a determined crusade against sensational and salacious advertising of film attractions by several of the loop theatres.

It has been the custom of two of these theatres in the past to placard the front of their house and their lobby with highly colored screening and misleading titles of the films to be shown. One of these houses particularly, always chooses the "Pink Permit" picture, while the original title of the film is generally placarded. It is always subordinated in small letters to a title of the house managements on conception. Some of the very best of the most recent film attractions, which from a moral standpoint are highly pleasing and satisfactory, have been given salacious flavor by this unscrupulous means of advertising.

After Chief Alcock sent forth the word through the newspapers a fortnight ago, that he planned a crusade against such advertising, he sent policemen to both theatres to warn them against the practice in the future. The Chicago Tribune handled the subject editorially one day last week, and commended the police department's action, and highly scored the methods of the theatres in question.

Fon du Lac Managers Like Conventions as Business Boomers

CONVENTIONS with pageants and spectacular parades, while all right as an advertising feature for towns, are poor investments for motion picture houses. At any rate that is the judgment of the managers of the motion picture houses in Fond du Lac at the close of the annual convention of the Wisconsin Elks' Association. While each house had provided a program of especial merit all report poor business during the convention. The Orpheum with Charley Chaplin's "A Dog's Life," that smashed all records to pieces at La Crosse was caught in the slump with the rest. Manager Ainsworth declares he will bring the picture back at a later date when it can have a fair chance. Mr. Ainsworth had advertised this first picture of the new Chaplin series heavily and had worked out an especially attractive lobby display. But it was no use. The crowds were on the streets but simply couldn't be lured into the picture houses, even by Charley Chaplin.

Reed Helped "Unbeliever" to Success

TO A. J. Deed, Detroit manager for George Kleine, goes a great deal of the credit for the phenomenal success which "The Unbeliever" is enjoying in Michigan. This is not taking any credit away from the production, which deserves the good business. But it was Mr. Reed's great enthusiasm for "The Unbeliever" before it was released in Michigan that made exhibitors talk. He had been in Kansas City at the time "The Battle Cry of Peace" was released and saw it run there for four weeks, but when he went to Chicago to view "The Unbeliever" he immediately declared that it would run longer than "The Battle Cry of Peace." He got W. M. McGee of the Majestic theatre, Detroit, so interested that "Mac" went to Chicago and saw it screened privately as the guest of George Kleine and M. E. Smith, manager of Kleine exchanges. "Mac" immediately followed in the footsteps of Reed and also became a great enthusiast. Well, everybody knows what it did at the Majestic—broke the house record, staying there for five consecutive weeks.

But that wasn't all. Reed began selling it to the residential theatres. Many exhibitors told him they would "starve" inasmuch as it stayed five weeks at the Majestic to capacity houses, but Manager Reed assured them that was all the more reason why it would do more business at the residential theatres than the average production without a long run. The first man to believe him was Hal Smith of the Ferry Field theatre—about four miles out Grand River avenue. He put it on in a big way and kept it for five days—breaking the house record. Well, it didn't take long for the news to spread around—and to make a long story short—the picture is breaking house records for every theatre playing it, and is staying from two to three days at each house.

The capacity business—the same record-breaking houses—that "The Unbeliever" is responsible for in Detroit are prevailing through the state, wherever the picture plays.

But the dominating confidence and enthusiasm of A. J. Reed is responsible for a great deal of this big business. He so enthuses the exhibitors that they go out and they boost the picture as they never have before, and naturally the only result from quality productions properly advertised is CAPACITY HOUSES.

"Mothers of Liberty"

(Monopol Film Corporation—Five Reels)

Reviewed by William J. McGrath

GRIEVER-HERZ have had much success in distributing this picture in the Chicago territory. While a good deal of this has been due to the timeliness of the picture—it being a war story, the exploitation given it in their assigned territory by this hustling young State rights firm has helped considerably also. The picture, unlike the modern story of fighting the Hun, deals with Prussian tactics back during the war of 1870. It is clear cut propaganda showing up the German ruthlessness to be the same at that time as it is today. It has been modernized with a lead that runs the story into a narrative form.

It was first shown at the Ziegfeld theatre in Chicago and pleased immensely during its week there. The entire picture has been fairly well handled and is deserving of all the success which it is meeting.

THE STORY AND PLAYERS

Jane Grey (Barbara Castleton) and Jack Walker are engaged to be married. The attack of the Germans on the Tuscania sends Jack's younger brother and Jane, who is a trained nurse, over to France to help the cause. Jack, however, thinks there is no need for him to enlist, because he is past the draft age. He is conscience stricken at times, however, and during one of these spells he happens upon a book written about the Hun actrocities during the Franco-Prussian War. The treachery of the Germans at that time fit up so well with their inhumanity to-day that he gets the spirit and goes "over there." It fulfills Jane's most earnest wish.

High School Pupils Inspect Rothacker Plant

ON Saturday, June 22, forty pupils and teachers of the Bowen High School who are members of the High School Civic Industrial Club, which is affiliated with the Chicago Association of Commerce, visited the laboratories of the Rothacker Film Company on a tour of inspection. The party was shown every interesting detail of film manufacturing from perforating the raw stock to the screen inspection of the finished product. They also listened to an illustrated lecture on the educational and advertising power of motion pictures.

"CENTRALLY LOCATED"

Chicago Branch

United Theatre Equipment Corporation

R. H. FULTON, *Manager*

512 South Wabash Avenue Chicago, Ill.

With a view to render our trade better service we have located in the center of your activity; centrally located to all exchanges, depots, and city transportation.

CALL IN AND SEE US—

LOCATED ON THE GROUND FLOOR

SPECIALS THIS MONTH

CHANGEABLE ENAMELOID SIGN

Reading: Admission

Adults	Children
War Tax	War Tax
Total	Total

Price, complete with five price tickets, packed in cardboard box; size 10 x 16 in. $1.50

NEW PATRIOTIC SLIDES

O. American Flag (6 assorted).
P. Showing American Flag with Allied Flags.
R. Illustration of Washington and Pershing, reading, "Washington Crossed the Delaware—Pershing Will Cross the Rhine."
S. 4th of July slide. Each 25c

METAL ANNOUNCEMENT STRIPS, 3 x 28; complete set of 10 $1.25

3 x 14 Announcement Cards. Set consisting of one each day of week, Today, Tomorrow, Coming and Tonight; total of 11. Complete set 20c
Broken sets, each .02c

POLAR CUB ELECTRIC FAN—Operates on either direct or alternating current; 110 volts; 6-inch blade. Absolutely guaranteed. Special $5.00

DISTRIBUTORS OF

POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS—GARDINER VELVET GOLD FIBRE SCREEN—NATIONAL CARBONS—ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—FULCO PRODUCTS—AND M. P. SUPPLIES OF HIGH GRADE.

SEND FOR SPECIAL LITERATURE ON ANY ITEM YOU ARE INTERESTED IN—ALSO OUR JUNE BULLETIN

Largest M. P. Equipment House in the World

EXECUTIVE OFFICES—NEW YORK

Branch Stores and Warehouses in 11 Cities

"EVERYTHING FOR THE M. P. THEATRE BUT THE FILM"

They Say in Chicago That—

E. W. HAMMONS, of the Educational Films Corporation, spent two days last week visiting Ross Cropper, he who directs the fortunes of the Bee Hive Exchange. Shouldn't be surprised to hear very soon that the Bee Hive will have another winning short subject series on its list.

THE road between the Select offices in the Consumer's Building, Aaron Jones' office in the Rialto Theatre Building and the Sherman Hotel was one well tramped by the visiting managers and sales directors from the entire Select western territory, during their two days' convention last Wednesday and Thursday.

THE BANDBOX, a pretty little theatre on West Madison street, almost in the heart of the Loop, is looking brighter under its new management. Mr. Ramddy, who recently took it over, has had the foyer retouched and decorated, there is a new sign and boards outside and everything looks much brighter and appetizing than before.

GEORGE FISHER, manager of the Alhambra at Milwaukee, and Tom Saxe's right-hand man as well, is making patriots out of his audiences. During a visit the other week, to Milwaukee, we found George conducting what he quaintly calls a "song service" in his theatre. At every performance for that week he had the audience rise in a body and sing the "Star Spangled Banner."

J. W. ALLEN, special representative for the Famous Players-Lasky Company, is still with us. J. W. presided in the chair during the two days' "get together" meeting of the Lasky Central West managers and district managers, the other week.

PHIL RYAN, president of the Standard Film Corporation, of Kansas City, was in Chicago for a day, this week. He gave us the news that he is going to France in a fortnight on a special mission for the Government.

A RUMOR in the Loop this week is to the effect that Bill Jenner, who came from the Kleine local office a month or two ago to take the managerial reins in the Fox office, is planning to jump back with the Kleine forces about July 1.

H. A. SPANUTH, of Commonwealth, gave a special press showing of his "Original Vod-A-Vil Movies" at the Universal's projection room, last week. Four of these one-reel subjects, showing vaudeville acts, are ready for release.

SI GREIVER, of Greiver and Herz, is in New York City at this writing. Si, according to the best reports, is on a picture-buying trip.

CONSTANCE TALMADGE stopped off for a short visit last Thursday, on her way to New York. She dropped into town just at the time Prexy Selznick and the entire host of exchange managers from the whole western division were here, meeting in their annual convention.

DROPPED into the Bee Hive Exchange the other day and the first thing met our eye on Mr. Cropper's desk was ten new contracts for Billy West Comedies.

ALL of the Moir theatres in the Loop are to use "Song Hits in Photoplay," which is being handled for the Central West by the Bee Hive Exchange.

THE Unity Photoplays exchange announce the purchase of "Berlin Via America," the aviation war feature. The sale was made through E. F. Lampman for Ernest Shipman.

FRANK FLAHERTY, charge d'affairs of the Four Square Exchange, arrived back in his swivel chair from New York, last Saturday.

M. G. WATKINS, of the Majestic Film Service, Milwaukee, was a Chicago visitor last week. While here he yanked the latch string of the MOTION PICTURE NEWS office.

ED. MORDUE takes the "will-o' the wisp" honors this week. Two weeks ago he was on the sales staff of Unity Photoplays Company. Last week we chronicled the fact that he had joined Doll-Van. This week we find him again with Unity Photoplays. It's hard to keep track of them.

ASCHER BROS. have signed up Goldwyn's "Heart of the Sunset" for their chain of local theatres.

A NEW name decorates the door of the Motion Picture Theatre Owners' Association in the Maller's Building. It will be the present local office of the Affiliated Distributors' Corporation.

HERE is an idea of how Manager Bayley, of the local Goldwyn office, is placing Capitol Comedies in this territory: Palace, Waterloo, Iowa; Palace, Cedar Rapids, Iowa; Sittners, Pastime, Cozy, Newport, Kenmore, Howard, Plaisir and Atlantic. The Butterfly, at Milwaukee, has also signed up for Capitols.

CHARLES LAMB, of the Palm theatre at Rockford, Illinois, was a busy buyer at the U. T. E. supply house on South Wabash avenue, last week.

WORD comes from the Ascher offices that their new house, now being finished at Rockford, will be opened about August 1.

THE Filmcraft Company, conducted by Willis and Eckels, who make trailers and leaders, have opened a downtown office in the Consumers' Building, sharing Room 606 with the Central Theatre Supply Company.

RALPH FULTON, manager of the local U. T. E. branch, has a hard time keeping help these days. He has given five of his best men to Uncle Sam. One enlisted and the other four were drafted.

D. O. REESE, sales manager of "Song Hits in Photoplay," spent a week with R. C. Cropper, of the Bee Hive exchange, who is handling "Song Hits" for the Central West territory.

THE Rose and the Pastime, on Madison street, are showing the Hearst-Pathe News regularly each week now.

PATHE'S "Moral Suicide" played the first three days of this week at the Alcazar, Rose and Boston, in the Loop.

HERE is a few of the recent places that Greiver & Herz have booked their latest feature, "Mothers of Liberty": The Imperial, Hub, Palace, Park-Manor, Avon and Lexington.

TOM SAXE has booked "Song Hits in Photoplay" for his Milwaukee houses for a seven days' run. The deal was made through the local Bee Hive Exchange.

A. E. GUNDELACH, sales promotion manager of the De Vry Corporation, spent a few days in Madison, Wisconsin, this week, on a business trip.

PAT DILLON has left the sales staff of the United Picture Theatres Corporation and is now selling film for the Central Film Company. George Gordon is another new addition to the Central Company's sales roster.

ROTHACKER cameramen "shot" about two thousand feet of pictures of the Reserve Army at Lincoln Park, last Sunday. The proceeds derived from its showing is to be used in purchasing equipment.

ANOTHER of the Rothacker camera crews under the direction of Frank Kirchner, left last week, for a three weeks trip through the Southwestern States.

HARRY WEISS, manager of Central Film Company, leaves this week on another of his w.k. auto trips through Indiana. He will also touch St. Louis before turning the car homeward.

FRANK W. KORALESKI, former member of Chicago City Councils and Board of Assessors and now a candidate for Congress, is prominent with his presence around the office of the Wholesome Film Corporation these days. We expect to hear an announcement of his being identified with it shortly, as Mr. Koraleski has shown a prominent interest in the film business.

THE local United Theatre Equipment branch has placed Gardiner's Velvet Gold Fibre screens in the Argmore, Metropolitan and Oakland Square.

THE Prizma picture, "Our Navy," was shown all last week at the Playhouse and attracted much attention and shekels.

H. TIPTON STECK, for the past ten years with Essanay, is now at Universal City as head of a new department. It is a sort of reconstruction bureau where poor scripts are made into lively and useable scenarios.

E. O. BLACKBURN, of the Rothacker Film Company, is making a sales trip through the Northwest.

GIVE Charles Ryan, the manager of the Garfield theatre, credit for that snappy little program he gets out every week. Send your name to him and get on his mailing list. He can keep you interested for ten minutes every week as you glance over the make-up of it.

IRVING HENOCH, an advertising illustrator well known to the local film companies, is now wearing the khaki. He is at Waco, Texas.

DR. A. ZILLIGAN, JR., whose father owns the Montrose theatre, 'phoned into Lyon and Healy's organ department the other day and told them that the Fotoplayer which has been doing service in the Montrose for nearly two years had been so satisfactory that it was decided to install another larger one.

H. J. WERNER, president of the American Photoplayer Company, was in Chicago the other week.

W. C. BRIMMER, formerly a member of the Pathe sales staff here, has resigned and is taking a ten days' vacation trip.

FRED LINICK, one of the most widely-known film salesmen in Chicago, who up to a few weeks ago was a member of the Unity Photoplays forces, has branched out for himself. Fred opened an exchange on the second floor of No. 112 North La Salle street, last week. It is to be known as the Circle Film Exchange. He has as a starter, five three-reel subjects, a number of single and two-reelers, a Hart revue and two features, "The Web of Life" and "Strife."

BEN BEADELL showed all his teeth in a big smile as he walked out of the Ascher offices in the Consumers' Building last week. The reason was the signing up of Marion Davies in "Cecilia of the Pink Roses" for the Ascher circuit. He also landed a circuit run for the Select picture with Lubliner & Trinz. The Bijou Dream on State street and the Pastime on Madison have the picture on their schedules.

JOSEPH SPIEGEL, Wisconsin representative for the American Photoplayer Company, was a visitor in town.

JOHN BARRY, for a long time associated with D. W. Griffith, was in town last Thursday, for the day. He is on his way to Los Angeles and he reported that "Hearts of the World" opened to a big and enthusiastic audience at Washington, the week before.

BESSIE BARRISCALE, after several weeks in New York, has returned to the Coast, stopping in Chicago on her way.

Central States Edition Brings Results Promptly and Plentifully

FILM SALESMAN SIDE LINE

Why not investigate. It means big money for you. Absolutely necessary in every theatre. No bulky samples. Write quick. Eclat Manufacturing Company, 3425 South State Street, Chicago.

Dubuque News and Views

WILLIAM RUSSELL in "Hearts or Diamonds" played to good sized houses at the Dreamland Wednesday and Thursday.

THE FOLLOWING of "Vengeance and the Woman" has not fallen off on account of the warm weather. The fourteenth episode, shown at the Princess last Friday drew a record crowd.

MAJESTIC FANS are anxiously awaiting the coming of D. W. Griffith's masterpiece, "Hearts of the World," which is scheduled to appear here sometime during July.

"TRANSGRESSION," a story of supreme interest, featuring Earle Williams and Corrine Griffith, was shown at the Family theatre June 19th.

"ALIMONY" was the program at the Majestic the last three days of the week.

PAULINE STARK is slowly but surely acquiring the reputation of being the best drawing card on the Triangle program. "Innocent's Progress" (a second run feature), attracted a fine crowd at the Liberty.

FREDERICK YOUNT of the Family theatre has contracted with Pathe to show their famous serial, "The House of Hate," with Pearl White and Antonio Moreno. He will keep up "Serial Day" by showing an episode of this serial and one of "The Lion's Claws" every Monday.

THE DREAMLAND presented Tom Mix in "Ace High" last Sunday and Monday.

J. E. DOYLE of the Dreamland theatre has added several electric fans to his already numerous supply and now his theatre is one of the coolest places in the city.

A MOROSCO PHOTOPLAY, "The World Apart," with Wallace Reid and Myrtle Steadman, was the Sunday feature at the Family.

SUNDAY marked the opening of anniversary week at the Majestic theatre and it was a howling success as manager Rosenthal gave his patrons seven days of high-class pictures, musical comedy and vaudeville. The features shown were "The Birth of Democracy" on Monday, Tuesday and Wednesday, while "The Italian Battlefront" was run the remainder of the week.

VIRGINIA PEARSON in "A Daughter of France," rendered a most pleasing performance at the Liberty last Sunday.

"GHOSTS OF YESTERDAY," with Norma Talmadge, proved a business getter at the Princess last Monday and Tuesday.

MANAGER LORENZ of the Grand was certainly a popular man when he announced the showing of "A Man's Man," with Warren Kerrigan, at his theatre. This is Kerrigan's first appearance in Dubuque for over a year and his loyal supporters are sure to turn out in great numbers.

EDITH STOREY in "Treasure of the Sea," was the featured player of Sunday's program at the Grand. On Monday two comedies, "A Small Town Bully," with Fatty Arbuckle, and "Knights of the Square Table," were shown.

"OVER THE TOP," the screen version of Sergeant Arthur Guy Empey's noted war book, comes to the Grand for four days, commencing next Sunday, June 23rd. Manager Lorenz is advertising the picture extensively, specializing on billboard posters and newspaper ads. It is expected that the picture will go big.

THE THIRD EPISODE of "The Lion's Claws," with Marie Walcamp and the Universal Screen Magazine, was shown at the Star last Tuesday.

DUBUQUE FANS welcomed the appearance of Belle Bennett in "The Lonely Woman" at the Dreamland Tuesday. This is the second Belle Bennett offering to be presented here this month.

MAE MURRAY in "The Primrose Ring" and a two-reel Billy West comedy was the program at the Family theatre Saturday.

"HUMILITY" was exhibited at Union Park theatre Thursday, Friday and Saturday of this week.

J. E. DOYLE of the Dreamland advertised the Triangle feature, "Society for Sale," in the following manner: Dreamland, Friday and Saturday—"Society for Sale." By Whom? William Desmond. To Whom? Gloria Swanson. This quaint advertisement attracted a great deal of attention.

THE LIBERTY'S Tuesday program consisted of two Triangle plays, "Unfaithful," wilth Dorothy Dalton and "The Marriage Bubble," with William Desmond.

ONE OF THE BIGGEST attractions presented at Dyersville was the wonderful lecture of Corp. Edward W. Arlington, who appeared at the Cozy theatre Monday in connection with the six-reel feature, "War as It Really Is."

THE NOVELTY PICTURE of the year, "The Warrior," with Maciste, was presented at the Cozy theatre at Dyersville, Ia., Sunday, June 16th.

HARRY CAREY in "Fighting Mad," and Baby Marie Osborne in "The Little Patriot," shared the honors of the week at the Parke theatre at Fennimore, Wis.

THREE EPISODES of "The Fighting Trail," No. 4, "The Other Half"; No. 5, "Torrent Rush," and No. 6, "The Ledge of Despair," were shown at the Auditorium at Cuba City this week. Other features were: "Idolaters," with Louise Glaum, and "When Baby Forgot," with Marie Osborne.

A. H. BENNETT, of Earleville, Ia., closed his theatre, the Nemo, last Saturday night for the summer months. Mr. Bennett and family will make a tour of the West during the next few months, giving motion picture exhibitions. They will return in the autumn.

"THE LONE WOLF" with Bert Lytell followed a successful showing of "The House of Glass" with Clara Kimball Young at the Dreamland theatre at Galena, Ill.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

H. J. BAYLEY
Manager
GOLDWYN
College Building, Chicago

FRANK J. FLAHERTY
Manager
FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago

Your Box-Office or Booth
Needs this
CHICAGO FAN
The Biggest Little Fan on the Market

Complete, $7.00

This fan is so constructed that it will do equally as good work either on A. C. or D. C. current.

PRICE LIST ON REGULAR STOCK
ALTERNATING CURRENT

12 in., 110 volt, 60 cycle, oscillating	$22.00
16 in., 110 volt, 60 cycle, oscillating	25.00
12 in., 220 volt, 60 cycle, oscillating	26.00
16 in., 220 volt, 60 cycle, oscillating	27.00
12 in., 110 volt, 60 cycle, straight	18.75
16 in., 110 volt, 60 cycle, straight	19.75
12 in., 220 volt, 60 cycle, straight	20.50
16 in., 220 volt, 60 cycle, straight	22.00

DIRECT CURRENT

12 in., 110 volt, oscillating	19.75
16 in., 110 volt, oscillating	22.00
12 in., 220 volt, oscillating	21.50
16 in., 220 volt, oscillating	24.00
12 in., 110 volt, straight	16.50
16 in., 110 volt, straight	18.75
12 in., 220 volt, straight	18.75
16 in., 220 volt, straight	21.00

Above prices include cord and plug.
For 32 volt Fans add 10% to above prices.

Exhibitors Supply Company
408 Mallers Bldg., Chicago, Ill.

Why Take Chances?

On running your business at a loss during the next two months of warm weather when for a few dollars rental each week you can secure

"SONG HITS IN PHOTOPLAY"

Give your people what they want—give them something new—something novel—arouse their curiosity and they will come out during the warm weather the same as any other time and will make

BUSINESS AS USUAL

We Release a New One Every Month

BEE HIVE EXCHANGE

220 South State Street Chicago, Ill.

News From Fond du Lac

RED-HEADED GIRLS had their inning at the Bijou theatre, Fond du Lac, Monday night, June 17, when Herbert Brenon's great mystery play of the New York slums and palaces, "Empty Pockets," opened a three days' run. Inasmuch as Perry Merihew, millionaire clubman, loved a red-haired woman, Manager Smith conceived the idea of doing something "handsome" by Fond du Lac's red-headed girls. And he did. On the opening night every red-headed girl in the city who could testify that she was over fifteen was invited to attend as the guest of the house. And that accounts in a large measure for the liberal sprinkling of auburn heads in the audience. "Empty Pockets" closed its run Wednesday night, the 19th, and the box office receipts bore substantial evidence as to its popularity.

MANAGER SMITH of the Bijou simply left nothing undone that might contribute to the success of "The Kaiser, the Beast of Berlin," the big picture that went on Tuesday, June 25, for a four days' run. Big newspaper space, liberal use of the bill boards, attractive lobby display—everything in the way of legitimate publicity was devised and put into service. As a result Fond du Lac became interested and "The Kaiser, the Beast of Berlin" was the talk of the town a week before the opening date.

FOND DU LAC has been going strong on war pictures of the better class and it will have an opportunity to see one of the best on July 15, 16 and 17 when Ambassador Gerard's "My Four Years in Germany" will be shown at the Bijou.

THERE ARE FEW CITIES of its size that are doing more wartime work than Waupun, Wis. The air is fairly permeated with patriotism in that community and the range of activities is wide. The securing of sufficient funds is therefore something of a problem and that is one reason why the people there so often resort to the moving picture benefit. And there is no group of theatre managers in the country more willing to co-oeprate with patriotic societies than those at Waupun. The latest benefit was put on at the Scenic theatre in that city on Tuesday, June 18, for the purpose of raising money to adopt a fatherless child in France. It was sponsored by the L. D. Hinkley Circle and the returns were sufficient to warrent adopting the orphan, making thirty fatherless children thus far adopted by the little city of Waupun.

MANAGER W. E. AINSWORTH of the Orpheum, Fond du Lac, has installed a complete pipe organ, the instrument being built into the house with all pipes concealed. The construction work was carried forward to completion without the patrons' knowledge and constituted a happy surprise at the first performance on July 1st. Mrs. Ainsworth, who is an accomplished musician, presides at the organ, which is one of the finest in the Fox River Valley.

Theatres Changing Hands

ILLINOIS

Peter King of Riverdale has bought the Riverdale Theatre lease from F. C. Schneider, and has already taken full charge.

IOWA

S. E. Greenebaum of Davenport and A. H. Blank of Des Moines have purchased the Garden Theatre property on Third street, between Main and Brady streets, Davenport.

Mantin Peterson has purchased the King Theatre at Estherville from Frank G. King.

Christopher Jasperson has leased the Empress Theatre at Rockwell City from Mrs. Lulu Suter for a period of one year.

Hugh Bennett, manager of the Fairfield Theatre, Fairfield, has purchased the Orpheum Theatre from F. W. Jericho and Frank West.

Edward Helms has sold his motion picture theatre at Mount Pleasant and is said to be looking for a location in or near Toledo.

MICHIGAN

John R. Stolberg has bought out the business of the Uno Theatre, Crystal Falls, and rented the building to Ed. Bregger, who will conduct a motion picture business there.

WISCONSIN

Thomas Barrett has bought the Majestic Theatre, Watertown, from Charles Seager.

Heard in Detroit

THE DAWN MASTERPLAY CO. again announces more pictures for Michigan. Messrs. Hyman and Friberg have purchased the exclusive rights to all of the pictures formerly handled through Foursquare for the U. S. Exhibitors' Booking Corporation, namely—

"The Zeppelin's Last Raid,"
"The Belgian,"
"Those Who Pay,"
"Crucible of Life."
"Lost Chord."
"Just a Woman."

General Manager Hyman also announces having purchased for Michigan "The Eleventh Commandment," a Ralph Ince production.

STANLEY W. HATCH, manager for Metro, has signed a lease for space on the ground floor of the new film building, Elizabeth and John R streets. The Metro will be the first and probably the only film exchange occupying first-floor space.

Mr. Hatch is now letting contracts for the various alterations, etc., including vaults, inspection room, paper racks, offices. If completed on time, he will move about the middle of July.

A feature of the new location is no stairs to climb and no waiting for elevators.

THE ORPHEUM THEATRE, operated by C. H. Hilles, is again showing all pictures and vaudeville a full week, and will continue with this policy until the first of September when the Regent re-opens, when no doubt the split-week policy between both houses will again be the vogue.

A BUILDING PERMIT was taken out last week for the new building to be erected at Ferndale, near Springwells avenue, Detroit. The building without equipment will cost $75,000. It will be two stories high, 100 by 132 feet in size. J. L. Selling of 117 Jefferson avenue, Detroit, is the owner. The house will be leased.

Film Flashes from Flint

TWO RETURN ENGAGEMENTS of films that recently scored successes at the Strand are announced by Manager Lester Matt. He is bringing back "A Dog's Life" and "Within the Law," with Alice Joyce.

WHILE NATURALLY there has been some slight falling off in business at local motion picture houses since the warmer weather began, as a rule the business everywhere has been holding up to the standard which has been maintained ever since the set-back last winter when the extreme cold and the coal shortage had the managers in the dumps for several weeks.

DOROTHY DALTON in "Flare-Up Sal" at the Orpheum, Billie Burke in "Eve's Daughter" at the Garden, and "Will You Marry Me" at the Strand were the featured attractions at the larger downtown houses during the week beginning June 17.

"HEARTS OF THE WORLD," the big new Griffith production, featuring the Gish family, which was featured at the Palace in the place of the regular vaudeville program for seven days beginning June 30, saw a heavy advance sale and indications were that the production would draw nearly as well if not as well as the other Griffith features have here in the past and that is saying considerable.

In Springfield Theatres

SPRINGFIELD'S neighborhood theatres—the Palace, Empress, and North End Circle—report business is as good as could be expected for this time of the year.

THE PRINCESS has cancelled the Pathe service, and will hereafter take only such pictures as they wish. Manager Kunz announced that he would do this a short time ago, but the cancellation has just been sent in.

MANAGER THORNTON of the Gaiety received notice that after five more Keystone comedies Triangle will discontinue this brand of pictures.

FRANCIS X. BUSHMAN had a comedy role in "With Neatness and Dispatch," which was shown at the Lyric ,and it reminded of the days when the handsome one used to play the rube sheriff and such things. Bushman has the makings of a comedian, and in Fairbanks-George Walsh roles should prove quite an attraction.

HARRY LOPER of the Lyric says Edith Storey does the poorest business of any star he has. Has asked Metro to send no more Storey plays.

HARRY LOPER held Clara Kimball Young in "The Reason Why" over for an extra day at the Lyric on June 16. Virginia Pearson in "The Firebrand" came in on the 17 and 18; Viola Dana in "Riders of the Night" on the 19, and Constance Talmadge in "Up the Road with Sally" will be the attraction on June 20-21-22.

"OLD WIVES FOR NEW" is creating something of a sensation at the Gaiety. There is no doubt but that the Phillips novel was made for the screen. One of the best all-star casts ever seen in this city are in the principal roles, and the production is staged with a disregard for expense that nobody but Artcraft could endure. One of the surprises of the picture is the acting of Julia Faye and Sylvia Ashton, well known for their work in many Keystone comedies. At this writing Manager Thornton does not know if he will take the picture off as scheduled, thinking that the stay might be prolonged.

"THE PLANTER," a special feature with Tyrone Power, comes to the Princess for an engagement starting Sunday, June 23. Carlyle Blackwell comes to the Princess on June 19-20 in "The Cabaret" and Louise Glaum on the 21-22 in "Shackled," a Paralta play.

THE CAPITOL had a nice day with "Today," Florence Reed's fine picture. "From Two to Six," with Winnifred Allen, and W. S. Hart in "The Desert Man," also enjoyed prosperous stays at the Washington street playhouse. "The Phantom Husband," with Ruth Stonehouse, "Heiress for a Day" with Olive Thomas and "The Legion of Death," with Edith Storey, are three pictures Manager Maisel expects to begin with the week of June 16-23.

THE SAVOY has a great list of attractions for the week of June 16-23. Carmel Myers in "The Marriage Lie" played Monday; Tuesday, "The Boy Scouts to the Rescue," and Viola Dana in "The Cossack Whip"; Wednesday, "The Woman in the Web," News-Weekly and comedy; Thursday, "Saving the Family Name," with Mary McLaren and a comedy; Friday, "The Lion's Claws," with Marie Walcamp and a two-reel Broncho Billy; Saturday, "The Two Soul Woman" with Priscilla Dean and comedy; Sunday, last chapter of "The Bull's Eye" with Eddie Polo; Monday, "Brace Up" with Herbert Rawlinson and Eddie Polo. Manager Louis Kerasotes is one manager who says business is keeping right up to standard despite the terrific heat.

THE ROYAL, under the expert managerial guidance of Gus Kerasotes, offers the following plays for the week of June 16-23: Monday, Clara Kimball Young in "The Price She Paid"; Tuesday June Elvidge, Carlyle Blackwell and Montagu Love in "The Guardian"; Wednesday, "Easy Money"; Thursday, "The Bottom of the Well"; Friday, "The Cast-Off" with Bessie Barriscale; Saturday, "Womanhood, the Glory of the Nation"; Sunday, "In the Balance."

GEORGE M. COHAN in "Hit-the-Trail Holliday" will come to the Gaiety for four days starting June 23. For the same four days the Vaudette will have Pauline Frederick in "The Final Reckoning."

ALMA RUBENS in "Madame Sphinx" and Charles Murray, Mary Thurman and Wayland Trask in "Love Loops the Loop" will endeavor to win the plaudits of the fans at the Gaiety June 20, 21 and 22.

"THE ORDEAL OF ROSETTA" comes to the Lyric on Thursday, Friday and Saturday, June 27, 28 and 29. Miss Brady's last picture, "At the Mercy of Men," scored a great hit here.

THE PAST WEEK has been one of the hardest on the picture business that local houses have ever had. The Vaudette probably established a record for poor patronage. Lina Cavalieri was booked in "Love's Conquest" for four days, but the play was withdrawn after the second day after a most terrible showing. Roy Stewart in "A Red Haired Cupid" filled out the remaining two days and did better than Cavalieri, but nothing to speak of. "Missing," the J. Stuart Blackton picture finished the week in about the same gait that Cavalieri started. This made the fourth Blackton production and the second Cavalieri play for the Vaudette and all have been heavy losers. They don't want Lina because she is a foreigner, and the Blackton plays have not yet had a star that is popular here.

THE PRINCESS fell off the latter part of the week. Kitty Gordon did not do so well with "The Interloper" and neither did Bessie Love in "How Could You Caroline?" The Lyric held up well, doing a nice business with Clara Kimball Young in "The Reason Why," "Bushman and Bayne in "With Neatness and Dispatch" and Jewel Carmen in "Confession." The Gaiety had a fair week with Elsie Ferguson in "A Doll's House" and William Desmond in "Old Hartwell's Cub" and "Wild Women and Tame Lions."

DR. DANIEL CARSON GOODMAN, formerly of this city, is now associate scenario editor of Triangle. It is understood that Dr. Goodman has completely recovered from the injuries received in an auto accident which cost the life of his fiancee, Florence La Badie.

THE AMUSE-U continues to play to great crowds, even Ben Rovin being at a loss to understand it.

THREE OF THE BIG downtown houses lost their chief operators this week. Harry Jones left the Gaiety, Walter Briner the Vaudette, and John P. Stutzman the Lyric. Briner expects to be drafted very shortly, and has also spoke of enlisting in the navy. Earl Skaggs is now at the Gaiety, Ralph Anderson at the Vaudette, and Victor F. King at the Lyric.

"WAKE UP, AMERICA," the patriotic exhibition given at the State Arsenal, June 12, attracted a packed house, about five thousand persons being present. Moving pictures entitled, "In the Wake of the Hun" and "With the Stars and Stripes in France" were given, and the audience applauded and swore as the occasion demanded. Adjutant General Dickson said it was one of the best patriotic shows he had ever witnessed.

THE LYRIC failed to receive "The Reason Why" from Chicago on June 13, and investigation found that the picture was booked to him for the next day and the two following days. Had this happened at any other time Harry Loper would have been very much excited. But as it happened another company sent a film in by mistake, and he put it on until his advertised picture arrived, which was about 6 p. m. Douglas Fairbanks in "Swat the Kaiser" and a Mutt and Jeff comedy were on the program with "The Reason Why," and the combination got the business.

"SHAME" is playing a three days' stay at the Princess, June 16, 17 and 18. Zena Keefe and Niles Welch are the stars, neither being very well known in this city.

"MY OWN UNITED STATES," Metro's special feature with Arnold Daly, opened a four days' stay at the Vaudette June 16. Vivian Martin is booked to follow for three days in "Viviette."

Late News from La Crosse

THE THREE LARGEST photoplay theatres of La Crosse announce that their doors are open, but their box-offices closed to privates and non-commissioned officers of the United States Army or its allies—if any of the latter should happen into town. They are the Majestic, Bijou and Rex theatres. The Strand and Casino theatres did not agree with the plan, which was backed by the soldier reception committee of the County Council of Defense. There are upwards of five thousand U. S. artillerymen stationed at Camp Robinson, about twenty-five miles from La Crosse, and scores of the gunners visit La Crosse every Sabbath. Unaware of the free photoplay entertainments for them, their faces lit up considerably when all the young lady at the ticket window wanted from them was a smile—in return from one from her. The soldier boy must pay his war tax along with the non-combatant, however.

"MY FOUR YEARS IN GERMANY," Ambassador Gerard's film version of his famous book upon his stay in Berlin, opened at the La Crosse theatre on Tuesday, June 18, for a five-day run. The engagement was a success, with fair audiences at every performance. F. L. Koppelberger, manager of the La Crosse, gave special orchestra music and engaged a woman's quartette from the Orpheum vaudeville circuit for the photoplay.

FRANK L. KOPPELBERGER, manager of the La Crosse and Majestic theatres, returned recently from Minneapolis where he spent several days in booking for June and part of July. Koppelberger makes every effort to bring the sort of pictures to La Crosse which his patrons want, and in pleasing them, he pleases the box office.

LA CROSSE is looking to Constance Talmadge to mount to the highest step of the ladder of fame in the near future. Her recent picture, "The Lesson," shown at the Majestic theatre on the week of June 10, was a decided hit. It followed "Up the Road With Sally," which was also greatly appreciated.

NO PICTURE shown in La Crosse for a long time has drawn more favorable comment, nor given more simon-pure entertainment than "His Own Home Town," in which Charles Ray played at the Majestic theatre for three days, beginning June 17.

A POLICY which has been used with great success by the Bijou theatre —that of showing the same program on Sunday which was shown on the preceeding two days—has been discontinued. The plan is found not to be a paying one at this time, although at first it was used to big advantage.

The Majestic at Detroit Has Summer Policy

THE Majestic theatre, Detroit, concluded a very successful four weeks' engagement of Vitagraph's big feature, "Over the Top," and is now operating a new summer policy. There will be three shows daily, one in the afternoon and two at night, continuous on Sundays, with all seats at 25 cents. In other words, the 50-cent section of about 500 seats will be only 25 cents for the summer.

The Majestic will resume its regular policy late in August. There has been some talk of the Majestic closing for a few weeks during the summer in order to make some important changes to the stage and to do some redecorating. However, this is dependent on whether or not the labor and materials can be secured.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Butterfield Elected President of American Exhibitors of Michigan

THE Michigan branch of the American Exhibitors' Association held its annual meeting recently at the Hotel Tuller, Detroit.

The main object was to elect new officers for the ensuing year. The final result was as follows: President, Col. W. S. Butterfield, Battle Creek; first vice-president, J. C. Ritter, Detroit; second vice-president, John Cutler, Detroit; secretary, King Perry, Detroit; treasurer, John Brennan, Detroit.

It was decided to discontinue the weekly meetings. There will be two big meetings annually held in Detroit; one, the first Thursday in June and another, the first Thursday in December. All the regular business of the organization will be handled by the board of directors of the association. All exhibitors having suggestions, complaints, criticisms, etc., should either send them direct to the president or should get in touch with him. .Address him 702 City Bank building, Battle Creek, Mich. He is the owner of the Butterfield circuit of theatres in Michigan, and is one of the best known men in theatricals in the United States. He has made a big success of the theatre business, and is bound to conduct a most successful administration, providing the officers, directors and members give him the necessary co-operation. No executive can accomplish results without assistance and co-operation.

The board of directors comprises the officers, and Mr. Phillips of the Majestic-Colonial Theatre Company, Jackson, and Mr. Breecher of the Beecher circuit of theatres in Grand Rapids. It looks like the best line-up the Michigan association has ever had.

Mentions from Milwaukee

THE Four-Minute men and the exhibitors of Milwaukee held a joint luncheon at the Plankinton hotel last week. Alfred Tanzer, general manager of the Milwaukee Exhibitors' Circuit, read letters from Dr. Creel, Herbert Hoover and Secretary of the Treasury McAdoo which endorsed the work of the motion picture industry for the extent of its patriotic propaganda. They sent a telegram to Washington pledging their loyalty and unanimous support in all patriotic purposes.

THOMAS SAXE and H. J. Fitzgerald spent Wednesday in Chicago on business.

MIKE KAHN made another of his flying trips to Chicago. This week he made sure that he went on Monday so as to escape the horrors of Mayor Thompson's Sunday closing order. All joking aside, Mike reports rushing business on the Lusk tragedy film, the Waukesha love triangle which created universal interest.

"TARZAN OF THE APES" is doing a wonderfful business in Racine and is playing to packed houses in Green Bay.

NORMA TALMADGE is playing at the Toy theatre in "The Secret of the Storm Country." A Mack Sennett comedy is also being shown.

"THE FALL OF THE ROMANOFFS" is drawing large houses at the Davidson theatre and the film is causing much favorable comment.

AT THE PRINCESS THEATRE Virginia Pearson is playing in "Thou Shalt Not Steal."

ON LAST WEDNESDAY Clara Kimball Young closed a four-day engagement at the Butterfly theatre in "The Claw." In this picture she was supported by Milton Sills and Jack Holt. On Thursday Hall Caine's great novel, "The Manx Man," opened a three-day engagement.

"HIT THE TRAIL HOLLIDAY," the famous George M. Cohan story, closed a successful engagement at the Alhambra theatre on Wednesday. On Thursday J. Stuart Blackton's "Missing" returned for a three-day showing. In addition to this there was the community singing directed by Frederick Carberry.

THE BEEHIVE EXCHANGE, of Chicago, is presenting to exhibitors a most unique and entertaining form of entertainment. Everybody remembers the old time songs that were accompanied by highly colored illustrations and as a general rule, a singer that did not know how to sing. The Beehive people have revised this and produced a series of "Songs in Photoplay." All of the popular songs, including patriotic, classical and musical comedy hits are used. All of the well known stars are in these song hits, and as far as shown, they have gone over big with all audiences. When shown at a private showing in Milwaukee, they were very well received. Some of the songs filmed are "Over There," "The Mason-Dixon Line," "Just as Washington Crossed the Delaware General Pershing Will Cross the Rhine," and "On the Road to Home Sweet Home."

J. W. ALLEN of the New York branch of the Paramount Film Company, F. M. Bartelle of the Chicago branch of the same concern and E. Crossman, also of New York, were in Milwaukee over Sunday. While here they inspected the local Paramount exchange.

THE COMMUNITY SINGING which is being held at the Alhambra theatre and which is the first time anything of this kind has been conducted in a motion picture theatre in the country has proved such a success that the management has held it over for the balance of the week.

THINGS ARE SPINNING along fine in the local Universal exchange. The new manager, Mr. Roderick, keeps busy and is seen continually around the building, early morning and late at night, meeting all of the exhibitors, and as a result, he is very well liked at the Universal exchange, one of the most popular in the building.

THE UNIVERSAL FILMS which are doing the best business at the present time are the twenty-six super features which star Dorothy Phillips, Herbert Rawlinson, Harry Cary, Mary McMann and Mae Murray. Mr. Koser, manager of the Ringling theatre in Baraboo, was in town the other day and contracted for the entire Universal program as well as all Bluebird features. The Kosiusko theatre of this city has also signed up for the straight Universal program.

ETHEL CLAYTON is playing at the Merrill theatre this week in "The Man Hunt." In this film she is supported by Tocklifee Fellows.

"THE PRIDE OF THE CLAN," with Mary Pickford as the star, is having its second downtown run at the Toy theatre this week. This Artcraft production has as an added attraction to the program a Mack Sennett comedy.

SO POPULAR proved J. Stuart Blackton's "Missing" that it has been reengaged for a three-day run. The engagement will close Saturday at the Alhambra theatre.

RUBIN AND FINKELSTEIN of Minneapolis were in town this week. The community singing impressed them so that they are endeavoring to engage Mr. Carberry.

Select's Western Managers Hold Peppery Convention in Chicago

THE Select Picture Corporation held their annual convention of Western branch managers in Chicago June 19 and 20. The meetings were held at the Hotel Sherman. Branch managers and their assistants were present from Cleveland, Cincinnati, Detroit; St. Louis, Omaha, Kansas City, Minneapolis, Dallas, Denver, Los Angeles, San Francisco and Seattle.

The convention loomed up as very important on the first day when President Selznick, General Manager A. S. Kane; his assistant, J. J. Rotchford, and J. S. Woody, field manager, made their appearance at the convention, coming from several points of the compass to be present. The two days' sessions were limited to speedy and concerted action. Mr. Selznick opened the convention with a discussion on the future policy and sales plans of the organization. He made some very pleasing and inspiring disclosures to the gathering of managers. Thereafter the meeting was presided over by A. S. Kane, assisted by his lieutenants, Mr. Rotchford and Mr. Woody.

The meeting was a most enthusiastic one, and the spirit, coupled with the wonderful possibilities painted by Mr. Selznick, presented a very optimistic view point for the coming year.

At the close of the business activities on Wednesday, Mr. Selznick entertained at a dinner at the College Inn. A theatre party followed.

An unexpected but fitting climax to the closing session on Thursday was the presence of Miss Constance Talmadge. She stopped off long enough on her trip East to say "hello" and greet every one of the managers personally. She also showered her smiles and pleasantries on the motion picture trade editors of Chicago.

The arrangements for the convention were made by F. C. Aiken, branch manager of the Chicago office. At the termination of the convention managers departed for their respective territories, while Mr. Selznick and Mr. Kane remained in Chicago until the end of the week.

The managers present were: Sam E. Morris, Cleveland; A. M. Muller, Cincinnati; James O. Kent, Detroit; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los Angeles; H. H. Hicks, San Francisco; H. B. Dobbs, Seattle; Fred C. Aiken and B. W. Beadell, assistant, Chicago.

Grand Rapids Pickups

IN ADDITION to the regular Pathe Weekly News, Manager De Lamaiter of the Ramona theatre has added the official British War Pictures, leased through the Pathe Exchange, under the title, "Britain's Bulwarks." They have met with instant approval. The present week, showing "The Zebrugge Raid," have drawn immense audiences. The series is to run for twelve weeks.

GERARD'S "My Four Years in Germany," which closed at the Majestic Saturday, June 16, did the biggest week's business in the history of the house, and a morning matinee was given for children Saturday. The foyer of the theatre was decorated with the Allied colors and a recruiting station in charge of Army Officers, adjoining the box office was established.

THE WEST COAST

Summer Is Here

¶ Going to slow up because everybody says Summer days are dull days?

¶ Of course not!

¶ We hear you—you are going to redouble your efforts, going to sell twice as hard, because Summer is a time when a man's selling brains are put to the test.

¶ There's one sure way of getting double strength in your punches—back up your salesmen with advertising in The West Coast, back up your circular mail with advertising that is right alongside of the exhibitor's home news.

¶ Let the exhibitor know when your salesman enters that he is salesman for an exchange that has faith enough in its product to advertise it in the paper that

DOMINATES THE FIELD

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Denver Goes Wild Over War Productions

WAR pictures have come into their own in the Denver section. Beginning with the success scored by "Over There," successful long-time runs have also been shared in Denver by "Over the Top," "My Four Years in Germany," "The Kaiser, the Beast of Berlin," "The Unbeliever," and others, including the Government's official "Pershing's Crusaders." Now that the Yankees are going over the top in earnest and stemming the German drive in the open, everybody here wants to see pictures that even remotely depict our boys in action.

Under the caption, "The Mobilized Movies," the Rocky Mountain News of Denver recently printed the following editorial:

"There is no better example of admirable adaptation of prewar machinery to war needs than the manner in which the moving picture industry, from the big producers to the local theatre managers, has been mobilized for intelligent and effective service.

"Producers of patriotic films, educational and inspirational, are playing an invaluable part in creating informed sentiment for the nation's cause, but their work is no more important than the contribution of managers in opening their houses to the propaganda of the Four-Minute Men.

"By no other means could this great missionary organization have reached so readily the millions of people who have heard its message night after night since we went to war. Platforms and audiences have been provided in every community in the country, without cost for rent or advertising, thus making possible a continuous campaign for a fighting, war-winning Americanism. The Four-Minute speakers have met cheerful cooperation everywhere from the theatre managers, and President Wilson more than once has expressed his appreciation of this loyal help."

Katterjohn Special Writer for Lasky

MONTE M. KATTERJOHN, author, has concluded arrangements with Jesse L. Lasky by which he becomes a special writer for the Famous Players-Lasky Corporation to prepare original stories and continuities for release on the Paramount and Artcraft programs. He has already been assigned an office in Lasky Row, and is now busily engaged in laying plans for future productions.

Mr. Katterjohn's first work in his new affiliation is a screen version of "The Source," the Clarence Buddington Kelland story which recently was run serially in the Saturday Evening Post. This production has already been completed by Director George Melford, with an all-star cast, which includes Wallace Reid, Ann Little, Raymond Hatton, Theodore Roberts, Gustav von Seyffertitz, Noah Beery and James Cruze.

Triangle Production as Formerly

PLANS now known to the working staff and preparations for production being made at Triangle, indicate a continuation of former policy of producting organization under direction of H. O. Davis and also that numerous multiple reel subjects of from seven to twelve reels in length are to be made. Script now being prepared by D. C. Goodman for subject titled "The Mayor of Filbert," from book by Charles F. Stocking. This will consist of eight reels or more. No comedies are to be made.

Roy Aitkin arrived at the Coast Tuesday from New York, and will assume management in the absence of his brother, H. E. Aitken, who will remain East indefinitely. O. A. Sellers continues as assistant to the president.

Director Smith Completes One

DIRECTOR DAVID SMITH, of Vitagraph, has completed the filming of Wallace Irwin's story, "A Gentleman's Agreement," featuring Nell Shipman and Alfred Whitman.

Director Lynn Reynolds, of Fox Film, and His Son, Who Has Directorial Instincts

Sanborn Laboratories, Incorporated

SANBORN LABORATORIES, INC., is the name of the corporation, successors to the partnership of the same name which for the past two years has been conducting a film developing and printing plant in Los Angeles and Culver City. Under the charter issued by secretary of state of California, Paskel H. Burke and Clyde W. Slater are the principal stockholders and officers. It is a closed corporation capitalized at $75,000.

Sanborn Laboratories was organized more than two years ago, and has built up a business. In addition to doing the negative developing and trial print work for almost a score of West Coast producing companies, this laboratory is making release prints for several other organizations, including the Douglas Fairbanks Film Corporation. The increase in business has made necessary the purchase of a great quantity of additional printing and finishing machinery, and this is now en route to Culver City from the Bell & Howell factory in Chicago.

Denver Promoter Plans New Presentation Stunt

QUITE a unique idea is being framed up by a Denver promoter with the object of stimulating attendance at theatres in this territory. He proposes to line up a circuit of picture theatres, at each of which a small stock company of real actors and actresses will put on the first reel "in the flesh," as a prelude to the screen presentation of similar scenes. As opportunity offers, appropriate vocal and instrumental music will be presented. In other words, the opening scenes of the picture will be as faithfully reproduced as possible by the troupe, which will be engaged for the season and rehearsed weeks in advance of the local showing of the picture, journeying from town to town as the film progresses from point to point around the cirucuit.

What Seattle Exhibitors Say

MIKE ROSENBURG, president of the Du Luxe Feature Film Company, Seattle, has obtained exclusive Northwestern rights for Griffith's sensational picture, "Hearts of the World." He paid the highest price ever paid for the rights of a picture in these parts. The picture will be shown in Seattle, at Levy's Orpheum. Levy is making arrangements for special advertising features. Together with Sol. Lesser of San Francisco, Rosenberg secured the rights for ten other western states, to sell this picture.

EMIL NELSON, of Carlsborg, Washington, recently completed the Liberty theatre there. The new house seats 250 people, while the town itself contains but 200. It is surrounded, however, by large lumber and logging camps. The H. A. Johnson Seating Company has supplied Nelson with the chairs and other furnishings, as well as a Power 6 A.

MISS J. P. DONNELLY has been elected the queen of Film Row, Seattle. While she has all the powers of the Kaiser, on the row, and her subjects will fight for her, her competitors do not wish her to go where he is going. Miss Donnelly is manager of the Bee Hive Exchange, which feature in King Bee and Billy West Comedies. She is the only "female of the species" manager on the Coast and the only non-male state's rights manager in the country. Miss Donnelly opened the first Fox office in Seattle. Later she bought rights to features and incorporated with Lambson Film exchange. Mr. Lambson died a year ago and Miss Donnelly has been for herself since then. She has closed a contract for the Billy West feature with Hammirick, manager of the Rex, Seattle. Mark Goldman, traveling representative of the Billy West features and King Bee Comedies, has left Seattle, after placing Miss Donnelly in charge.

THE H. A. Johnson Seating Company, Seattle, announces that they have reecntly sold a new Power 6 A machine head to Walter McNeish, manager of the Bijou, Tacoma; that they have supplied the new steamer, Verona, with Wisconsin chairs and have furnished the rebuilt steamship, "Flyer," with new furnishings.

THEY have also supplied John Danz, of the Colonial, with a new Minusa, and two 6 A's and a Minusa screen to A. Kaiti, who is opening a new house in Seattle's Japanese section. This house will be one of the finest residence, or rather, out of the business district moving picture houses on the Coast. Mr. Kaiti estimates that it will cost over $10,000 before completed. He is sparing neither money nor time to make it a little palace. It will seat 900.

FRIENDS of W. J. Drummond, who has been sick for a week, were glad to see him back on Film Row. He's feeling better now and you can see his smile coming back at a darn good pace.

AMONG those seen on "the street" lately, were Manager Brown of the Duvall theatre, Duvall, Washington, and Manager Christy of the Melbourne, Tacoma. Christy is enlarging his theatre, from a 400 to an 800-seating capacity.

JACK LANNON, of the Brewster attractions, feels bad because he started on one print of Max Sennett's production and is now forced to give another. Business is not only good, but darn good with Jack.

BLANCHE WASHBURN, starring in the Pathe reel, "Twenty-One," did an excellent business at the Clemmer, Seattle. "The Yellow Ticket," another Pathe, broke another record at Levy's Orpheum, Seattle.

THE Pathe Office in Seattle is having a hard time with its men. They're all good. Uncle Sam wants them and they're glad to help him out. Assistant Bookkeeper Granz and Cashier R. C. Hammer, are now in one of the camps learning how to run and dress in a hurry for breakfast. Shipping Clerk Ed. Hudson is learning to swim. He joined the navy.

Joe Rock, Displaying His Red Cross Badge and Asking for a Donation

Seattle Exchange and Accessory Firms

DE LUXE FEATURE FILM COMPANY
2014 Third Avenue, Seattle 392 Burnside Street, Portland
Booking
Carmen of the Klondike
Song Hits in Photoplays
Fairbanks, Hart, Keenan, and Talmadge Reissues
DAVID GRAHAM PHILLIPS' "THE GRAIN OF DUST"

"THE WARRIOR" with MACISTE the ITALIAN
DOUGLAS FAIRBANKS
GREATEST COMEDY DRAMA OF THE YEAR
FLAT RENTALS Washington Oregon Idaho Montana
W. S. BREWSTER ATTRACTIONS
2020 Third Avenue, Seattle, Wash.
"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft
2019 Third Avenue
H. G. Rosebaum Geo. P. Endert

L. J. SCHLAIFER ATTRACTIONS
Distributors of
"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN
2022 THIRD AVENUE
(Film Row)
SEATTLE

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
Featuring Comedies
"FINE" and "REFINED"
Jack Lannon, Owner

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

EXHIBITORS FILM EXCHANGE, INC.
Franchise Holders for the Northwest First National Exhibitors' Circuit
NOW BOOKING
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
THE FALL OF THE ROMANOFFS
THE STILL ALARM
ETC., ETC.
1200 FOURTH AVENUE
F. V. FISHER, Manager

H. B. DOBBS
Branch Manager
Select Pictures
308 Virginia Street

FOR SALE—Three Musketeers, 8 reels; The Princess of Bagdad, 7 reels; Lightning Conductor, 6 reels; Propatria, 5 reels; Uncle Sam's Boys in France, 5 reels of European scenes; What Eight Million Women Want, 4 reels; Unborn, 5 reels; Nell of the Circus, 4 reels; Southern Girl, 4 reels; Garden of Allah, 3 reels; Uncle Sam Preparing; Cleopatra, 6 reels; Wild Animal Hunt, 2 reels, and many other Features; junk dealers save stamps; send for list and prices; deposit for rewind examination. RIALTO FEATURE FILM COMPANY. 218 Seneca St., Seattle, Washington.

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Bee Hive Exchange
BOOKING
BILLY WEST COMEDIES
MARK GOLDMAN
Northwest Manager
2016 Third Avenue

World Film Corp.
J. A. KOERPEL, Branch Manager 1301 Fifth Avenue

Directory of Los Angeles Exchanges and Supply Houses

HARVEY E. GAUSMAN
Manager
Foursquare Pictures, Inc.
514 W. 8th St., Los Angeles, Cal.
or
So. Cal. and Ariz. Trade

IRVING LESSER
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

PARAMOUNT-ARTCRAFT
J. J. HALSTEAD
Branch Manager
Marsh-Strong Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

Mutual Film Corp.
JOE MERRICK
Branch Manager
825-27 South Olive Street

Goldwyn Pictures
BENJAMIN FISH
Branch Manager 912 So. Olive Street

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

Peerless Film Service, Inc.
Christie Comedies and Others
Two-Reel W. S. Hart Pictures
The Pick of Two-Reel Keystones
Twenty Six one and two-reel Charlie Chaplin Comedies
HARRY MacINTYRE, Mgr.
802 South Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON
District Manager
SUNSET FILM CORP.
Knickerbocker Building, L.A.
Fairbanks, Hart, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

E. D. TATE, Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

What Exchanges and Theatres Are Doing

THE All-Star Feature Distributors have partially completed their organization for the handling of "Hearts of the World" in the eleven western states, rights for which were recently purchased by Sol. L. Lesser. Richard Marshall, who has been identified with theatrical enterprises in Los Angeles for several years, together with Sam. Powell and L. R. Willard, have been engaged to look after the Southern California territory under the supervision of Irving Lesser and Fred McClennen, for the past thirty years associated with the biggest producers of amusement, will work out of the San Francisco office of the All-Star. McClennen was associated with Lesser in the film business for the first time during the distribution of "Cabiria." Since that time he has conducted a big concession at the San Francisco Exposition, and for three years has been identified with Coney Island attractions.

THE Los Angeles office of the All-Star Feature Distributors has been completely remodeled, which permitted of the enlargement of the projection room and offices of the several departments. In addition, the place was considerably brightened up by the use of paper and paint, and the exchange now presents a very inviting appearance.

These changes were made in order that additional business, anticipated because of several new films being purchased for this territory, could be taken care of most conveniently. Included in the list of new subjects are "Vaudeville Movies," each a single reel of five vaudeville acts which were booked for showing at the Alhambra theatre by Messrs. Fred Miller and Herman Bosley.

THE All-Star Exchange is also handling "Pershing's Crusaders" for the California territory, a government picture, and the first of the official American War Films. At San Francisco, arrangements have been made for an indefinite engagement at the Columbia theatre, where the film will run at least three weeks.

MANAGER SID GRAUMAN of Grauman's theatre, has added an addition to the list of News Weeklies rented each week. He is now using the Gaumont News and the Graphic, as well as both weekly Screen Telegrams. The best of these films are made into one subject and shown as The Grauman News Pictorial.

M. ROY MITCHELL, formerly of the Beach-Krahn Amusement Company of Oakland, California, has been made Supervisor of Camp Entertainment for the Community Motion Picture Bureau of New York. Mr. Mitchell will be stationed at Camp Lewis, Tacoma, Washington, for the present.

UNDER the new management and ownership, Miller's theatre was re-opened Sunday, and has played to good business when hot weather conditions are considered. The first William Russell production, titled "Hearts and Diamonds," was selected by Carl Ray for the feature of his opening bill, and the star accepted Mr. Ray's invitation to make a personal appearance on one or two evenings, inasmuch as he was working on his forthcoming production in Los Angeles this week. The film has been very well received, and the audience has applauded at every performance, numerous times.

Mr. Ray has contracted for all Mutual feature releases for several months to come, and is also using the weekly Strand Comedy release. One of the changes in policy he introduced at the theatre was that of reducing the prices from fifteen, twenty and thirty cents, to ten, twenty and thirty plus war tax.

THE Peerless Film Exchange has contracted with the management of the Palace theatre in Los Angeles for first-run showing of the Sennett-Keystone re-issues, and the first one booked is that of Chaplin's renamed "The Hula Hula Dancer." The others will be shown at this theatre with the weekly change, contract for this service having been made by President E. H. Emmick and Manager Harry MacIntyre.

PREPARATIONS are being made for the coming of Mme. Petrova, who is making a tour of the country for war relief work. Manager T. L. Tally, of a Broadway theatre and the First National Exhibitors' Exchange, is in charge of preparations. Mme. Petrova will appear at the Tally theatre during her stay in Los Angeles, at which time one of her releases will be shown.

THERE has been a persistent rumor circulated in Los Angeles for the past week, that Shubert Theatrical Interests have purchased the lease of the Clune Theatre Company on the Auditorium, which for more than three years has been conducted as a motion picture house. The building and equipment is owned by the Baptist Association and the Auditorium is used Sunday for religious purposes.

N. F. DOBBS of Portland, traveling auditor of the Mutual Film Corporation, is spending a week with Los Angeles Branch Manager Joe Merrick, and looking after general business interests of the Mutual.

THREE hours after the first prints of the Chester Outing pictures had been received in Los Angeles, Manager Joe Merrick of the Mutual Exchange had a contract for their first run in Los Angeles, which was secured from Sid Grauman, managing director of Grauman's theatre.

This Is Not a Southern Scene, But Merely An Illustration of What Becomes of the Watermelons Grown In Colorado. H. I. Rosefield, Manager of World Film In Denver, Is Doing His Share to Keep the Crop from Going to Waste

Joplin Changes Name of Denver Supply Company

H. A. JOPLIN, who recently acquired the business and entire holdings of the Swanson & Nolan Supply Company, Denver, Colo., has filed an amendment to his articles of incorporation changing the name of the corporation to "The Mountain-Plains Theatre Supply Company." Mr. Joplin also announces that his new 1500-page catalogue is off the press and will be mailed to every distributor throughout the Middle West and West within a short period. The new compilation is considered a masterpiece of the printing and engraving arts, detailing all accessories, including projecting machines, carried in stock by the new concern. It is very complete and reflects credit on its compilers.

Mr. Joplin also announces that his new reception room, fitted up with a post office and other conveniences for visiting exhibitors, is now completed.

Introductions Were in Order

LARRY SEMON, director and star of one of the two Big V. comedy companies at the Vitagraph Hollywood studios, had his company working on location for the past two weeks. So early did the Semon company leave the plant that even Studio Manager W. S. Smith scarcely ever got to see them until their return from location until the light gets "yellow"; viz., about 5 o'clock. Semon had his company at Catalina all of the past week.

Denver, Colorado, Exchanges

Goldwyn Distributing Corporation
WALTER S. RAND, Manager
1440 Welton Street, Denver, Colo.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	HARRY G. BALLANCE
DENVER	CHARLES KLEIN
SALT LAKE CITY	A. B. LAMB
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spri n Factory on t h Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

MOUNTED POSTERS RENTED
5c Per Sheet
Southern California
Poster Rental Co.
804 South Olive Street
Los Angeles

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 359 *Home 10669*

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of San Francisco Exchanges and Supply Houses

Sol Lesser's Greatest Achievement
D. W. Griffith's Greatest Production

"Hearts of the World"

In addition to our great stock of box office winners
Let us supply your theatre

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

PEERLESS FILM SERVICE
INCORPORATED

100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

Christie Comedies—A new one each week
28 Two reel Mack Sennett Keystone Comedies
26 One and Two reel Charles Chaplin Comedies
35 Mutt and Jeff Cartoon Comedies

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
Paramount-Artcraft

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

News of Spokane

A. H. McMILLAN of the Metro Company, formerly of the Vitagraph, was in Spokane this week.

RECENT bookings at the Liberty theatre include: Select production of Clara Kimball Young in "Marionettes," June 16; Paramount production of Billie Burke in "The Land of Promise," Thursday, June 20; Artcraft, Douglas Fairbanks in "Say, Young Fellow," Sunday, June 23; First National, "Alimony," Thursday, June 27; Paramount, Sunday, June 30, Billie Burke in "Arms and the Girl;" Universal, Dorothy Phillips in "Risky Road;" Pathe, Fannie Ward in "The Yellow Ticket," Sunday,

M AND R

730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.

NOW BOOKING
THE EYES OF THE WORLD

A CYCLONIC WHIRLWIND—From the Story by Harold Bell Wright.

Ramona—Story of Early California. From the Story by Helen Hunt Jackson.

The Avenging Conscience, with the Clansman Cast.

The Warrior—Featuring Maciste.

McClure's—Geo. Loane Tucker Production, **Mother.**

Life or Honor?—Featuring Violet Palmer, James Morrison, Leah Baird.

Married in Name Only, with Milton Sills.

One Law for Both—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

Sins of Ambition—Featuring Barbara Castleton.

R. B. QUIVE
Branch Manager
VITAGRAPH
985 Market Street
Fifth Floor

July 7; Thursday, July 11, Madam Petrova, directed by Larry Trimble, in "The Light Within."

Others booked are William Hart in "Short Monroe," his first sea picture; Dorothy Dalton in "Love Me;" Norma Talmadge in "By Right of Purchase;" Elsie Ferguson in the "Song of Songs;" Clara Kimball Young in the "House of Glass," and Norma Talmadge in "De Luxe Annie."

CHANGES in the managership of the Titan Film Company have already taken place. Frank Montgomery has severed his connection with the company and J. Don Alexander, president of the company, is looking about for a good man to succeed him.

THE Washington Motion Picture Company has secured the services of Mitchell Lewis to take the lead in their first production, in place of Tyrone Power who has gone to California for his health. He is suffering from a nervous breakdown.

SAMUEL W. B. COHN has returned from a three-days' trip to Seattle.

THE production of "The Unbeliever, at the Auditorium, under the management of J. W. Allender, was marked by most effective stunts. Mrs. W. H. Ziegeler and Jane Tyrell gave a patriotic selection and one of the four-minute men made an address. Mrs. Lester Edge was shown as the Goddess of Liberty and Miss Katherine Clark and a group of society girls were in Red Cross costume as nurses. "The Unbeliever" has had a great run and all the papers acclaim it as the greatest war film shown here so far.

In and Around Denver

H. L. KNAPPEN, Denver manager for Select, went to Chicago to attend the annual meeting of Western managers of that organization. Having in mind Chicago's reputation for extreme torridity during the "dog days" period, Mr. Knappen brushes up his two suits of Palm Beach toggery which he used to wear down in Atlanta while holding the General Film portfolio in the Southern metropolis last year.

"BROADWAY SCANDAL," latest Carmel Meyers feature, went over the top at the Strand Theatre in Denver during a recent three days' engagement.

P. P. EDWARDS of Worland, Wyo., controlling head of four houses, announces that "The Kaiser" cleaned up everything in sight in his string of theatres.

FRED CAMERON, of the Lyric at Albuquerque, has booked the two-a-month Bluebird specials, beginning with "Smashing Through."

H. B. BRENNAN, traveling auditor for General, is in Denver.

ADVANCE bookings of the two-reel special, "The Last Raid

of Zeppelin L-21," are big, according to G. W. Whitney, manager for General. The first print is now dated up to August 21. Mr. Whitney is planning to call on all exhibitors in this territory within the next few weeks.

R. H. M'CLUSKEY, who started the old Hippodrome in Denver and who also owned the lease where the old United States Theatre, now the Rialto, stands, has severed his connections as road salesman for General and opened the Princess Theatre at Hoisington, Kansas.

PATHE'S new pictures, "The Yellow Ticket" and "Moral Suicide," have been booked by Sam Baxter of the Denver Isis.

M. C. COHN and H. I. Krause have returned from San Francisco, where they attended the recent convention of Western managers of Paramount-Artcraft.

J. F. LYNCH, of the Rex and Sterling at Greeley, and W. C. Le Master, owner of the Opera House Theatre at Victor, were recent Denver visitors.

GLEN MILLER has closed the Amuse-U Theatre at Goldfield, Colo., and is now in Iowa on a vacation.

GEORGE D. HAYES, traveling representative out of Salt Lake for the Denver Mutual, and Arthur Johnson, local traveling representative, arrived in Denver last week in connection with the campaign on the new Sessue Hayakawa productions and the Outing Travel pictures. This is the first visit to Denver by Mr. Hayes in several years.

Theatres Changing Hands

CALIFORNIA

Fred A. and Roy G. Miller have sold their theatre property, "Millers," at Los Angeles, to Carl Ray, and the new management has rechristened the house the "California." Lee Lazelle has been appointed manager.

R. J. Bauer of Redding has purchased the Dreamland Theatre from Mrs. Jane Olney.

Al. Henze and J. W. Thomas have purchased the Empire Theatre, Fifth street, San Pedro, from Nathan Mann.

Eric J. Segerstrom, abstract man and insurance agent, has purchased the Sonora picture theatre interests of Ben Shaw, and will assume active management of the house.

Dorner and Dice have purchased from J. L. Bentwell the Sunbeam Motion Picture Theatre at Highland Park.

William R. Swickhard has leased the Crown Theatre at Sawtelle from J. W. Lamphere.

Bent St. John has succeeded Warren F. Lemon as manager of Clune's Auditorium, Los Angeles.

F. W. Rodgers and F. B. Vincent have taken over the management of the Maywood Opera House from former Manager Case.

OREGON

J. D. Meyer, of the firm of Meyer & Lieter, owners of the Arcade and Star Theatres, La Grande, having been drafted, has relinquished the management of both houses to Mrs. Leiter.

WASHINGTON

Melville Adam, proprietor of the Liberty Theatre, Northport, has enlisted, and in his absence the theatre will be conducted by his father, Charles Adam, and sister, Irene.

Wilbur E. Moon has sold the Rex Theatre, Ritzville, to Frank P. Egan, a prominent farmer of that neighborhood.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

SUNSET FILM LABORATORIES

(Successors to Bill Horsley Laboratories)

Holly 3693. Sunset Blvd. and Gower St. 579963

Developing Printing Tinting

Highest quality laboratory work promptly executed

Equipped to handle print work and give it personal attention. Our guarantee for satisfaction is backed by ten years' laboratory experience.

Holly 2752

CROSBY FILM LABORATORIES

Developing, Printing, Tinting, Toning and Special Films Made to Order

5813-27 Santa Monica Boulevard

JAMES A. CROSBY Los Angeles, Cal.

Yes, we are now ready for business in our new home.

Slides and Film *as* you want them, *when* you want them.

L. A. SLIDE & FILM CO.

4th Floor HENNE 122 W. 3rd St.

Telephone: Hollywood 1290

GEORGE W. CHAPMAN CO.

Incorporated

EVERYTHING IN MOVING PICTURE PROPS.

Specialties: Miniature Sets and Plaster Breakaways

5155 SANTA MONICA BOULEVARD

LOS ANGELES, CAL.

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

Mutual Film Corp.

GEO. E. JACKSON

Branch Manager

401-403 Davis Street

C. M. HILL

Branch Manager

Paramount—Artcraft

9th and Burnside Streets

Place Your Ads. In The West Coast Section. You Won't Regret It.

Men Who KNOW

If you wish to learn of the merits of the Bloom System ask any of the well known camera men named below:

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

These men have had intimate opportunity to discover whether we deliver first quality laboratory work and to a man they will recommend our work. These men *know*.

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.
Holly 4015 Home 577618

Portland News and Gossip

C. B. HUBER recently assumed management of the Grand theatre, Sunnyside, Wash., succeeding Virgil Adams.

THE Peoples theatre, Athena, Ore., will be closed during the summer.

LUE VERNON, jovial jongler who plays the pictures all over the Northwestern territory, is at present playing at the Lyric, at Chehalis.

W. H. Dobson, formerly of Lincoln, Neb., is in the Oregon territory looking over the theatre situation, with a view to locating here.

C. A. SWANSON has leased and will remodel the Everett theatre, Everett, Wash.

E. I. WURMAN has opened a new theatre at Lamont, Wash.

A. G. SIEBERT, manager of the Mt. Vernon, Wash., theatre, is reported to have sold his house.

THE film theatre at Odessa, Wash., was destroyed by fire not long ago. F. C. WESKIL, owner of the theatre in North Power, Ore., has leased the Haines theatre, Haines, Ore., from Dodd, Ashman and De Vall.

GEORGE G. BECK of Portland Blakely, Wash., has closed his theatre for the summer.

GEORGE BLIGH of Salem and S. Danz of Astoria were recent visitors along Portland's film row.

THE lure of film exhibition has hooked another exchange man. This time it's Walter W. Kofeldt, Northwest manager for Pathe, who has deserted the Seattle Pathe office to direct the destinies of the Majestic theatre of Portland, Ore.

PORTLAND is again to be the home of a Pathe film exchange. B. J. Sperry, Portland manager in the days prior to the desertion of the Rose City, has resigned from the Paramount-Artcraft to take charge of the Portland office, which will be opened within a few days.

C. M. HILL, Portland manager of the Progressive Motion Picture Company, is back from a convention of Western managers held at San Francisco.

JOE DEITCH, of the Northwestern Consolidated Film Corporation of Seattle, was active in the Oregon territory this month. He handles the serial, "The Eagle's Eye," Bruce scenes, Katzenjammer and Happy Hooligan cartoons, Gaumont News and Gaumont Graphics.

F. A. BERNARDO, of World Film, was in Portland recently with "The Torch Bearer." A special showing for exhibitors was staged at the Hippodrome theatre.

O. ANDERSON has placed the Grand theatre, Rainier, on the market. Other business has demanded that he leave Rainier.

DON MEYERS, of Meyers and Leiter, exhibition magnates of La Grande, Ore., expects to join the draft army any day.

L. M. MARTIN, machinist in the navy, and owner of the Peoples theatre, Athena, was through Portland recently, en route to Athens, to arrange for the disposal of the fine equipment of his house.

FRANK B. INGALLS, of Wasco, Ore., installed an aerodome in that town during Colt Show week in June.

ALL attendance records for the Liberty theatre, Portland, were broken during the week's screening of the U. S. Marine photoplay, "The Unbeliever." The Marines utilized the theatre as a recruiting station, made appeals from the stage, paraded the streets with a float, attracted crowds with volleys of rifle fire and make appeals for recruits, and aroused the public to a high pitch of enthusiasm.

W. B. ARMSTRONG, manager of the Strand theatre, pulled a hot weather stunt for the opening of the comedy, "We Should Worry," that pulled many a dollar into the box office. He bought a 300-pound chunk of ice and placed it in the lobby, with a huge billiken squatting on it. Sweltering crowds surrounded the ice all day.

W. A. VAN SCOY'S latest art picture, "Come Watch With Me the Night," is attracting unusual attention. He secured some magnificent shots of the moon and clouds, and used lines from famous poems as subtitles. It's a Liberty theatre special.

ON the last morning of the showing of "The Unbeliever," Manager Myrick turned the Liberty over to the Marines and the Oregon Committee for the Relief of Children in Belgium in France, for a special showing of the production, with a concert by Henry B. Murtagh. Several hundred dollars were raised for the fund.

J. B. SPARKS' film theatre, the Opera House, at Heppner, Ore., was burned down recently, in a fire which consumed several business houses and half a dozen residences. Fire started in one of the business houses. Mr. Sparks, who lives at Condon, owns the Star theatre at Heppner and the American at Condon.

L. DOONAR of Bend, Ore., formerly with the Liberty theatre of that town, is thinking of getting back into the game and has been investigating propositions near Portland.

HARRY HUMPHREY has sold his theatre at Stayton, Wash., to C. A. Luthy, and has joined the army.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

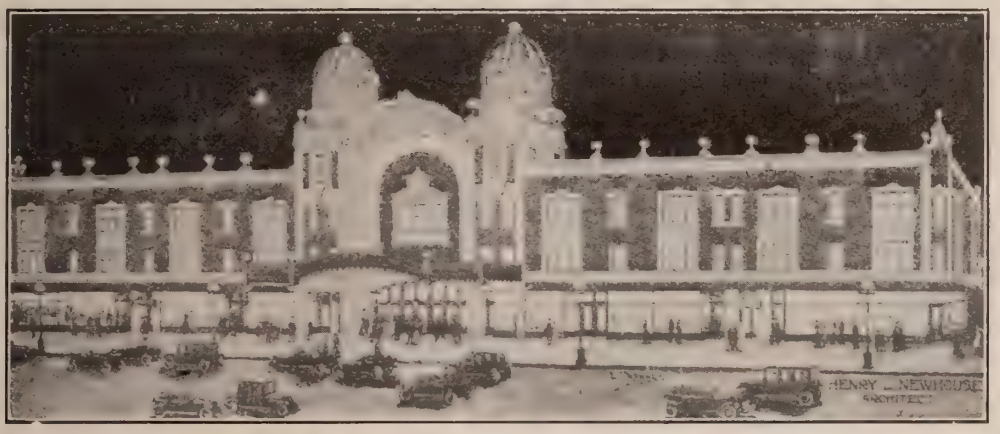
¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

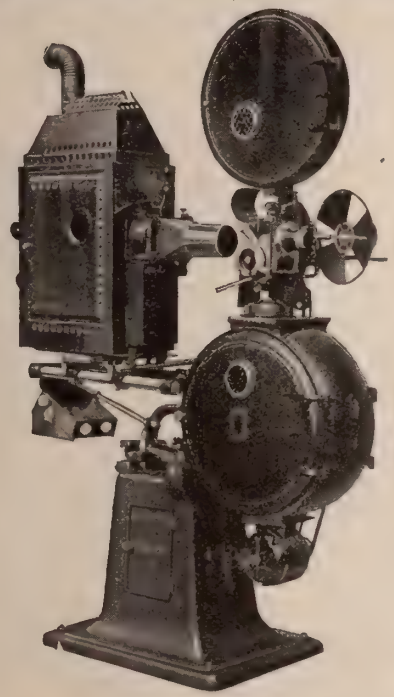
This Is The Place To Say It

Accessory News

– SECTION OF MOTION PICTURE NEWS –



The Howard Theatre, Chicago



Chicago's newest and most magnificent Photo-play Theatre uses

Motiograph De Luxe

Seavers & Zahler, lessees of the new Howard Theatre, selected Motiographs, knowing their ability to give perfect results, having given them a severe test in the famous Karlo Theatre, Chicago.

You may give your Theatre a gorgeous effect from decoration and lights but don't overlook the Booth; equip it with the best projection—THE MOTIOGRAPH DE LUXE — and every patron will be satisfied with the projection.

Write for Motiograph Literature

The Enterprise Optical Mfg. Co.

561 West Randolph Street, Chicago, Illinois

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS

Prove Their Merit for Alternating Current Projection

White A. C. Special Carbons have made good the claims made for them from the very day they were placed on the market. Hundreds of voluntary letters from all parts of the country testify to that fact. These carbons have met the requirements so exactly that they are now the standard of alternating current carbons.

The White A. C. Special Carbons give the penetrating, pure white, flickerless light so necessary for even screen illumination and clear, sharply defined pictures. In using these carbons no new equipment is necessary. Simply put in a trim of the new carbons.

FOR DIRECT CURRENT PROJECTION

THE SILVERTIP IS THE STANDARD NEGATIVE CARBON.
IT GIVES A STEADY ARC WITH MAXIMUM BRILLIANCY

SEND TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

DU PONT AMERICAN INDUSTRIES

Seats that Stay Beautiful

Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid, which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

Du Pont Fabrikoid Co.
Wilmington, Del.
Canadian Factory and Office
New Toronto, Ont.

No. 248
Made by

Wisconsin Cabinet & Panel Co.

105 W. 40th St.
New York

DU PONT

The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....Editor

Alfred S. Cory.....Technical Editor

The Operator Problem

THE natural result of high wages in one industry where men of varying ability are employed and a lower scale in another where the same ability is necessary, means that the progressive ones will leave the one and go to the other. This is only natural, but the question at once is asked as to the future of the industry which is losing its good men, as they are the ones which count in the end, for the places of second raters can always be easily filled. It is the good men that are scarce.

The position of the operator today is exactly this: They have been holding down jobs, which in peace times were fair, but today with other industries crying for men, and offering far greater monetary inducements, these jobs are no longer to be considered in the same breath. The next move must be taken by the theatre men. Either they must come up with more money or go out and hunt for substitutes who must be taught to do the honors in the booth.

Here comes the hardest problem of all—the teaching. In the first place, the operator should be required by law to be an electrician at least with sufficient knowledge to make all necessary electrical connections and repairs. He must know a motor generator from a rheostat and the uses of both, as well as being able to repair the minor troubles which are apt to occur. These men are hard to get even in the best of times, but just now they are harder than ever.

A man who can merely thread a machine, strike an arc and throw out the dowser is not an operator—he is an impostor and should be barred by law as well as by the union, if he is a union man. The average graduate of an operators' school is just this kind of human and should be made to act as an apprentice for months before being given charge of booth, and then only after the stiffest kind of an examination.

In New York and other large ciites the unions dominate the situation. Here the good man with the knowledge is no better off than the man who knows nothing, as far as standing is concerned. Their names are thrown into a hat, so to speak, and when a job is open the man who is drawn takes it. He may be good or he may be absolutely worthless—the employer is none the wiser until he has tried him out, and perhaps suffered as a result of this lack of knowledge.

With this in mind why should not the good men leave the industry when better things are offered? How much better it would be if there were three classifications so that the good men could be in Class A, having passed certain examinations to qualify; the next best men in Class B, etc. This would also mean graded rates of minimum pay which would attract the good men and influence those who wish to benefit themselves so that they would study and work to be included in the next higher classification. From the exhibitor's viewpoint he would be benefited as well, for he would put in his application for a man at a given rate which he could afford to pay, with a result that he would get a man capable of earning that amount.

It must be understood that every man before he be admitted to any grade should pass examinations and also act as an apprentice for a given length of time so that every graded operator would be capable of properly running a show—what else he would be able to do would depend on his advanced knowledge, which would be shown by the grade he had attained.

By doing this the wage scale could be so arranged that the good men would not leave the industry, as they would be receiving wages comparable with those paid in other lines of work where the same skill is required. These increases of the minimum would then apply to the good men in Grades A and B, and not to the poor ones of which we are honored with many.

The bringing about of a condition of this kind is perfectly possible, but whether it will ever be done is another question, for as in all cases of this kind the final decision is with the majority, and as usual the majority are the second raters, who either are not capable themselves or who are too short-sighted to see the advantages and the possibility of their advancement.

This is what we believe should be done, but with conditions as they are today the question is—what is to be done?

Men are actually leaving this industry for some other. They cannot be restrained by any of their present affiliations which are only held in high esteem by them while they are actually employed where these ties can be of actual assistance.

One operator, whose opinion I respect, told me that the trouble lay in the fact that the theatre men in general cannot afford to pay very much more money. He stated that they have not got it. Therefore, he said the answer is that there are too many theatres—some must go out of business. This would mean more profits for those that are left, which would mean the ability to pay higher wages, with a lessening demand for men, as the number of possible positions would be fewer.

If the number of theatres remain as they are with salaries as they are, then the places must be filled with inferior operators poorly trained and with a decided lack of knowledge. This means a need of immediate action on the part of all. It means rushed instruction—it means co-operation—it means that all must take up the burden together and work for the common good. In some quarters women have been pressed into service, but it seems to us that this should be a last resort, as the operating of a projector in the average booth is a man's job and then some. A woman could not stand the continual heat and the incessant strain on the nerves.

Therefore, we should get men somewhere, and after the standard is set by law as to the extent of actual knowledge demanded of them, the various elements in the industry must combine in some way and see to it that this standard is attained by all who operate a machine. No one branch of the industry—theatre men—operators—or film companies should alone be held responsible for this training—all have a good argument why the others should take up the burden, but these arguments are all in vain, for each branch is so closely tied up in the solution of the problem, and the bread and butter of all depend upon it to such an extent, that they must work together and see that the industry is supplied with the requisite number of competent operators.

E. K. Gillett.

Equipment Operating — Projection — Questions Answered

Chapters on Intermittent Movements—II

The Power Movement

IN a previous article we described and analyzed the characteristics and action of the Geneva-stop, or star and cam, type of intermittent movement, which is in extensive use in motion picture projectors, and we have now to present an analysis of the Power intermittent movement, which has also come into wide usage as it forms the most important integral of the well known Power projector mechanism.

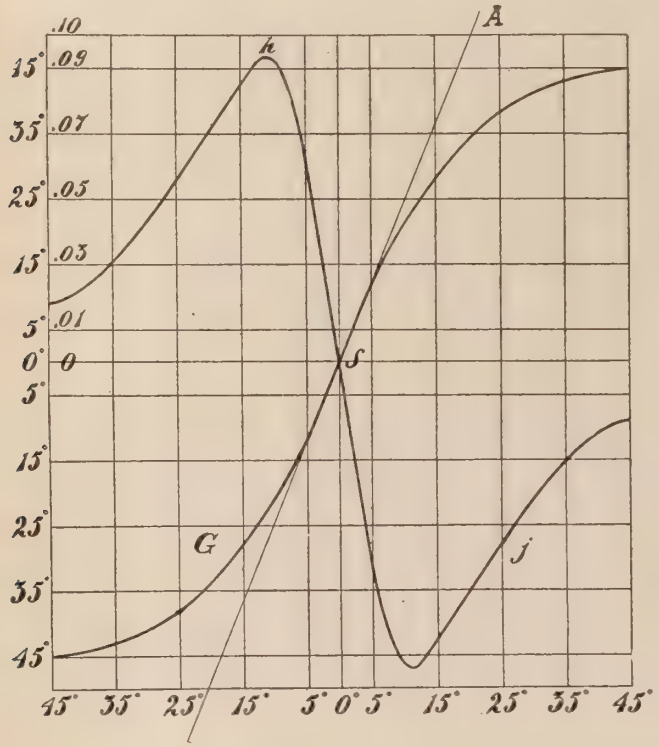


Fig. 1

In order to bring more clearly before the reader the characteristic differences in design and action between the Power intermittent movement and the Geneva-stop movement, it will be convenient to first point out again a few characteristics of the Geneva movement and its mode of operation.

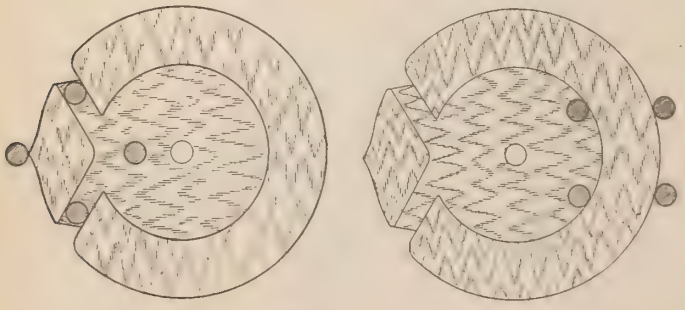


Fig. 2

With the customary four-slot Geneva intermittent the movement of the film is accomplished in exactly one-quarter of a revolution of the pin-wheel, or cam. If the star-wheel were made with five slots instead of four, the film would be moved down one picture space in one-fifth of the revolution of the pin-wheel, or, as it is usually expressed, with a four-slot star, the movement of the film is accomplished in a 90° rotation of the flywheel, while with a five-slot Geneva the substitution of each successive picture represents a rotation of the flywheel through an angle of 72°. With the four-slot Geneva movement, therefore, the film is stationary before the projection aperture three-fourths of the time and is in movement one-fourth of the time, and with the five-slot Geneva the film is transmitted to the screen during four-fifths of the succession interval and is in movement during one-fifth of the interval.

It is true that a somewhat greater ratio than .25 to .75 can be imparted to the four-slot star, but this results either in a wide departure from a strict radial entry of the cam-pin into the star slots, or else in lost motion (*due to incomplete locking*) during a certain fraction of the period of rotation of the star-wheel, these conditions resulting in undue wear on the intermittent movement, and in unsteady projection, respectively.

Coming now to the analysis of the Power movement as compared with the four-slot Geneva movement, we examine the diagram Fig. 1, in which the horizontal line denotes time while the verti al lines represent the movement of the film by the intermittent. The curve G represents the velocity of rotation of the Geneva movement (*the star-wheel*) at any instant during one complete rotation of the pin-wheel, and shows that at the commencement of the engagement of the pin in the star-slot, the increase in the velocity of travel of the film across the aperture is very small; but a great increase in the velocity of movement of the film commences at the point *h*. At the point *S* the velocity of travel of the film has reached a maximum, and then decreases rapidly in velocity during a short period extending to *j*, coming finally to rest at its zero position designated by plus 45° in the diagram Fig. 1.

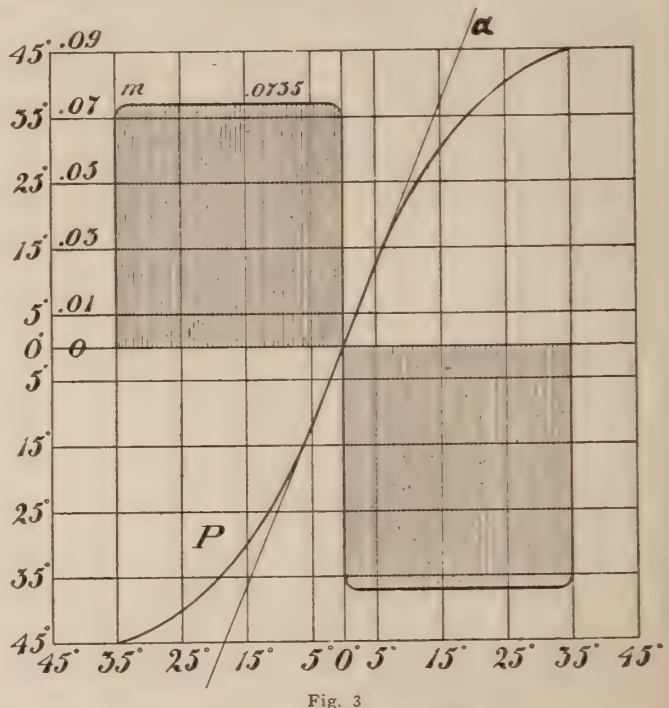


Fig. 3

Thus it is seen that the work of moving the film is almost entirely accomplished by the Geneva in the short period between *h* and *j*, and that little power is transmitted to the film at the beginning or at the end of the movement. The total strain of acceleration and retardation of the film thus occurs during that fraction of the period of movement which is represented between *h* and *j* in Fig. 1, and reaches a maximum at the very middle of the movement interval, resulting in a sudden and very considerable strain on the perforations of the film.

To avoid this strain upon the film, and to apply the force

required to move successive pictures in a more even manner, Mr. Nicholas Power designed the intermittent movement shown in Fig. 2. It is seen that this movement differs radically from the star and cam in that the slots of the customary star-wheel are replaced by four pins mounted at the extremities of the arms of a cross, which is a part of the spindle carrying the intermittent sprocket. The pin of the customary pin-wheel is likewise replaced, in the Power movement, with a diamond-shaped stud, or cam, which traverses the pins in the manner shown, imparting to them a rotary movement of much different character than that of the four-slot star-wheel. As the other drawing in Fig. 2 shows, the large ring forming the circumferential portion of the Power cam, revolves in contact with the two pairs of pins forming the driven member, thus locking the movement during the period while each picture is being projected.

The Power intermittent is not limited to any particular ratio between the periods of rest and movement, the cam being capable of alteration in design so as to produce a movement of any desired angular extent. The velocity of travel of the film at any instant during the period of movement of the Power intermittent is shown diagrammatically in Fig. 3, which shows, upon comparison with Fig. 1, that the initial part of the period of movement *m* is utilized to better advantage in accelerating the film than in the case of the Geneva movement, thus relieving the interval represented by *h* in Fig. 1 of its excessive velocity of travel.

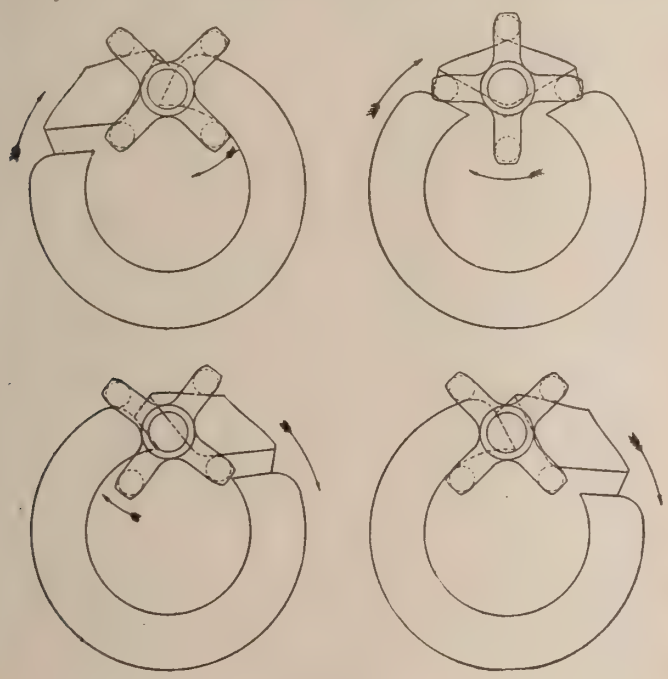


Fig. 4

The result of this more even distribution of the power from the flywheel to the intermittent, and from the intermittent to the film, is that while the velocity of travel of the film across the aperture is greater at the beginning of the period of movement than in the case of the Geneva movement, the velocity of travel is not so great at the middle of the movement period, and as the maximum velocity of movement is applied gradually to the film by the Power movement, instead of abruptly as with the Geneva, it is apparent that the breaking down strain on the sprocket holes must be less. The relative decrease in the strain imposed upon the film by the Power movement, as against that imposed by the customary four-slot Geneva movement, may be gauged by comparing the steepness of the angle *a*, Fig. 3, with that of the angle *A*, Fig. 1. This decrease in the strain upon the film during its period of movement is secured notwithstanding the fact that the Power movement accomplishes the complete shifting of a film picture (¾ inch) in a shorter time interval than does the four-slot Geneva, the movement of a film image by the Power intermittent corresponding to an angular rotation of the flywheel of 72°.

As all operators who have studied the Power intermittent are aware, the driving element (*the cam*) and the driven member (*the cross bearing the four pins*) both rotate in the same direction, whereas in the case of the Geneva movement the cam, or pin-wheel, rotates in one direction while the star-wheel (*or driven member*) rotates in the opposite direction. A cycle of movements of the Power intermittent is shown in Fig 4, which will make clear the exact manner in which the even application of force throughout the entire period of movement of the film is accomplished. It will also be realized that inasmuch as the complete movement of a film picture is accomplished during an angular movement of the flywheel corresponding to 72°, the obscuring blade of the projector shutter may be made smaller than in the case of the customary four-slot star-wheel, whose period of movement, corresponding to 90° (*or very nearly that*) will require a shutter with wider obscuring blade.

Lucas of Atlanta Conducts Mail-Order Supply Business by Live-Wire Methods

HARRY K. LUCAS, general manager of the Lucas Theatre Supply Company, 158 Marietta Street, Atlanta, Ga., who lately spent several days in New York City for the purpose of buying accessory supplies, has become known as one of the most successful distributors of the Simplex projection machine. Mr. Lucas lately established a record by disposing of two carloads of Simplex projectors in twenty-six days. This achievement is the outcome of ten years' experience in the business and the adherence to a well-defined sales policy.

Mr. Lucas, who has been designated as "a high voltage wire of the livest sort," owns one of the most complete supply houses in the country, not excepting those in New York and Chicago.

Although the Lucas Company operates in ten states, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Louisiana, Southern Virginia and Texas, no road salesmen are employed, nor is the firm dependent upon dealers for its sales. Everything is conducted by mail from its headquarters in Atlanta.

This has been made possible by the inauguration of a sales plan worked out in detail.

Mr. Lucas is a believer in printer's ink, and lots of it, to obtain the best results. He dips deeply into it on all occasions. It is nothing for him to have struck off twenty thousand pamphlets or envelope inserts at one time and he never prints less than ten thousand of anything that seems well worth while having printed at all. Perhaps these quantities don't seem very large, compared with the printed matter issued by large film companies, but Mr. Lucas's sphere of operation is confined to only one section of the country. With this in mind, it can be readily seen that he uses a great deal of printed matter in the course of a year.

Fig. 1—Where "Hakilu" Film Cement Is Made

One of his principal means of keeping in touch with customers, old and new, is a lively little house organ. It is merely a four leaf pamphlet, but like the organs in up-to-date picture theatres, it makes itself heard effectively. It is called the "Cosiki" and according to the announcement on the cover it is "published in an

effort to enlighten the skeptical." It comes out once a month and contains timely hints on all material needed by theatres. In every number appears a signed editorial by Mr. Lucas on whatever topic is uppermost in the minds of theatre men at the time.

He is always bringing out something new in the way of envelope inserts. Now it will pertain to his Hakilu oil, or then it will be an announcement reminding theatre managers of his repair department. All these notices are made distinctive by the use of halftones and line cuts, and terse phraseology. For instance, take the matter of carbons. The manager on opening his mail some morning is greeted with the following, "Have you been stung? Hundreds have. Then don't let the same bee sting you twice." In the upper left hand corner is an illustration of a bee, with a long businesslike stinger, and an expression of tense earnestness showing that the bee has his mind on his work. With the attention of the prospective buyer thus gained, Mr. Lucas then goes on to show in a few words how one can save money by buying his carbons.

A long range bombardment is kept up with these inserts through the mails. Mr. Lucas counts that day lost when the majority of theatre men in his territory do not wake up every morning to find that the post has brought them some more business literature from the Lucas Theatre Supply Company. "If a man," says Mr. Lucas, "reads one out of twenty sent him, I feel that my object has been gained."

It is seen thereby that Mr. Lucas's plan has been worked out systematically. Like an artillery officer, he plots out a certain area and having the range, he proceeds to drop shells on his objective with unfailing regularity. Hence, it is seen that system is the keynote of his business. This is evident not only in the use of sales literature, but in every operation of his establishment. Nothing is done in a haphazard way, and part of his system is a scrupulous regard for order in all departments of his supply house. There is a place for everything and everything is in its place, as is exemplified in the repair shop, where every tool hangs on the wall under a conspicuously painted caption identifying its particular location.

For instance, not only is one section of the wall behind the work bench marked with the words "saws," but numerals, one, two and three, show the proper place for each tool when not in use.

Fig. 2—Private Projection Room

Mr. Lucas has found the means to prevent all lost motion, by observing the rule that "order is heaven's first law." This strict observance of system carried out in the minutest detail has eliminated unnecessary delay in repair work and has facilitated the dispatch of orders. Consequently, his slogan "We have a monopoly of promptness" means something to all who see it. By featuring promptness in his business Mr. Lucas has found that promptness, on the basis of one good turn deserves another, has featured him as a progressive supply dealer.

The firm carries a large stock of machine parts and accessories. As an instance of this, there are never less than one hundred thousand carbons on hand.

The Lucas Theatre Supply Company occupies two floors, thirty by one hundred feet, at 158 Marietta Street. On the ground floor is a display room, a private projection room and the repair department. Upstairs is the mail order department, additional display space and the office.

The projection room deserves special mention, as it has become an institution in Atlanta film circles. It was constructed for the use of the film exchanges there in the demonstration of pictures for out-of-town exhibitors. The room seats forty people and measures twelve by thirty-five feet. The projection-room is six feet deep by twelve wide. Its walls are decorated with stills of well known pictures which were supplied in sets of ten each by large producing companies, at the request of Mr. Lucas. Palms and plaster casts add to the decorative features of the demonstrating room. Here once a month a banquet is held for the entertainment of the exchange men in Atlanta and visiting exhibitors, and the latest features are run off afterwards for the benefit of the assemblage.

Ten years ago Mr. Lucas became associated with the amusement field as manager of the Opera House at Americus, Ga. In 1908 he went to the Dreamland theatre at Columbus, Ga., and for six months in 1909 he was manager of the Liberty theatre in Savannah. He then went to Dubuque, Ia., where he remained for nine months, and in 1910 he went back South and established the Dixieland Film Exchange in Jacksonville. A year lated he moved to Charlotte, N. C., and 1912 saw him in Atlanta, where he opened the United American Film Company, with offices in the Brown-Randolph Building. Some time afterwards he moved to Walton Street, where in a short time his business grew so rapidly that he found it necessary to seek larger quarters. It was then that he moved to the present location at Marietta Street, leasing the entire building and forming the Lucas Theatre Supply Company, capitalized at $25,000.

Gets Poor Picture at Increased Throw

Mr. C. P. Scates, Okanogan, Wash., writes:

"I am writing to see if you can help me with the projection troubles I am having. I am operating a late model Simplex. Until recently I had a throw of 56 feet and a picture of approximately 7 x 11 feet. I am using a Hallberg Economizer with a maximum of 20 amperes A. C. I have just completed a new theatre with a throw of 80 feet and a 9 x 12 foot picture. I turned in a Gundlach lens that I had been using and purchased a B. & L. six inch, E. F., as it was impossible to get a Gundlach. I had to discard the Hallberg Economizer as I could get no results at all with it, and am using at this time a rheostat and, in order to get a halfway decent picture, am using 75 amperes.

"My wiring is O. K. in every respect and there seems to be no doubt but that I am getting the full 75 amperes, but I cannot, even with this amount, get anywhere near as good projection as I used to with 20 amperes.

"Now, the lens I turned in was considerably larger in diameter than the lens I am at present using. I have tried four lenses, one after the other, but the results are the same. I do not seem to be able to get any information from the houses with which I deal and thought perhaps you could set me on the right road.

"Another thing, two of the lenses I have tried recently show a spot on the screen, in the center, which will not focus, while the outer portion is sharp.

"If you can suggest anything that will help me, from this brief description of my troubles, I shall appreciate it."

Reply: Judging from the correspondent's data, the objective he formerly used must have been about 4¾ inches or 5 inches E. F., and changing to an objective of only one inch greater E. F., *i. e.*, 6-inch objective, could hardly account entirely for the great difference in screen brightness reported.

The correspondent is under some misapprehension as regards the current used on the shorter throw, as the smallest Hallberg economizer delivers a minimum of 30 amperes, the required intake being only 20 amperes, however, which latter point is probably the cause of the correspondent's erroneous conclusion.

As we have frequently pointed out, the use of a rheostat with A. C. is certainly not conducive to the best results on the screen for a given current consumption, and unless the correspondent has an ammeter in the circuit he can by no means be certain that he is actually getting 75 amperes at the arc. To secure a really satisfactory screen illumination with A. C. a transformer, or economizer, should be installed, or better still, a mercury-arc rectifier, which would change the A. C. into D. C., thus giving the advantages of better control of the light, and greater source

brilliancy for a given amount of current consumed.

If the correspondent desires to install a transformer he can secure a Hallberg of greater capacity than his former one, or there are numerous other makes and types to choose from. The rectifiers, as is generally known, are the product of the General Electric Company, Schenectady, N. Y., and the Westinghouse Electric and Manufacturing Co., East Pittsburg, Pa.

Returning to the matter of the objective used, the Bausch and Lomb objectives of the type most frequently seen are of somewhat smaller diameter than the Gundlach, but for reasons which need not be gone into here, they are not necessarily less brilliant in performance than the Gundlach objectives up to focal lengths of about 6 inches, if they are properly used. Commencing with the 6-inch E. F. it is an advantage, however, for an objective to have a diameter somewhat in excess of the commercial varieties of B. & L. objectives, and the Bausch and Lomb Optical Company, Rochester, N. Y., make several types of objectives of increased diameter. Possibly the correspondent could secure one of these direct from the manufacturers if it turns out that he cannot improve his screen illumination in any other way.

It seems very probable to us that in changing to the 6-inch objective the correspondent has neglected to match up and re-focus his condenser system accordingly, which could account for a considerable loss of light and a generally unsatisfactory screen illumination. He is therefore advised to try a 6½-inch and a 7½-inch condenser combination, and also two 7½-inch condensers, moving the lamphouse backwards and forwards and studying the effect on the screen. A material improvement will very probably result from such procedure, which should be undertaken before condemning the objective.

The objectives which, in the correspondent's trials, failed to give a screen picture with center and edges both in forcus simultaneously, must have been either of very inferior quality, or out of adjustment, or damaged optically, as an objective of 6-inch E. F., or upwards, generally produces an evenly defined screen-image.

United Issues Valuable Instruction Booklet on Hallberg Generator

IT is gratifying to note that manufacturers of all sorts of apparatus used in motion picture projection are giving increased attention to the subject of proper usage of their various devices by the operators, and a splendid example of this desire to supply useful information comes to hand in the form of an instruction book on the Hallberg A. C. to D. C. motor generator, which has just been issued by the United Theatre Equipment Corporation, 1604 Broadway, New York.

To give the reader a clear idea of the Hallberg outfit, this is first described in considerable detail, both the motor and the generator being treated separately, and their windings and other fundamental components being shown diagrammatically.

Under the heading of installation instructions the setting up and connection of the Hallberg generator is considered in detail, the suggestions being amplified by tables and diagrams. A feature of this section of the booklet is the information on the best location for the motor generator and other auxiliary apparatus.

Following this comes a section on testing the performance of the apparatus after its installation, after which the care of these motor generator sets is dealt with at length. Particularly interesting to operators are the instructions concerning the care of the commutator and brushes, which are illustrated with appropriate cuts showing the correct and the incorrect methods of dressing the commutator and the seating of brushes.

A point which we have always emphasized, in connection with generator sets, is that in case of complicated troubles which cannot be readily detected, the advice of the manufacturer should be sought. This point is given due prominence in the instruction booklet on the Hallberg generator, and suggestions are advanced, as to the proper methods of testing for and reporting any difficulties which arise in the every-day use of the outfit.

Besides the instruction booklet some recent Bulletins issued by the U. T. E. have also reached us. No. 101 describes and illustrates diagrammatically the Hallberg "4 in 1" Automatic Regulator for Mazda projection lamps, which is the forerunner of the automatic regulators which are now coming to notice for use in Mazda projection. Bulletin 102, on the double-arc motor generator, deals particularly with the use of Hallberg generators (*as described in the instruction book*) in sets of two, where two projecting machines are used.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

PERFECTED PROJECTION

"MOVIES" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction; attached to any ordinary light socket it practically runs itself.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-2

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

DE V

WHY PAY—
$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for POWER 6A *when we will sell you a thoroughly efficient motor equipment,* 110 *or* 220 *volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

LEWIS M. SWAAB
1327 VINE STREET PHILADELPHIA, PA.

You are wasting your opportunities if YOU ignore advertising.

The Camera

A Valuable Contribution to Photographic Literature

OPTICS FOR PHOTOGRAPHERS

By Hans Harting, Ph.D.

Translated from the German
By F. R. Fraprie

American Photographic Publishing Co., Boston, Mass.
Price $2.00

OF the extensive literature on photography, the books and articles on photographic optics form a relatively small part, and insofar as the works in English on this subject are concerned, they are, with one or two exceptions, not comparable to the treatises which have been published in Europe.

We are consequently glad to announce the appearance of a good translation of Dr. Harting's *Optisches Hilfsbuch für Photographierende,* Berlin, 1909, because this book will be responsible for the acquisition of correct ideas on optical theory by the numerous readers into whose hands it is undoubtedly destined to come.

This translation, by Editor Fraprie of *American Photography* was made some years since, and originally appeared, in serial form, in his publication (Vols. for 1911-1912), where it first attracted the attention of the present writer.

In order to put this work in the proper light, as regards its importance to the photographer who likes to base his work and experiments upon correct theory, it is necessary to point out the influence of the Jena school upon the progress in photographic optics during the last three decades. It is largely to the precepts of Abbe and the work of Rudolph that the modern highly corrected objective is due, but up to the appearance of the work now under consideration, the only theoretical treatise on photographic optics available to the non-scientific student, unable to read German, was Otto Lummer's *Contributions to Photographic Optics* translated by Silvanus P. Thompson, London, 1900. The Lummer-Thompson work will always remain a fundamental document in photographic optics, and indeed its worth has been recognized by students and writers upon advanced optical theory, but coming as it did from a physicist of the most advanced type, its very terseness of expression, and its assumption of an extensive knowledge of physical principles on the part of the reader, has created the impression among many students that it was a difficult work to peruse, while others less fortunate as regards academic training have been altogether unable to assimilate its important contents.

Dr. Harting's work, on the other hand, has been conceived and phrased with the capacity of the average photographer at all times in mind, but even so, accuracy has not been sacrificed either in expression or conception. Just what could be expected from Dr. Harting in the line of a satisfying treatise on photographic optics may be appreciated when it is considered that he was for some years the scientific director of the Voigtlander optical firm, and his skill in objective design may be appreciated from his feat of decreasing the coma in the already excellent Cooke type of objective by the introduction of collecting cemented-surfaces (*concave to the stop*) into the positive elements of the well conceived Taylor construction, the result being the well-known "Heliar" lens, free from coma for the aperture *f* 4.5.

The difference between Dr. Harting's treatise, or the translation of the same, and the average work on photographic optics is consequently very marked, because here we have the subject explained by an actual designer and computer of optical systems, who is accordingly able to lay emphasis upon the fundamentally important principles of the subject, and to discreetly ignore those points which are without significance in practice. Moreover, the various phases of the subject are treated from the viewpoint of the Jena school which symbolizes correct and modern ideas in optical theory and practice.

The seventeen chapters of the book may be divided into three sections, the first of which commences with the characteristics of light and takes one through the fundamental laws of reflection and refraction, the properties and action of lenses and lens systems, the aberrations of objectives and the other factors which influence the performance of objectives, and upon which the production of the flat photographic image depends. In the section following this the various generic types of photographic objectives are compared and their principles of construction and performance analyzed, starting with the camera-obscura meniscus of Wollaston and proceeding from the Petzval portrait objective, the Steinheil Aplanat and other objectives composed of "old achromats," to the anastigmatically corrected camera objectives of the present day, all fundamental types of which are considered. Real students of photographic optics will certainly enjoy this section of the Harting treatise, for it is easy to see that a real analysis of objective types can be much better accomplished by an actual designer such as Dr. Harting, than by the average theorist or writer not intimately acquainted with the processes and calculations of objective manufacturing.

In the concluding portion of the work some useful tables for the photographer are given, including a table for the determination of equivalent focal lengths by focussing, a table which indicates the size of plate to be used with a circle of illumination of given diameter, another for ascertaining angles of view, and a very pretentious table giving the diameter of image for various angles of view. Reducing and enlarging tables are included, as are also numerous rules and methods whereby the photographer can ascertain the quality and performance of his objective by direct tests with the camera.

We sincerely hope and surely believe that this good translation of Dr. Harting's valuable treatise will enjoy a wide circulation, and, as future editions are a possibility, we take this opportunity of pointing out in a friendly rather than a critical attitude some mistakes and infelicities of expression which we have encountered in our perusal of Mr. Fraprie's translation. We are under the handicap of never having examined a copy of the original German edition of the Harting work, but we shall confine ourselves to the consideration of statements which may be pronounced incorrect or misleading on basic grounds.

The major portion of our criticism has to deal with the occurrence of certain terms and expressions for well known optical effects or characteristics, which are not in conformity with general usage, and which should, we feel, be altered in future editions in order to follow out the attempts now being made to standardize optical nomenclature. The translator, Mr. Fraprie, in view of the general excellence of his work, is not to be greatly blamed for any anomalies of expression which occur in the book, for it is hardly to be expected that a busy photographic editor can be *au fait* with all the published work on optics.

We find on pages 21-22 of the translation the expression "limiting angle" used in designating what is universally known as the *critical angle* of a medium, which latter designation, it seems to us, is justified by universal employment. On pages 76-77 *et seq,* we note the use of the term "principal-ray," which is a correct rendition of the German "hauptstrahl," but is rather unfortunately so translated, as in photographic optics we already have principal-points, principal-planes and principal surfaces to consider. It is much better to use the expression "chief-ray" as the interpretation of "hauptstrahl," as was happily suggested by Professor Silvanus Thompson (*op. cit.*), and it is to be noted that this designation has been adapted by the leading modern writers.

We further note on page 77 the use of the terms "first" and "second," instead of *primary* and *secondary,* as the designations of the meridian and sagittal sections of the oblique pencil, but as other designations for these sections are suitably given this is a minor point.

The title of Chapter IX "The limitation of the rays," displays another departure from accepted terminology, for while "strahlenbegrenzung" may be so translated, the Jena school have given us the "regulation of the rays" as the proper equivalent of this term (*vide* Wandersleb, *Photo. Jl.*, 1909).

A rather ambiguous designation occurring on page 89 *et seq* is the expression "focusing-plane," which is correct enough as an interpretation of the German "einstellungsebene," but, unfortunately does not convey so clearly what is meant as does the expression "plane focussed for," which latter is given by Dr. von Rohr (*the originator of the term*) as the correct interpretation, in his various articles in English. (*vide B. J. Almanac* 1902 *and Photo. Jl.*, 1903).

An anomaly of expression which can be charged to the translator is the frequent use of "coefficient of refraction," instead of the more customary appellation *index* of refraction. As the two designations "coefficient" and "index" are used promiscuously throughout the work, it would seem that in future editions unification of expression could be carried out to advantage and that the word index should receive preference on account of universal employment.

English and American readers would also like to see the condition $\Sigma \frac{1}{nf} = 0$, for flattening the image-field, referred to as the Coddington-Petzval condition, instead of merely Petzval's condition, because it is a matter of record that this requirement for a flat field was published by Coddington as early as 1829, and had, indeed, been suggested by Airy in 1827. With customary accuracy in scientific matters the German optical writers have long since conceded the justice of this appelation, but we suspect that the error of omission in this instance is Dr. Harting's and not the translators'.

Another statement (*presumably of the original author's*) which is scarcely justified by the facts, is the assertion that the principle of the shortest path of a light ray was first propounded by Lachambre and Fermat and received its definite proof from Helmholtz. Neither Czapski, von Rohr or Southall mention Lachambre in this connection in their exhaustive works on optical theory, although Fermat is credited with having first enunciated the theorem. It is true that Helmholtz gave a proof of this theorem (*Physiol. Optik* erste aufl. Leipzig, 1867), and we have encountered mention of no other worked out and published proof, but in 1828, long before the work of Helmholtz, the noted English mathematician, Sir W. R. Hamilton published his "Theory of Systems of Rays" in which the "principle of the shortest route" (*founded on the theorem of least time*), called by him the "characteristic function," was applied to the general solution of optical problems. It seems fair to assume that Hamilton must have been well aware of the validity of Fermat's theorem, before applying it to abstract phases of optical action.

Mr. Fraprie's translation is gratifyingly free from downright misstatements, of which we have only two obvious ones to point out. On page 103 we note: "From this follows the important law, that in the imaging of point objects the brightness of the image point is *independent* of focal length and effective aperture." As a matter of fact, in the imaging of a point object the brightness, or intensity, increases directly with the square of the entrance-pupil and inversely as the distance of the source from the plate (compare Czapski-Eppenstein, *Theorie der Optischen Instrumente*, 2 anfl. page 247). Also on page 128 a very obvious mistake occurs where the effect of chromatic undercorrection of a simple collecting lens is described as "an axial band of spectral colors, whose *red* end is nearer the collecting lens." As is well known the short waves are refracted more powerfully than the long ones by all kinds of glass, and the chromatic dispersion of a simple collecting lens always shows the blue ray nearest and the red ray farthest from the last refracting surface. To conclude our mention of the few errors in the book we draw attention to a typographical error in the Fresnel perpendicular incidence reflection-loss formula on page 180, where the demominator of the expression is misprinted $n + 2$, instead of $n + 1$ as it should be.

The few errors of conception and execution noticed, fall into insignificance beside the vast store of accurate, interesting and valuable information contained in the Harting-Fraprie volume. We expect to see it widely assimilated by photographers everywhere, and our remarks may be considered in the preparation of future editions.

A. S. C.

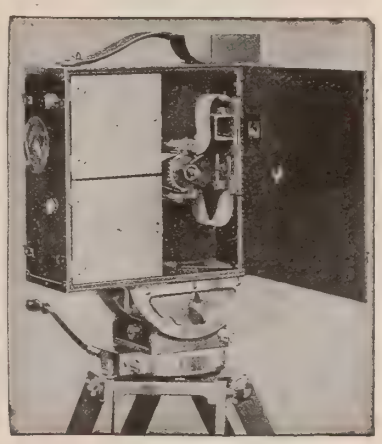
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal M. P. Camera the choice of expert camera men everywhere. Wonder-value at *less than half standard m. p. camera prices! You want it.*

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

Write for Catalog



BURKE & JAMES Inc.

Makers of Rexo M. P. Film

240 E. Ontario St., Chicago

Remember it is through the print that the production is judged by the public.

Safeguard YOUR production by entrusting the DEVELOPING and PRINTING to us.

We have a reputation for quality and promptness.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone 6881-2 Audubon

GOERZ

Goerz Kino Hypar F/3.5

There is an imperative demand today for *results.* Camera men cannot afford to take chances, they must be *sure* of their equipment. The GOERZ KINO HYPAR is *sure,* and does produce *results.* It is made in 1⅝, 2, 2⅜, and 3-inch focus, and can be fitted to every standard equipment now on the market. Send or call for our very latest descriptive matter about the GOERZ KINO HYPAR, special GOERZ VIGNETTING DEVICES and GOERZ MICROMETER MOUNTS.

C. P. GOERZ AMERICAN OPTICAL COMPANY

317-J East 34th Street, New York City

We have secured good advertisers to talk to YOU. Listen to them!

Music and the Picture

Three Essentials in Correct Film Interpretation

CLASSIFICATION OF MUSICIAN'S LIBRARY

THIS is a most important matter to the musician who would be successful in the art of accompanying the photoplay. Some have no system at all; while others have some which enables them to find a number they happen to think of without much trouble.

It is well to separate the music into groups, such as Overtures and Operas, Concert, Marches, Waltzes, Intermezzos, Ballads, Characteristics, Popular Songs, Rags, Dances, Miscellaneous. These sections should be kept in separate covers, and all the numbers in one section numbered consecutively. A record of the contents of each cover should be kept. This system will suffice for a small library, and will provide a basis for a large library.

As the catalogue increases, a card index classification should be used to supplement the above. Any amount of elaboration is possible with a good card index system, using different colored cards and index. Lettered index cards may be used on the reverse side.

The following plan of classification will be found to cover the field:

1, Lento; 2, Waltz Lento (Major); 3, Waltz Lento (Minor); 4, Andante Light; 5, Antante Heavy Dramatic; 6, Plaintive; 7, Pathetic Light Moderato; 8, Pathetic Heavy Minor; 9, Moderato; 10, Love Themes; 11, Serenades; 12, Pastoral Idylls; 13, Love Ballads; 14, Parting Ballads; 15, Descriptive Ballads; 16, Cradle Songs, Lullabys; 17, Barcarolles; 18, Allegretto; 19, Allegro; 20, Agitato Allegro; 21, Agitato Heavy; 22, Hurries; 23, Mysterioso Dramatic; 24, Mysterioso Gruesome; 25, Galops and Vivace Movements; 26, Furioso (Storms and Fires); 27, Waltzes, Dance or Ballet; 28, Waltzes, Concert (Slow Introduction); 29, Waltzes, Concert (Light Introduction); 30, Intermezzos, Moderato; 31, Intermezzos, Two-step; 32, Intermezzos. Light, and Gavottes; 33, Pizzicatos; 34, Dances (Old Minuets, etc.); 35, Dances Characteristic; 36, Dances (New), Fox-trots; 37, Dances (New), One-steps; 38, Ballet Numbers; 39, Concert Numbers, Light and Heavy separate; 40, Overtures; 41, Opera, Heavy; 42, Opera, Light; 43, Maestoso; 44, Grand Marches; 45, Marches Military, 6/8; 46, Marches, 4/4; 47, Marches, Two-step; 48, Marches, Funeral; 49, Religious; 50, American; 51, Indian; 52, Hawaiian; 53, Spanish and Mexican; 54, Oriental; 55, Irish; 56, Scotch; 57, English; 58, French; 59, Italian; 60, Russian; 61. Hebrew; 62, Hungarian and Gypsy; 63, German; 64, Scandinavian; 65, Nautical; 66, Popular Songs; 67, Rags.

On the card should be shown the name of composition, a letter showing in which group it may be found, and the number of the composition in that particular group, as "Stars and Stripes Forever," M 4, meaning No. 4 in cover containing Marches. Some compostions would be shown on more than one card, as "Vision of Salome" in "Waltz lento minor" card, and also on Oriental card.

By using the card index system, numbers will be suggested which would perhaps never otherwise occur to the mind of the player. It also helps to prevent repetition. Other advantages might be mentioned, such as saving of time, etc., which will more than repay the ambitious photoplay musician for the trouble he takes in putting this system into effect.

EFFECTS, ETC.

The drama is often enhanced by certain effects, providing they are not overdone. Loud, noisy and petty effects are out of place, and should be reserved for comedy pictures.

The following are some legitimate effects and suggestions for drama:

Where piano is played alone in picture, the right effect is to play piano alone (without orchestra).

For interior church scenes, use organ alone.

Salvation Army meetings. Play popular S. A. hymn with cornet, trombone and drums.

Church bells, and chimes.

Bell at race meetings.

Soft bell for certain water buoys.

Thunder and rain effects.

When a drama concludes with a love match consummated, a suitable love song or the repetition of the selected theme makes a very pleasing ending to the photoplay.

CONTRAST.

Contrast relieves monotony, and creates variety. The success of a theatre depends on giving a variety entertainment, both in pictures and music. Variety in the music should be governed by a right study of contrast. There should be contrast in the general effect of the music as a whole. The managements of many theatres, through lack of proper advice, have installed church organs to supply their musical needs. They have been failures on account of monotony, and lack of contrast and snap. The theatre organ which is relied upon to alone furnish the music should be an instrument built especially for the purpose. There should be church organ tone, and orchestral tone, the latter being made to imitate the choirs of the orchestra, viz., strings, wood, brass, and percussion (light drum, etc., effects). This is an ideal instrument, provided the organist knows how to contrast the various tonal effects.

There should also be contrast in laying out the musical setting to a picture. Certain compositions suggest certain moods, as love, pathos, etc., and are used when these moods are dominant on the screen. Neither of these compositions has any particular appeal, and may be called neutral. A proper appreciation of the appeal of music will enable the musician to use the various kinds of compositions to best advantage. Many good concert numbers are neutral and, having no special appeal, can be used in scenes where no particular temperamental mood is suggested, tempo alone governing the selection of the number. This contrast will give variety to the program, and be more pleasing to the audience.

The above mentioned items are three very important essentials in correct film interpretation. A little forethought given to these problems will tend materially in advancing what all earnest musicians are striving for, "Better Music for the Film."

Earl Fuller and His Jazz Band Have Become An Institution In New York. Fuller Was the First of the Jazz Fraternity to Introduce Missouri and Blue Rose Waltzes, and Is at Present Winning Popularity for Hindustan, Published by Forster; Nona, by Vandersloot and Keep the Glow In Old Glory, by McKinley

Musical Review of Latest Compositions

1—"May Dreams," Romance by Gaston Borch. The very latest of this gifted writer's musical gems. A really delightful melody which shows Gaston Borch at his very best. (Published by Belwin, Inc., 701 Seventh Avenue, New York City.)

2—"Italian Nights Waltz," by Lee S. Roberts. Wonderful Concert Waltz on Italian Airs, by Lee S. Roberts. (Richmond Publishing Company, New York City.)

3—"Military Waltz," by Logan. A melody arrangement of Patriotic Songs. (Forster Edition, Chicago, Ill.)

4—"The Rainbow," by L. Maurice. A spirited 6/8 March, published by Leo Feist.

5—Paraphrase on "Sweet and Low," Joseph Barnby, by C. W. Bennet. The theme is immortal and a paraphrase based upon its beautiful melody certainly should be nearly as popular as the original. (Oliver Ditson Edition.)

6—"The Spirit of Victory." A March Song dedicated to General Pershing, and published by Hamlin E. Cogswell, Washington, D. C.

7—"Sliding Sid," a Jass one-step, a sequel to "Slippery Hank." (Vandersloot Edition.)

8—"The Mill Characteristic," Adolf Jensen. A most effective and novel orchestra number for your program in a specially fine orchestra arrangement. (Carl Fischer Edition.)

9—"Impish Elves," by Gaston Borch. There is an irresistible piquant and catchy snap about this number which makes it a genuine favorite with every audience. (Belwin Incorporation, 701 Seventh Avenue, New York City.)

10—"Melancolie," by Jules Grainer, a striking and original concert number, a 3/4 Andante of exceptional tonal beauty. (G. Schirmer Edition.)

"THE FAIR PRETENDER"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3596

Theme: "Dawn of Love" (4/4 Allegretto Moderato) by Bendix

1—"My Castle in the Air" song from "Miss Springtime," by J. Kern (1 minute and 25 seconds), until—S: Close view of typewriter.
2—Produce effect of quick typing machine, followed by
3—"Visions" (Characteristic Intermezzo), by W. Buse (3 minutes and 5 seconds), until—T: "Don Meredith, who writes plays."
4—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 20 seconds), until—T: "Gerald Harcourt, a wealthy, etc."
5—Continue pp (55 seconds), until—S: Cabin on board of ship.
6—Continue ppp (45 seconds), until—T: "No matter what you are."
7—Repeat "Visions," by Buse, same as cue No. 3 (1 minute and 50 seconds), until T: "The Townsend motor and the plans."
8—"Dramatic Tension," by Sol. P. Levy (1 minute and 10 seconds), until T: "If that motor is a success."
9—"Nola" (2/4 Silhouette), by F. Arndt (4 minutes and 45 seconds), until—T: "Beggars cannot be choosers."
10—"Melody" (Moderato), by Friml (4 minutes and 40 seconds), until T: "Her day for breaking things."
11—Theme (1 minute and 25 seconds), until—T: "The Townsends' country home."
12—"Valse Lente," by Schuette (4 minutes and 50 seconds), until T: "I didn't come back."
13—Theme (2 minutes and 20 seconds), until—T: "One week later."
14—"Heart's Message Caprice" Tempo di Gavotte, by Sentelmann (4 minutes), until—T: "You are the Mrs. Captain Brown."
15—Theme (3 minutes and 25 seconds), until—T: "Putting it over on each other."
16—"Pizzicato Bluette" (Characteristic), by Lack (2 minutes and 40 seconds), until—T: "The final work nearing perfection."
17—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 15 seconds), until—T: "My love is like a Ford car."
18—Theme (2 minutes), until—T: "Syncopation rules the nation."
19—Popular Trot to action (1 minute and 45 seconds), until—T: "Captain John A. Brown."

(Continued in next column)

(Continued from preceding column)

20—"Jealous Moon" (4/4 Moderato con moto), by Zameznik (2 minutes and 20 seconds), until—T: "The rat's chance."
21—Popular One Step to action (1 minute and 25 seconds), until—T: "Don't do it."
Note—Play ff during dancing scenes only.
22—"The Vampire" (Dramatic Theme), by Sol. P. Levy (4 minutes), until—T: "Now tell me please."
23—Theme (1 minute and 50 seconds), until—S: View of Castle in the air.
24—Silence (20 seconds), until—S: After explosion.
Note—Watch explosion.
25—"Sinister Theme" (Mysterioso), by Levy (4 minutes and 20 seconds), until—T: "And she has stolen them."
Note—Watch for railroad effects.
26—"Le Retour" (Mysterioso Allegro), by Bizet (2 minutes and 25 seconds), until—S: Sylvia going to bed.
27—Continue pp (1 minute), until—S: The fight.
28—"Dramatic Agitato," by H. Hough (1 minute and 20 seconds), until—T: "Then what are you crying for?"
29—Continue to action pp or ff (1 minute and 40 seconds), until—T: "By the way, where is, etc."
30—Theme (1 minute and 45 seconds), until * * * * * END.

"CARMEN OF THE KLONDIKE"

(Selexart Production)

Reviewed on page 1189

Theme: "Love Song" by Flegier

1—Beginning of "Carmen" selection, arr. by Tobani (1 minute and 50 seconds), until—T: "Whoopee, Klondike or bust."
2—Good Trombone Rag (1 minute and 25 seconds), until—T: "Dorothy Harlan, the recent spot light."
3—Popular Waltz or Two Step to action (1 minute and 30 seconds), until—T: "I've gwin up to Alaska."
4—"Ring the Banjo," Song in selection, "Gems of Stephen Forster," by Tobani (20 seconds), until—T: "Glory, Glory Halleujah."
5—"Glory, Glory Halleujah" Song (30 seconds), until—S: Silk McDonald talking to Dorothy.
6—Theme (3 minutes), until—T: "Secure the knowledge of love."
7—"Petite Bijouterie" Valse Intermezzo, by Bohm (2 minutes and 10 seconds), until—T: "Skagway, Skagway."
8—"Aubade Printannere" Serenade by Lacome (2 minutes and 15 seconds), until—T: "Pay your fare out of this."
9—"Boreas," a Northern Idylle, by Trinkhaus (2 minutes and 15 seconds), until—T: "Prospect City in the vale," etc.
10—"Entr'Acte" from Nordland, by Herbert (2 minutes and 10 seconds), until—T: "Blossom, a dance hall."
11—Continue pp (15 seconds), until—T: "Cameron Stewart, who, etc."
12—Continue to action pp or ff (1 minute and 20 seconds), until—T: "I want to apologize."
13—"Ein Maerchen" Fantasia, by Bach (2 minutes and 50 seconds), until—T: "Arriving in Prospect City."
14—Theme (4 minutes and 10 seconds), until—T: "Her savings gone."
15—"Love Song," by Bartlett (3 minutes and 15 seconds), until—T: "Once she is inside."
16—"Aragonaise," from the "Carmen" Suite No. 1, by Bizet (30 seconds), until—T: "Into the vortex."
17—Continue to action of dance (2 minutes and 35 seconds), until—T: "The dazed victim."
18—"Kiss Me! My Honey, Do," Two Step (2 minutes and 15 seconds), until—S: Silk McDonald trying to kiss Dorothy.
19—Theme ff (1 minute and 30 seconds), until—T: "Throughout the months."
20—"Sympathy" Waltz, by Mezzacopa (3 minutes), until—T: "She can't be my Dorothy."
21—Prelude from "Eva," by Massenet (2 minutes and 40 seconds), until—T: "Stewart sits down to play cards."
22—Orchestra Rest Organ pp (4 minutes and 45 seconds), until—T: "Four little bullets."
23—Continue pp (45 seconds), until—T: "The whole town is going out."
24—Finale from "Ariele," by Bach (1 minute and 20 seconds), until—T: "Are you going?"
25—Continue to action (1 minute and 45 seconds), until—T: "In the peel of River County."
26—"Causerie," by MacMillen (4 minutes), until—S: Stewart confronting Silk McDonald.
27—"Dramatic Maestoso," by Ascher (1 minute and 20 seconds), until—S: Interior of dance hall.
28—Popular song hit (25 seconds), until—S: Flashback to former scene.
29—"Intermezzo," by Arenski (2 minutes and 45 seconds), until—T "Aw, you mean Carmen."
30—"Entr'Acte Clarice," by Loud (4 minutes and 35 seconds), until—T: "You'll save a dance or two."
31—"The Vampire," by Levy (1 minute and 50 seconds) until—T: "With the deluge.'
32—"Hurry No. 2," by Sol P Levy (2 minutes and 15 seconds), until—T: "Give this note, etc."
33—Continue pp or ff (1 minute and 45 seconds), until—T: "Realizing that she is trapped."
34—"Erl King," by Schubert (4 minutes and 30 seconds), until—S: Stewart leaving room (before big exterior storm scene).
35—"Furioso," by Sol. P. Levy (9 minutes and 20 seconds), to action until—T: "Thumbs down for Silk McDonald."
36—Continue pp (50 seconds), until—T: "With the breath of the morning."
39—Theme, until * * * * * END.

THE BARTOLA
Will Satisfy the Most Critical Audience
Write for catalogue.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

We have secured good advertisers to talk to YOU. Listen to them!

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typeing.

Alimony
All Woman
At the Mercy of Men
Alladin and His Wonderful Lamp
The Auction Block
Brave and Bold
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Cecilia of the Pink Roses
Cheating the Public
The Claw
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
The House of Glass
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE REASON WHY"

(Select Production)

Reviewed on page 2860

The timing is based on a speed limit of 14 minutes per reel (one thousand feet.)

Theme: "Melody" by Gluck-Sgambati

1—"Canzonetta," (6/8 Mod.), by Nicode (2 minutes and 40 seconds), until—T: "In Moskow Zara Zenova, etc."
2—Piano solo improvise to action (55 seconds), until—T: "Mirko her husband."
Note—Watch action carefully.
3—Silence just ad. lib. Tympany Rolls during disputes (1 minute), until—T: "Feto, a woman of the Taverns."
4—Russian Live (Waltz), by Katz (1 minute and 45 seconds), until—S: The fight in the Tavern.
5—Agitato to action (35 seconds), until—S: Interior of Zara's room.
Note—Watch shot.
6—"Pathetic Andante," by Paul Vely (1 minute and 20 seconds), until—S: Boy playing piano.
7—Piano solo improvise to action (15 seconds), until—S: Boy stops playing.
8—Silence (20 seconds), until—T: "Tristram Baron, etc."
9—Theme (2 minutes and 30 seconds), until—T: "After the long journey."
10—"Serenade" (3/4 Moderato), by Karganoff (3 minutes and 40 seconds), until—T: "Zara presents herself alone."
11—Continue to action (2 minutes and 50 seconds), until—T: "Expensive bait."
12—"Gavotte" from Manon, by Massenet (4 minutes and 30 seconds), until—S: Interior of dining room.
13—"Valse Lente," by Schuette (2 minutes and 20 seconds), until—T: "Setting the price."
14—Theme (3 minutes), until—S: Zara playing piano.
15—Several Piano Cadenzas to action, followed by
16—Silence (15 seconds), until—S: Zara plays again.
17—Piano solo improvise to action (25 seconds), until—T: "You understand why."
18—"Love Theme," by Abbott Lee (2 minutes and 50 seconds), until—T: "While sheltered in a London byway."
19—"Sorrow Theme," by E. Roberts (2 minutes), until—T: "The end of a losing game."
20—Organ improvise to action (Wedding Ceremony) (1 minute and 30 seconds), until—T: "On Newspaper—After the ceremony."
21—"Valse Op. 34, No. 11," by Chopin (3 minutes and 40 seconds), until—T: "Little boy refusing to eat."
22—Theme ff (2 minutes and 45 seconds), until T: "Is it not enough that you, etc?"
23—"Dramatic Recitative," by Levy (1 minute and 30 seconds), until—T: "Suspicious."
24—Continue pp (2 minutes and 15 seconds), until—S: Sick babe in bed.
25—"Tragic Theme," by Vely (4 minutes and 45 seconds), until—S: Lord Tancred finds the letter.
26—"Lamento Pathetic," Dramatic by Gabriel Marie (4 minutes and 30 seconds), until—S: Lord and Lady Tancred at breakfast table.
27—Theme (2 minutes), until—T: "The Manor reception."
28—"Coronation" (Grand March), by Eilenberg (5 minutes), until—S: Lady Tancred receiving telegram.
29—"Dramatic Tension" ff, by Levy (2 minutes and 55 seconds), until—T: "Delirious days that follow."
30—"Elegy" (Pathetic) by Massenet (2 minutes and 45 seconds), until—T: "I was married in Russia."
31—"Dramatic Narrative," by P. Pement (1 minute and 40 seconds), until—T: "Tristram you said I must go."
32—Theme ff (40 seconds), until * * * * * END.

"BLUE EYED MARY"

(Fox Production)

Reviewed on page 3455

REEL 1

1—At Opening—Slow Andante 4/4.
2—A block away—Mysterioso Agitato 4/4.
3—Good evening, Aunt Mary—Andante Maestoso 4/4.
4—The "Debutante" Granddaughter—Valse 3/4.
5—I'm tired, dear, of this deception—Adagio 3/4.
6—Now, tell me, how is Mother?—Andante 2/4.

REEL 2

7—So Mary starts on her mission—Valse 3/4.
8—Insert newspaper "Vansealler Jewels Stolen"—Allegro 4/4.
9—Just as I thought—Slow Andante.
10—Holy St. Patrick—Allegretto 3/4.
11—A little homesickness—Andante 2/4.

REEL 3

12—It was a bad beginning—Allegretto Grazioso 4/4.
13—Now, tell me—Valse Lento.
14—Newspaper insert—Moderato 4/4.
15—How dare you serve?—Agitato.
16—Bridget, you're not going away—Andante 2/4.
17—Bridget wants to apologize—Allegretto 3/4.

REEL 4

18—Did your father send these?—Andante 2/4.
19—Now look!—Moderato 3/4.
20—Somebody's wise to us—Hurry 2/4.
21—Fine business—Maestoso 4/4.
22—As the clock nears 11.30—Mysterioso
23—When fighting segue into—Agitato.

REEL 5

24—I surprised your little niece—Dramatic Agitato.
25—My dear nephew—Lento Valse 3/4.
26—Stop! I want to see you—Dramatic Tension.
27—I am old and helpless—Andante Dramatic.
28—Mother!—Slow Andante, same as No. 1.

FINIS

Theatres Worth While

Exterior of the Palace theatre, Wichita, Kan., and view looking toward the stage

Palace, Wichita, Really Does Things

PALACE THEATRE, Wichita, Kan., is a house that is really doing things. In all the branches of the exhibition of pictures it ranks well toward the top of the theatres of the country.

Physically the house is most attractive. Owned by the Southwestern Amusement Company, it occupies a space 115x125 and seats 1,700. It is under the management of Stanley Chambers, who is one of the most wide-awake men in the Middle West.

The house is constructed of brick, steel and concrete, with the front in terra cotta. On the main street side there is a lobby and exit with six stores in the front. The house runs directly back from Douglas avenue. General interior decorations are in old rose and gray, with appropriate draperies.

Projection is supplied by two Simplex machines, which have a throw of 105 feet to a Minusa screen. The operating room is equipped with spotlights and a stereopticon.

One of the big features of the theatre is its organ music. In P. Hans Flath the theatre has one of the best musical directors in the country, for Mr. Flath has had wide experience on the legitimate stage as musical director for a number of companies and he has brought a high grade of achievement to playing the pictures and putting on special features.

The Palace was opened January 17, 1917, and it has been a success ever since.

Looking from stage, Palace theatre, Wichita, Kan.

Ladies' rest room, Palace theatre

Symphony Installs Typhoon System

SYMPHONY THEATRE, the splendid new house just opened at the corner of Broadway and Ninety-fifth street by Aubrey M. Kennedy, has installed a large Typhoon cooling and ventilating

system which consists of two 8-foot blowers and two 5-foot blowers. Mr. Kennedy is advertising this feature of the theatre in his neighborhood publicity.

This system was designed by James F. Dailey, ventilating engineer for the Typhoon Company.

Directory of New Theatres

ALBERTA

Work has commenced on a new theatre for the Allen interests in Edmonton. It is expected that the house will be completed by October 15. The site chosen is east of the present Monarch theatre, this is also controlled by the Allens. The new house will be a 1,400-seat proposition, thoroughly modern in every respect, and will occupy a site, 75 x 150 feet.

CALIFORNIA

Manager Greenwood, of the Tulare theatre, Tulare, has opened an outdoor theatre for the accommodation of his patrons during the hot weather. The Majestic, as it has been named, is fitted with scenery depicting outdoor locations, quite in keeping with an airdome show.

D. D. Davis, of Los Olivos, is preparing to open a motion picture theatre in that town.

Ground has been broken for the "Outpost" theatre to be erected by Contractor C. C. Beaty at Arcadia.

FLORIDA

The Rivoli is the name of Tampa's latest motion picture theatre, which is now nearly completed, and will be opened on, or about, July 15. It is located at the corner of Fifteenth street and Seventh avenue, in Ybor City, which is the Latin portion of Tampa.

A. H. La Belle, the "Magnate of Ybor," is the owner of the new house. Mr. La Belle has two other motion picture theatres in Ybor City, as well as the lease on the Spanish Casino.

The new house is very beautiful, and is the last word in modern construction and arrangements. It has a capacity of seven hundred, all on one floor. Two De Luxe Motiograph machines have been installed, also a Gold Fibre screen. Tampa may well be proud of her latest theatre, devoted exclusively to the motion picture art.

J. S. Mathews has opened a new theatre in the "Scrub," the negro portion of Tampa. The house is known as the Famous, and is a well-equipped theatre.

IDAHO

Meridian's new $8,500 motion picture theatre was formally opened recently under the management of J. W. Hedges. The seating accommodation is nearly 500.

WE OFFER, SUBJECT TO PRIOR SALE,

UNITED THEATRE EQUIPMENT CORPORATION

14 Branches

Preferred and Common Stock

(Preferred stock, 7% cumulative, redeemable at $110 per share)

Combination Offer—Two Shares (one share Preferred—par value, $100 / one share Common—par value, $100)

Both for $65.00

Particulars on Application ADDRESS LOCK BOX 61, FORT LEE, NEW JERSEY

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalog

The Newman Mfg. Company

ESTABLISHED 1882
Frames, Easels, Rails Grilles, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing.

ARE YOU PROGRESSIVE?

We have a number of Rebuilt Machines as good as new, in fact could be sold as new, but we would rather sell them for what they are.
We guarantee them to be in A1 Adjustment; all worn parts have been replaced by new parts.

Send for List Today

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Building 5 S. Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALMENT PLAN

MODERN EQUIPPED STUDIOS FOR RENT

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS

HIGH CLASS DEVELOPING AND PRINTING

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Business Offerings

EQUIPMENT FOR SALE

FOR SALE—One Powers 6A, 110 volt, 60 cycles, motor drive, new, $300.00. Two Powers 6A, 110 volt, 60 cycles, motor drive, used, $175.00 each; Rheostat, extra, $10.00. 100 Westinghouse 8" Fans, new, $9.00 each. Ten 110 volt Ft. Wayne Compensarcs, 60 cycles, 60 ampere, $47.50 each. One 220 volt ampere Rheostat, like new, $20.00. One Baird Machine, 110 volt, 60 cycles, motor drive, list $450.00, $375.00. One Automatic Three Price Ticket Selling Machine, cost $250; used 3 weeks, $175.00. One 110v. D. C. motor drive, complete, for Powers 6A, used, $35.00. Two one-sheet poster frames, green finish, $7.75 each. Cash with order. No C. O. D.'s Subject to Prior Sale. **Independent Movie Supply Co., 729 Seventh Avenue, 6th Floor, New York City.**

OBEY THE LAW

Automatic rubber stamp, stamps each ticket *War Tax Paid* as you sell; operates out of your hand or fastens to wall under ticket roll. Postpaid $5.00.
Manufactured by
L. G. VANSYCKLE
Grand Forks, North Dakota

Just a Reminder

YOU can SAVE MONEY by purchasing equipment at
THE INDEPENDENT M. S. COMPANY
Courtesy with Service
Room 603
729 Seventh Avenue, New York

MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery.
Fidelity Electric Co. Lancaster, Pa.

An Estey Theatre Pipe Organ will make your pictures more interesting and boost the attendance.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our two-page ad in the July 20th issue of the MOTION PICTURE NEWS

ILLINOIS

A new amphitheatre, with a seating capacity of 3,000, is soon to be erected on the La Harpe Fair Grounds.

MISSOURI

The Doric theatre was partially opened at Kansas City a few days ago under the management of George W. Curtiss. The Doric takes the name from the style of its exterior architecture. Tall Doric columns in white terra cotta lend severe dignity to the imposing facade. The classic simplicity is carried further by the foyer, the walls of which simulate Caen stone. The Italian Renaissance treatment is employed in the interior decoration, gold, blue and greens, with the gold predominating, is the color scheme. The Italian Renaissance which is much more ornate than its classic predecessors is well suited for the richness of coloring. The panels bordered by high wall arches are in tan brocade. Valances of heavily embroidered velvet stretch across the arches of the panels. Greenbaum and Hardy were the architects, and Lawrence and Rindskopf the directors. The theatre seats more than 960 persons. Innovations in ventilation add much to comfort. Indirect lighting is employed. A large pipe organ has been installed. The building was erected by Mrs. I. M. Ridge.

The Liberty theatre, corner of Main street just south of Eleventh street, Kansas City, Mo., is nearing completion. The Liberty will be an up-to-date theatre and strictly modern.

NEW MEXICO

The Roy theatre, erected by E. A. Sargent, of Roy, is now complete and ready for opening. It will be operated three nights each week.

ONTARIO

A new theatre, to seat 450, is in the course of erection in Sudbury. It will occupy a splendid location in the northern city.

C. A. Machon's theatre, now in course of erection at Coquille, is expected to be ready for opening by the end of August.

PENNSYLVANIA

Morris Gerson has been granted a permit to raze the properties located at 1018 to 1028 Ritmer street, to provide a site for a motion picture theatre.

UTAH

It is announced that Manager Alex Pantages will at once begin the construction of a new ten-story combination theatre and office building in Salt Lake City, to cost about $1,300,000.

The new structure, to be one of the handsomest on the circuit, is to be on Main street, between First and Second avenues, in what is regarded as the heart of the business district. It is expected it will be ready for occupancy in about six months. B. Marcus Priteca, the Pantages architect, says the plans call for what will be the most pretentious building in Salt Lake.

Salt Lake City business men are considering the construction of a $200,000 motion picture theatre on property to the rear of the Constitution Building on upper Main street. While the project has not reached a stage which will justify its promoters discussing it in detail, E. E. Jenkins, of Ashton-Jenkins Real Estate Company, admits that the matter is under consideration. It is reported that plans call for a house having a seating capacity of 3,000. The main building will be on the interior of the block with an arcade entrance on Main street.

WASHINGTON

The Rose theatre, Anacortes, was reopened recently under the management of Sam Mendelson. The theatre has been thoroughly renovated, a new fireproof operating room has been built, and it is fitted up with all the up-to-date, newest machines that could be secured. The color scheme is ivory and brown, velvet carpets have been placed in the foyer and the whole house carpeted; the proscenium arch of ornamental border, is finished at each end with a beautiful ornamental vase. There has been installed a very valuable silver sheet screen, which makes the pictures very lifelike.

K. Mikashima and a party of Japanese capitalists are erecting a $15,000 theatre at 410 Maynard avenue, Seattle, which it is expected will be opened early in the fall. The building will be 60 x 120 feet. Contractor Wm. Wills, Crary Building, has been awarded the general contract.

THE M·P HARVEY EXPOSURE METER

M·P METER $229
N°2 METER $125

A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.

Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 169

80 FIFTH AVENUE, NEW YORK **Phone, 3227 Chelsea**

Addressing *Multigraphing* *Printing* *Typewriting*

Used by film exchanges and theatres in every section. Recognized to be the most superior on the market—if it's good enough for your exchange, it's good enough for you. Ask them; they know.

One-ounce bottle	$0.25
Five bottles	1.00
Half pint	.75
Pint	1.25
Quart	2.00
Gallon	8.00

CEMENT IS NOT MAILABLE

DISCOUNTS TO EXCHANGES

Service and Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA·GEORGIA

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

With Discrimination

We select only the finest grades of raw material for our product.

We select only the best of expert workmanship to manufacture our product.

With the same careful discrimination we have selected the following reliable concerns as distributors of our product.

UNITED THEATRE EQUIPMENT CORPORATION

EXECUTIVE OFFICE, 1604 BROADWAY, N. Y.

729 7th Ave., N. Y. City
28 Piedmont St., Boston, Mass.
57 E. Elizabeth St., Detroit, Mich.
16 No. 7th St., Minneapolis, Minn.
938 Penn Ave., Pittsburgh, Pa.
115 W. 7th St., Cincinnati, Ohio
13th & Harney Sts., Omaha, Neb.
714 Huron Road, Cleveland, Ohio
1233 Vine St., Philadelphia, Pa.
514 S. Wabash Ave., Chicago, Ill.

KANSAS CITY MACHINE & SUPPLY COMPANY, INC.

813 WALNUT ST., KANSAS CITY, MO.

SOUTHERN THEATRE EQUIPMENT COMPANY

EXECUTIVE OFFICE, 9 NASSAU ST., ATLANTA, GA.
1815 Main St., Dallas, Tex.

THE SWANSON & NOLAN SUPPLY COMPANY

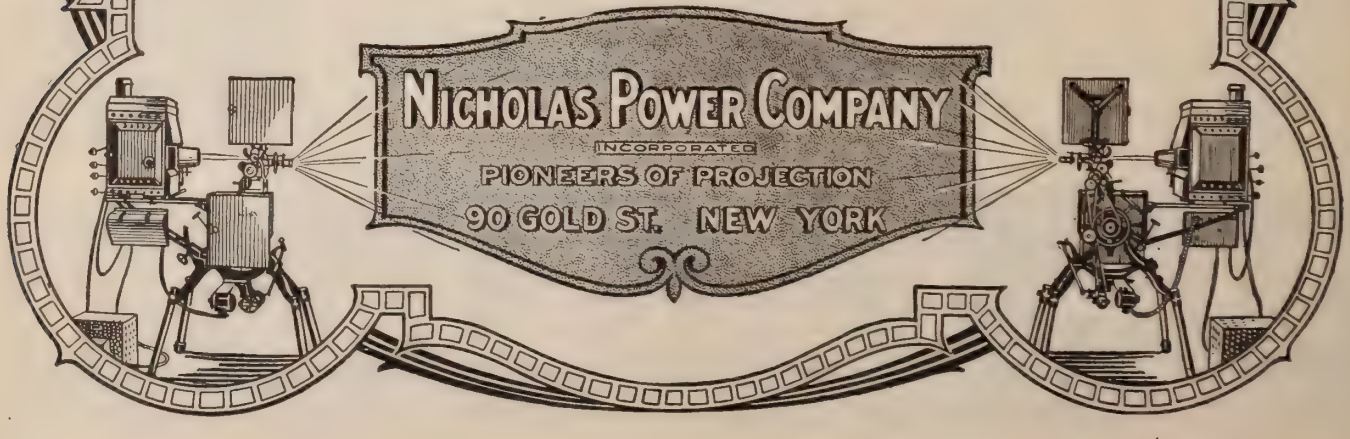
EXECUTIVE OFFICE, 1514 WELTON ST., DENVER, COL.
136 E. Second South St., Salt Lake City, Utah

G. A. METCALFE

EXECUTIVE OFFICE, 117 GOLDEN GATE AVE., SAN FRANCISCO, CAL.
1210 Fourth Ave., Seattle, Wash.

PACIFIC AMUSEMENT SUPPLY COMPANY

800 S. OLIVE ST., LOS ANGELES, CAL.



THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

What is the real name of your House?

"Let The *Simplex* Twins Draw Your Crowd"

If you christened a nigger baby "Snow White," that wouldn't change the color of its skin, would it?

On the same principle, there's no use of adopting the name of some famous Simplex-Projection Theatre if you haven't got Simplex Projection.

The *real* name of your House is written on the screen by the Twins in the Projection Room.

If that name is "NEVER AGAIN" the Simplex Twins will put a better name there. They will beckon the crowds to come again and again and then many more times.

Like the Engine in an Automobile, your Projectors don't show, but . . . .

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

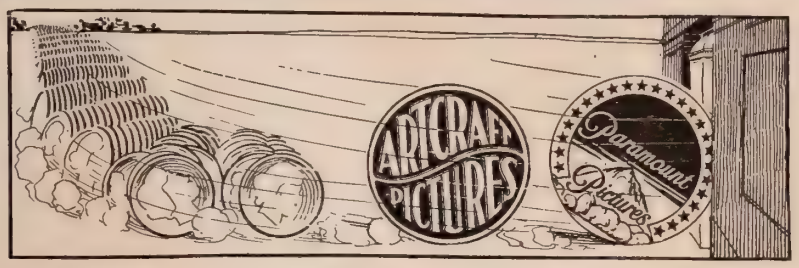
RUNS WILD
SENSATIONAL RECEIPTS EVERYWHERE
The greatest money-getter for Exhibitors in the history of pictures
"KAISER"
The Beast of Berlin
JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

JULY 13, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



They Lead the Dollars to *Your* House

Prosperity comes on the run to the exhibitor who shows

Paramount and Artcraft Pictures

(Nationally Advertised)

The public's money goes to the theatre that always has worth while entertainment. That's the Paramount and Artcraft theatre.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 2 Entered as Second Class Matter, October 15, 1913 at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

FRANKLYN FARNUM
"The EMPTY CAB"
One of the most fascinating mystery dramas of the season
Book thru your nearest Bluebird Exchange
BLUEBIRD PHOTOPLAYS
1600 BROADWAY N.Y.

Dorothy Gish

SHE created in D. W. Griffith's "Hearts of the World" the most distinctive character in motion pictures—the saucy French street singer, the lovable little soul whose spirit is the spirit of France.

Dorothy Gish will bring that character into Paramount Pictures. She'll be as wonderful in these as she is in "Hearts of the World."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice Pres., CECIL B. DE MILLE, Director general
NEW YORK

ARTCRAFT PICTURES

TRADE MARK
Paramount Pictures

THOMAS H. INCE

Thomas H. Ince

A SPLENDID power working for finer motion pictures, a genius whose photoplays have made money for exhibitors throughout the world, a master producer—that is Thomas H. Ince who will release at least thirty-two of his star feature pictures through the Famous Players-Lasky Corporation in the year beginning September 1, next.

In addition, Mr. Ince will produce several special features.

William S. Hart, Charles Ray, Dorothy Dalton, and Enid Bennett are the stars appearing in Thomas Ince's productions. Each is a name of tremendous box-office value, tremendous because Thomas H. Ince possesses the implicit confidence of exhibitor and patron. They know that "Ince Standard" means a standard set at the peak of excellence.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

John Barrymore

"ON THE QUIET"

REMEMBER John Barrymore's "Are You a Mason?" Of course you do, and so do all your patrons.

John Barrymore's first new Paramount Picture is going to be funnier than anything he ever did before. It is "On the Quiet" (played on the stage by William Collier), a riotous side-splitter that will start off John Barrymore's new series with a whoop and a roar. Chet Withey is directing these pictures.

TRADE MARK Paramount Pictures

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

IT requires great confidence for a foreign buyer to make a contract with a film export house for its entire output.

J. FRANK BROCKLISS, INC., has a long term contract with

MADAME A. SCHUEPBACH

of the

MUNDUSFILM COMPANY, Paris

who buys exclusive rights for France.

"Entirely satisfied with the production you have advised us to buy," is the way in which Mme. Schuepbach expresses her appreciation of the judgment used by

The World's Largest Foreign Film House

in selecting American Productions for the foreign market.

MAY WE SERVE YOU?

J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.

General Exporter and Importer

729 Seventh Ave. ~ ~ ~ ~ ~ New York City

You Can Advertise This Feature With Supreme Confidence—

For it Triumphed in Paris and London, and Billie Burke Starred in it During a Long Broadway Run

Notify your patrons that this is a chance to see a $2.00 Broadway Show at a fraction of that price

Be Sure to Emphasize the

SPECIAL CAST

presenting this unusual feature:

Beautiful

Corinne Griffith

Supported by

Florence Deshon
Alice Terry
Julia Swayne Gordon
Denton Vane
Ed Burns

And Other Prominent Players

"Teaser" Copy for Program

Jacqueline was a miss with a will of her own. And when she took a husband, she wanted him all hers. True, he had been a noted "lady-killer," but Jacqueline was the only one he had taken seriously enough to marry. And he was through with his flirtations forever. But—

One of the vampire-ladies he had known decided to generate a little jealousy in the honeymoon household. And after she had fainted in his arms before witnesses guaranteed to tell Friend Wife—well, she departed, satisfied that the seed of domestic turmoil had been sown.

And it had. Jacqueline decided to "get even." And to spite her husband, she pretended to encourage the advances of an old, old friend. The friend was a rank amateur in the game of love—but of course *he* didn't know it. Ernest—for that was his name—thought he was a regular home-breaker.

And while to Jacqueline it was a great adventure and a great joke, what of the hornet's nest she stirred up—what of the gossip and the scandal? What of the suspicions that she planted in the heart of a man who knew all about the failings of women and the methods of men.

This brilliant French comedy that brought Billie Burke her greatest success will prove one of the most delightful diversions the screen has ever offered you.

ALBERT E. SMITH *presents*

CORINNE GRIFFITH

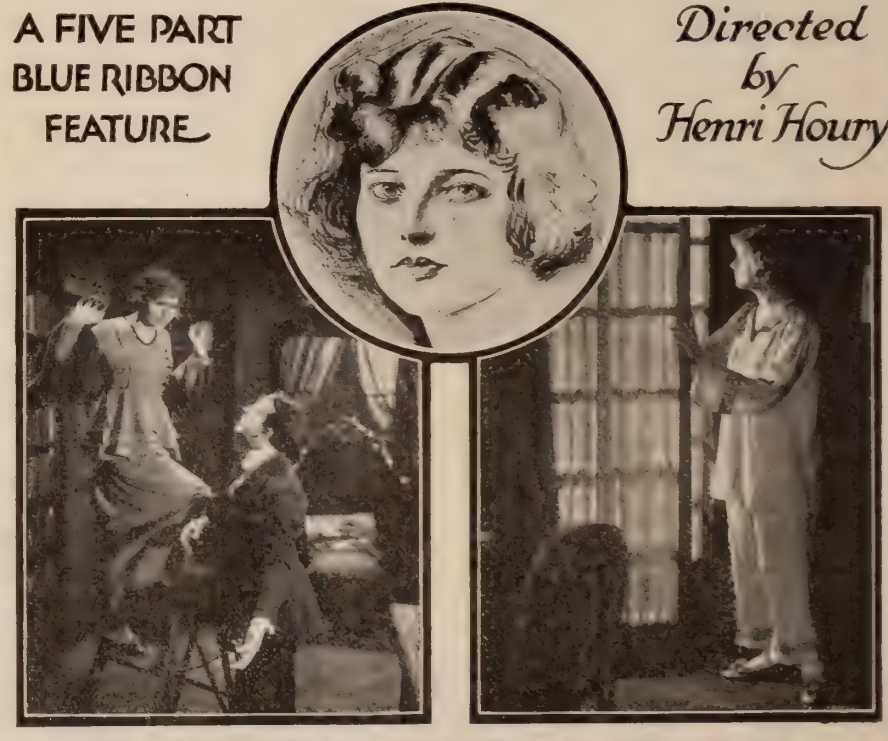
IN

"LOVE WATCHES"

From Billie Burke's Celebrated Stage Success of the Same Title.

A FIVE PART BLUE RIBBON FEATURE

Directed by Henri Houry



VITAGRAPH

ALBERT E·SMITH *Presents*

"A FIGHT FOR MILLIONS"

by ALBERT E·SMITH *and* CYRUS TOWNSEND BRADY

Backed by

THOUSANDS *of* BILLBOARDS

that are

UP NOW

Building Business For Your Theatre

Featuring

WILLIAM DUNCAN

Supported by

Edith Johnson and Joe Ryan

A Knockout! A Home Run! A "Turn-Them-Away" Guarantee!

"Just saw first three episodes 'FIGHT FOR MILLIONS.' Wow! but they are great. We'll say this is some Vitagraph Serial. *It beats them all!* It looks like a home run with three on base.

"Come on with the rest of the episodes. This will sure be a knockout and will turn people away at the box-office.

"You have them all beat for serials. Keep up your good work!"

C. G. HEXTER,
Point Breeze Theatre, Philadelphia, Pa.

You Can See This Serial at the Nearest VITAGRAPH EXCHANGE TO-DAY

VITAGRAPH

"What have you done? In God's name speak!"

The great popularity of

ALICE BRADY

plus the dramatic brilliance of

"THE WHIRLPOOL"

makes this a production you can lean on for sure box-office results.

Never has Alice Brady appeared to better advantage than in "The Whirlpool."

Scenario by Eve Unsell from the novel by Victoria Morton
Directed by Alan Crosland

SELECT SP PICTURES

Again

NORMA TALMADGE

(Presented by JOSEPH M. SCHENCK)

Comes before the Exhibitors of the country in a one-hundred percent perfect photoplay! What she did in "Ghosts of Yesterday," "By Right of Purchase," and "De Luxe Annie," she has done *again* in

"THE SAFETY CURTAIN"

By Ethel M. Dell

Directed by Sidney A. Franklin

Her perfection and her popularity produce your profit!

SELECT SP PICTURES

Goldwyn Pictures

Exhibitors Forced Goldwyn To Double Its Output Of Productions.

GOLDWYN'S decision to make in excess of fifty productions in its second year is due to the pressure of the nation's exhibitors.

The twenty-six productions of our first year created a *bi-weekly Goldwyn standard.*

Every second week—or for one, two or three days in every second week—the new Goldwyn production then released gave the theatre in which it was played a tone and quality that at once brought increased business to the box-office.

Exhibitors soon found themselves puzzled over filling in the "Goldwyn day" or days of the in-between weeks.

Their public patronage sensed the tremendous difference between Goldwyn Pictures and "other pictures."

No man has to be hit with the force of a pneumatic riveter to feel *a truth that affects his own pocketbook.*

Before Goldwyn had been in business ninety days exhibitors were making the demand: "Give us a Goldwyn Picture at least once a week as a guarantee of sustained quality and patronage for our houses."

Our Goldwyn exhibitor patronage grew and grew until now there are in excess of 5,000 active contract accounts in force.

In time of war, at the height of the greatest crisis in human history, at a time when business "jumps at shadows" and takes as few steps as possible, the inspiring confidence of the exhibitors of America has forced Goldwyn to double its annual output of productions.

Great indeed is the law of supply and demand!

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President.*

16 East 42nd Street New York City

Goldwyn Pictures

Goldwyn Is Not Content

With Quantity—Quality Comes First.

THE average motion picture viewpoint would be: "Oh, well, since the exhibitors want fifty pictures, we will give them fifty *pictures.*"

Goldwyn has equipped itself to offer in excess of fifty *productions* next year.

GERALDINE FARRAR will have more dramatic and unusual stories than she has ever had before. We are avoiding the costume plays that the public taste now rejects.

PAULINE FREDERICK will do the modern emotional dramas through which she won instant popularity when she came from the stage to the screen.

REX BEACH is doing for you what he has never done before—offering six Rex Beach productions in one year. Annually for five years his new picture has meant a profit-making festival for exhibitors.

MABEL NORMAND, with unrivalled talents and millions of admirers, will be presented in comedy-dramas, with chief emphasis laid upon the comedy.

MAE MARSH, having drawn tremendous patronage for exhibitors in "Polly of the Circus," "The Cinderella Man" and other big successes, will be starred again in emotional and romantic dramas.

MADGE KENNEDY, who won instant screen popularity, will greatly increase her appeal and drawing power in dramatic comedies like those in which she has proved herself a box-office money-maker.

TOM MOORE has been made a star by you—the exhibitors of the country. His nation-wide success is assured in advance by the public's and your own liking for him.

Here you find no "deadwood" stars. Each of these personalities possesses the power to stand alone; each has challenge and a tremendous following.

And each will appear in productions of the quality and type that have made the Goldwyn name *the best known name in motion pictures in the brief period of twelve months.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

"Oh, Mister!"

- - - Think of having comedies for your patrons that are made on the same careful and lavish scale with which some producers make their big productions. Comedies with the fire and humors of life in them; comedies that are not thrown together in haste, but are built skilfully to appeal both to your sense of fun and your intelligence. The instant success both with large and small exhibitors of

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year — *Every Second Monday*

is due to the lively speed and humor of his stories; to the "finish" which makes them stand alone. Their latest metropolitan triumph is a booking at the Strand Theatre, New York; a solid booking at the Marcus Loew theatres, including the big Stillman Theatre, Cleveland; and in more than 2,000 other houses whose managers recognized a big hit the moment they saw it.

Capitol Comedies are distributed exclusively through the offices of Goldwyn in nineteen American cities. Have YOU booked them?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

The editor of the Madison, Wis. "State Journal" writes

A POSTSCRIPT

Yesterday we gave editorial notice to the film pictures now running at a theater in this city which tells Ambassador James W. Gerard's remarkable story, "My Four Years in Germany." Today we wish to emphasize the patriotic importance of these pictures in this postscript. It is unfortunate that this remarkable revelation and exposition of historical fact is not the property of the government. It should be. This film should be exhibited in every school and college in the United States.

In three hours it will tell more history of vital importance than the average pupil will get in a year's attendance of an historical course. It is a fact picture that every teacher of German in school or college should be compelled to see that they may know the K... of the government whose language they teach. It is a full an... y opponent of the plan to eliminate the teaching of Germa... lic schools. For a number of years certain courses in G... University of Wisconsin opened each morning wit... Die Wacht am Rhein, while no classes open... national anthem. This was pure propagand... ed. But how stimulating it would be now... ractice we could open up every German c... el of Gerard's "My Four Years in... government ought to see that ever... provided with a copy of this... our public schools and comm... teacher on the public pa... torical fact.

Liverpool, O. "Tribune"

MY FOUR YEARS IN GERMANY

WONDERFUL PICTURE AT THE ORPHEUM ALL THIS WEEK.

With the number of so-called "war pictures" on the market—one or two of them are excellent and the others so palpably faked and false—it is refreshing to say the least to view one like "My Four Years in Germany," the attraction this week at the Orpheum theater.

How anyone no face or creed bar... could view this picture and not be thrilled to the very core is beyond conception. It is a truly wonderful picturization of events, historically true, taken from the book of the same name, by Ambassador James W. Gerard, and visualized in a manner both interesting and entertaining. The photography is perfect, the interior settings lifelike to the minutest detail, the exteriors well chosen and the acting of the principals and entire cast beyond criticism.

The portrayal of the kaiser and his staff, the treatment accorded the Russians and English prisoners by the Germans; the capturing and deporta... of the Belgian women, the ki... tion of the old and young, the ... off of the other prisoners en ... prison camps to avoid ... all these are shown ... lifelike that can ... war "home" ... picture. ... ha...

Champlain, Ill. Gazette

SENSATIONAL GERARD FILM A COMES HERE

Ceramic Theatre Gets Production Which Has New York Agog—A Notable Event

"My Four Years in Germany" Starts Three-Day Engagement at the Ceramic Today

The wonderful story of Ambassador James W. Gerard and his remarkable career as representative of the United States government in Germany, where he proved the courage of his nation by defying the kaiser and remaining adamant against the blandishments and trickery of Teuton Kultur, comes to the Ceramic Theatre for three days showing, starting today. This marks the exhibition here of the most talked of film feature in all America, a multiple reel masterpiece that has been breaking all attendance records on Broadway for many weeks at the Knickerbocker theater. So great was the success of this production at this big metropolitan playhouse, at $2 ad... mission, that two other of the leading theaters of the city have been given over to it. It is a production of Gerard's own story, "My Four Years in Germany," and is the biggest and most authentic disclosure of conditions in Germany to the time America got into the war that has ever been shown. It is gripping, it is spectacular, it is true. It has the endorsement of the U. S. government and the personal sanction of Ambassador Gerard. It is his production and he has seen to it that it be real, not framed to thrill alone, but to instruct. It will do more to show them why America is in war and what this country is fighting for than all of the other patriotic films put together. So c... one and only real Gerard story. It ... A Dramatic Treat. ... more, "My Four ye... Gerr...derfully dra... the German ... destruction ... known in true ... only te... shown.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Don't it give you "a grand and glorious feelin'" when the newspapers get behind your show like this

Ambassador James W. Gerard's "My Four Years in Germany." Directed by William Nigh
Produced by Mark M. Dintenfass and Harry M. Warner. Scenario by Chas. A. Logue.
Foreign Rights: Hiller and Wilk, Longacre Bldg., New York City

WANTED

Salesmen - Representatives

There are twenty men in the United States whom we want to become associated with us.

These men are fighters—they have moral and physical courage—they have keen sales experience and mental calibre sufficient to earn $5,000 to $10,000 per year.

They are not looking for a "job"—but for a place in a sincere, rapidly growing organization that is striving to make the Motion Picture Business a worth while industry.

These men will come with us because they believe that we are destined to stand head and shoulders above all others.

The men we choose will be given the same incentive to work as if they were in business for themselves, therefore we must be sure of their integrity and sense of responsibility toward the exhibitor whom they must serve in their connection with us.

Politics, favoritism, unsettled conditions—cannot interfere with their success and progress in our organization.

Only big men in every sense of the word need apply because only big men will appreciate the greatness of the opportunity offered them and have the ability and strength necessary to grasp and hold it.

Write us giving full details of yourself—record and ambitions—and why you believe you can measure up to our standards.

All communications will be held strictly confidential. Address them to General Sales Manager

W. W. HODKINSON

CORPORATION

527 Fifth Ave. :: :: New York City

Plaza Pictures are offered to the trade with confidence that their consistent quality in stories, stars and production will make them welcome to both exhibitor and the public.

They will be released by the W.W. Hodkinson Corporation as part of the Hodkinson Service thru the General Film Exchanges.

Further announcement will be made next week relating to the Stars and release dates of productions.

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

IN

"ONE DOLLAR BID"

Adapted from the Famous Novel "Toby" by Credo Harris

DIRECTED BY ERNEST C. WARD

A STAR OF PROVEN POPULARITY

Whose first two Paralta Plays, "A Man's Man" and "Turn of a Card" have packed theatres to their capacity wherever they have been shown.

THE GREATEST SUCCESS OF HIS CAREER

Promises to be "ONE DOLLAR BID" which is a typical Kerrigan story, the locale of which is in the Kentucky Hills, and which pulsates with romantic moments, red-blooded action and climaxic situations.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

"HER MOMENT"
with Anna Luther

By Samuel H. London

Produced by Author's Photo-Plays Inc.

Directed by Frank Beal

An Unusual Problem Play

Ready about July 15

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

Keep Up The Nation's Morale!

The country is full of the fighting spirit. Its courage is high. But it takes cheerfulness to keep confidence stimulated for a winning fight. Nothing makes for cheerfulness more than first class comedy.

ESSANAY-CHAPLIN COMEDIES

THEY NEED NO INTRODUCTION

"A Night Out"
"His New Job"
"The Tramp"
"In the Park"
"A Woman"
"By the Sea"
"The Champion"
"A Jitney Elopement"
"Work"

★ ★ ★ ★ ★

SNAKEVILLE COMEDIES

FIFTEEN MINUTES OF UNADULTERATED FUN

"Slippery Slim's Inheritance"
"Sophie's Legacy"
"Sophie Gets Stung"
"Slippery Slim—Diplomat"
"Slippery Slim and the Claim Agent"
"Slippery Slim's Stratagem"
"A Hot Time in Snakeville"
"Snakeville's New Sheriff"
"A Snakeville Epidemic"
"Sophie's Birthday Party"

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

WOLFVILLE TALES

"The Coming of Faro Nell"

by

Alfred Henry Lewis

A Breezy, Suspenseful Story of the Real West with a Dominant Note of Mystery and Heart Interest, Introducing Wolfville's Fairest Heroine.

Next Week—Another of those famous O. Henry Stories, "Mammon and the Archer."

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Something BIG Is

Something BIG Is

COMING!

A Word to the Wise From This Original, Efficient and Successful Organization Is More Than Sufficient!

Triangle Distributing Corporation

1457 BROADWAY NEW YORK

EVERYBODY

WANTS TO KNOW

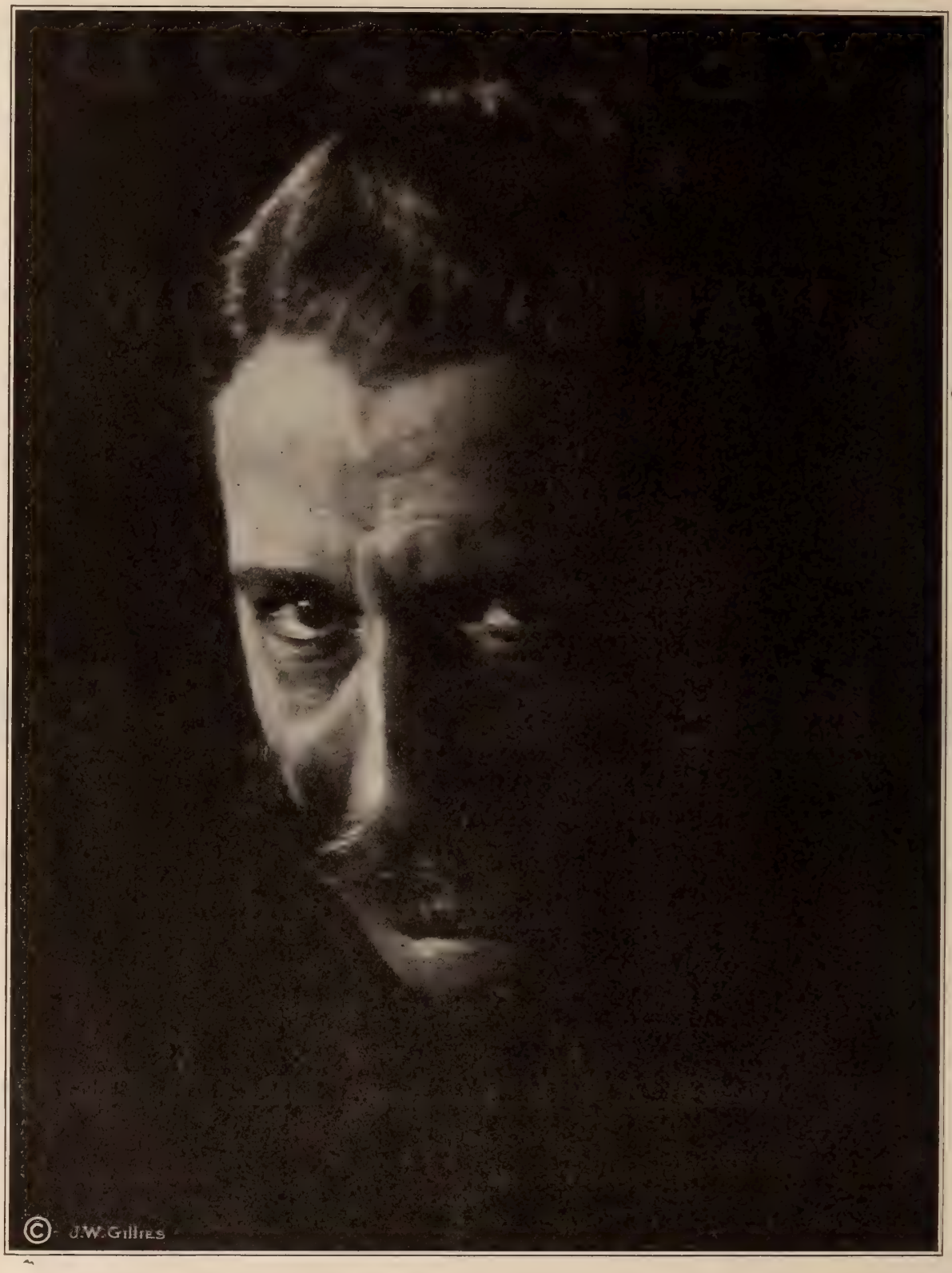
Who Played

THE KAISER

in the Sensational

SCREEN CLASSICS, Inc., PRODUCTION

"To Hell with the Kaiser"



LAWRENCE GRANT

LAWRENCE GRANT

LECTURER——ACTOR——PHOTOGRAPHER

PUBLICITY POINTERS FOR EXHIBITORS ON
THE FEATURED PLAYER OF

"To Hell with the Kaiser"

LAWRENCE GRANT, who makes his screen debut in the parts of the Kaiser and his famous double in the Screen Classics Production, "To Hell with the Kaiser" has been known even without make-up for his likeness to the German Emperor—with the addition of merely a moustache the resemblance becomes remarkable.

He used this likeness in writing his preparedness sketch, "*The Final Arbiter,*" in which he played another dual role—an American Clergyman and the Kaiser, and after two years of success with this in Vaudeville, he acquired the rights of R. H. Davis's "*Efficiency,*" a playlet which amazed New York on its first production, and it was while playing this that he was induced by the Metro Company to undertake the feature parts in their great screen War drama.

AS AN ACTOR

Lawrence Grant was leading man in England, for such well-known stars as Mrs. Lewis Waller, Miss Kate Rorke, and, succeeding the late Kyrle Bellew, he co-starred in several plays with Mrs. Brown-Potter. After being with Sir George Alexander at the St. James theatre, and Arthur Bourchier at the Garrick and Shaftesbury Theatres, London, he starred in "Joseph Entangled" in the part played in this country by Henry Miller, in "Peter's Mother," "Miss Hobbs," etc. He came to America with Miss Olga Nethersole, and later appeared for several seasons under Charles Frohman's management. Probably his best known work here was when he was the feature of the New York Hippodrome production, "The Wars of the World," in which he played the remarkable part of "History."

AS A LECTURER AND SPEAKER

however, Lawrence Grant has become most widely known in this country.

In the season of 1914 he was selected by the Committee of the National Civic Federation to be England's representative in a series of lectures, appearing against Dr. Bernard Dernburg, who was the special personal propagandist for the Kaiser. He has spoken on War subjects almost continuously since the outbreak of the War, among other well known opponents he has frequently encountered being Professor Edmund Von Mach, Dr. Oscar Bertling, of Breslau University, Dr. Meyer Gerhard, official representative of Austria. and Dr. Karl Graves, the famous spy now interned at Fort Leavenworth. He has worked in conjunction with the British Recruiting Mission and the Liberty Loan Committee, and he has lectured for various War Charities with his own motion pictures taken during the War in France, for in all his Travel Talks he uses only his own pictures, for he is

HIS OWN PHOTOGRAPHER

and in March, 1915, went over to France in conjunction with Miss Anne Morgan, and under the management of Miss Elisabeth Marbury, to make a series of motion pictures—not of war subjects—but of the civilians keeping things going while the soldiers were away at the front. In order to accomplish this purpose he had the special permission of the French Minister of War, Minister of Public Safety, and the Minister of the Interior, he was therefore able to travel freely from the War Zone to the Western Coast and from the Channel Ports to the Pyrenees. While going along the Pyrenean towns he made a trip into the smallest country in the world—Andorra—an independent Republic of only 5,000 people, yet over a thousand years old. The President had recently issued a manifesto announcing to the world the strict neutrality of his country. He was tremendously interested in everything appertaining to America, and when Lawrence Grant left he asked him to personally carry an official letter from him to the President of the United States congratulating "Andorra and her sister republic on the fact that they were both in a state of neutrality" (1915). This letter was duly presented at the White House and a suitable answer was delivered by Mr. Wilson to Lawrence Grant for transferrence to his Andorran friend, President Pierre Font.

Lawrence Grant also lectures in the American Western country, being familiar with the Canyons and great Parks; he has lived among cowboys and American Indians and has the rare distinction of having been formally adopted as a brother into the Piegan branch of the Blackfeet tribe under the name of "Striped Elk," though he is called familiarly by them "One-eye-in-eye" in reference to his English monocle. His work with the camera, besides embracing motion picture making, also includes Studio portrait studies, his "BELGIUM" having had a considerable sale in New York, Paris, and London.

NEW YORK TRIBUNE—
"Lawrence Grant gave an interpretation of the Kaiser that was remarkable for its force and subtlety, as well as for its uncanny physical resemblance to the world's best hated Ruler. He is the best Kaiser we have seen."

NEW YORK TELEGRAPH—
"Of course the Kaiser was the Star of this Picture."

NEW YORK EVENING MAIL—
"Lawrence Grant has the role of the Kaiser. He makes Wilhelm thoroughly detestable."

Kick everything asid

"To Hell With the Kaiser" Strikingly Presented at the Broadway

Having returned from our vacation at 6:30 we were requested at 6:40 to go to the Broadway Theatre at 8:30. We liked "To Hell With the Kaiser" even better than Atlantic City. The title needs no explanation. It means just that literally, and they are doing it very satisfactorily on the screen. Would that the story were written in the past tense instead of in the future.

The picture was shown Sunday night for the first time, and it is doubtful if the old Broadway has held such a crowd since the days of the "Midnight Sons." Every one was there and every seat was filled. The stage boxes were fitted up like two little private hells. During the performance they were concealed by red velvet draperies, but in the final scene, where Mr. Hohenzollern returns to that particular bourne, these curtains are drawn back and flames leap and dance in front of a background that is truly infernal. We thought that a realistic touch would have been to have Lawrence Grant, in his Kaiser's make-up, pushed down into this yawning furnace. It wouldn't have hurt him, because it wasn't real fire, but it looked hot enough to be an excellent substitute when heatless Mondays come again.

Lawrence Grant gave an interpretation of the Kaiser that was remarkable for its subtlety as well as for its uncanny physical resemblance to the world's best hated ruler. He is the best Kaiser we have seen. In fact, he is so good that we wouldn't be surprised if no one ever spoke to him again. He plays a dual rôle, but the other man is a villain, too, an actor person who impersonated His Satanic Majesty when William himself wished to take a vacation. In that way Mr. Hohenzollern could direct one set of atrocities while his double directed another.

Olive Tell never looked so pretty as she did as "the girl," an American who is residing in Berlin with her father. When the story opens she is just leaving the convent in Belgium, where she has taken her younger sister. Betty Howe is the sister who remains in Belgium and is later attacked by the Crown Prince when the village is sacked.

The story does not pretend to be a history of the war, and the only things that are true are the atrocities which are committed by the Germans. These are always bound to be true. But it is intensely interesting and extremely well done. It is war melodrama at its best.

The man who portrayed the Crown Prince gave an excellent performance. He was so obnoxious that every one was delighted when he, too, got his deserts. Olive Tell shot him through the heart because he insisted on making love to her. The picture is released by Metro.

N.Y. Tribune

TO HELL WITH

A SCREEN CLASSICS

Featuring Lawrence Grant as the Kaiser

New York

"Most vital of all pictures" *Eve. Journal*

"Most absorbing, tremendously interesting and essentially dramatic picture that has been shown" *Evening Telegram*

"Big success" *The Globe*

YOU have the verdict of the public and the press. This is the *greatest* cashing-in production ever offered and we make no exceptions whatever.

METRO

for this attraction!!

THE KAISER
PRODUCTION-
with Olive Tell and a tremendous cast-

taken by storm!

*** Splendid *** Times
"Stirred a loyal audience" Herald
"Hit the nail on the Head - Standing room only" Morning Telegraph
"Gives Victory Key" The Sun

IF you haven't an open date- make one and book it for two weeks or one week-
It will absolutely pay you to do it!

PICTURES CORPORATION
Exclusive Distributors

REMARKABLE FILM.

Scenes from "To Hell with the Kaiser" promise Unusual Film Achievement.

SOME of the scenes of "To Hell with the Kaiser," the seven-act film drama to be presenetd at the Broadway Theatre to-morrow night, were revealed at a private showing yesterday to an audience made up of press representatives and persons directly concerned with the picture's premier.

The emphatic Americanism that speaks through the title of the picture has found expression in all of these scenes. The author, June Mathis, did not write her scenario on lavender-tinted paper, nor did the director, George Irving, forget that he was visualizing the greed and lust of the Potsdam gang that set out to get posses sion not only of Europe but of the United States. "To Hell with the Kaiser" is not a pacifist tonic. It is a patriotic epic.

With the introduction of a love story the picture mingles the author's fancy with the facts of history. The war lords of Germany, presided over by Wilhelm of Hohenzollern, are shown planning the conquest of the world. To each is allotted a nation as a reward—the United States, reserved for the last, intended for the crown prince. The now historic incidents are shown in which Wilhelm tore up the treaty of Belgium, declaring it to be only "a scrap of paper," and acknowledging to the world that he disregarded all honor and decency. The sacking of Belgium, the burning of convents and the violation of nuns and young girls are indicated in a way that makes the blood boil with righteous indignation.

The adventures of an American family from the plot around which the romance centers. Prof. Monroe has perfected a wireless invention which the kaiser is trying to obtain, but which he refuses to yield except to his own government. The professor secures his passports, and goes to Belgium to get his youngest daughter, Ruth, only to find her dying as the result of an assault o nthe convent by the crown prince and his men. He is shot down when he protests, and Alice, the older daughter, devotes her life to avenging her sister. Making use of her acquaintance with an actor, who is hired to impersonate the kaiser, to keep his person safe from the crowds, she is introduced to the crown prince, and through him brings about the capture of the kaiser.

A fleet of aëroplanes of the allied armies is shown in full battle with the enemy air firce, making one of the most thrilling scenes ever shown on the screen. The kaiser is abducted by Alice and the American aviator, Dodge, and taken into the presence of Gen. Pershing. Later his appearance in the depths of hell is shown, and with the passing of his base soul, peace once more smiles upon the earth.

Scenes in the trenches are shown which will be of intense interest to every American community which has given sons to the great cause of humanity. The acting of Lawrence Grant as the kaiser, Olive Tell as Alice, Betty Howe as Ruth, Frank Currier as Prof. Monroe and John Sunderland as Dodge deserves special mention, though all the cast is good.

Eve. Mail

With Successes like these-

Let your competitor do the hot-weather worrying.

warning

DON'T sign a contract that closes your theatre to the big pictures that are coming

William L. Sherril's **MY OWN UNITED STATES**
with Mr. ARNOLD DALY
The success of the day

TOYS of FATE
with
NAZIMOVA
The new screen sensation

REVELATION
with
NAZIMOVA
An unqualified triumph

LEST WE FORGET
with
RITA JOLIVET
Greater now than before

DOLLY SISTERS
in The MILLION DOLLAR DOLLIES
The most distinctive production of the year

BLUE JEANS
with
VIOLA DANA
A perpetual money maker

LEGION of DEATH
with
EDITH STOREY
A great star in a great production

Draft 258
with
MABEL TALIAFERRO

The Slacker
with
EMILY STEVENS

SCREEN CLASSICS INC.

METRO PICTURES CORPORATION
Exclusive Distributors

Supreme METRO *Successes Re-issued*

The SOUL of a WOMAN
with
EMILY STEVENS

SHOOTING OF DAN McGREW
with
EDMUND BREESE

METRO
PICTURES CORPORATION
presents

The rising star of motion pictures

BERT LYTELL

in the Louis Joseph Vance romance

NO MAN'S LAND

Adapted by Mr. Lytell and A. S. Le Vino
Directed by William S. Davis in 5 acts.

RELEASED BY

METRO

JULY EIGHTH.

WHICH WOULD *YOU* CHOOSE

A GOOD PRODUCTION OF PROVED VALUE ? *or* AN UNKNOWN PRODUCT OF THE PICTURE MILL ?

One of the things you have learned is that a good picture will always stand repetition, whereas a poor picture makes no impression at any time. Many well known successes have been greater sources of revenue later than they were at the outset.

"THE BIG SIX"

give you a chance to obtain in one collection, under one agreement, independently of all other bookings, six of the greatest productions in which

THEDA BARA *and* WILLIAM FARNUM

have appeared since they have been screen favorites—the six productions which more than 5,000 exhibitors have practically unanimously declared to be the pictures they most desired to show again.

BARA

"A FOOL THERE WAS"
"THE CLEMENCEAU CASE"
"THE TWO ORPHANS"

"THE BONDMAN"
"A SOLDIER'S OATH"
"THE PLUNDERER"

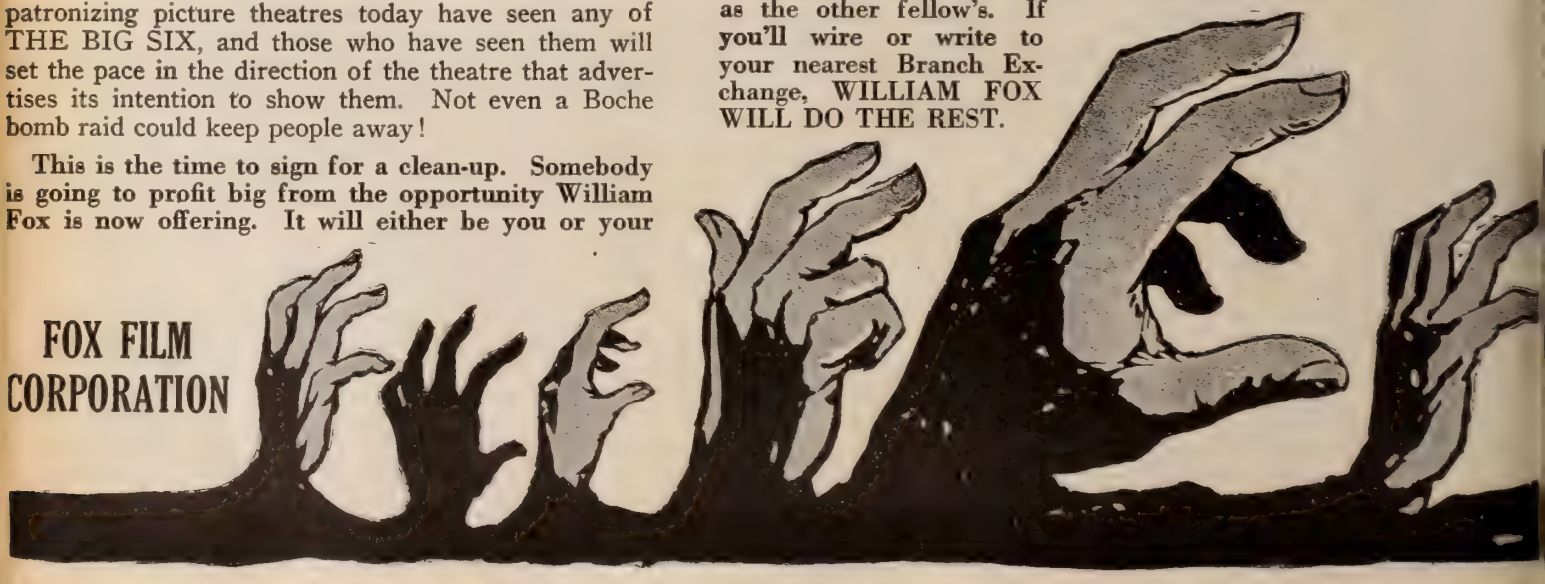
FARNUM

And no one who has looked over the remarkable casts, but realizes, without being told, that here are players no one manager of today could possibly assemble; that in these BIG SIX are more famous and better actors than now are to be seen in twelve ordinary pictures!

NEW VERSIONS—NEW PRINTS—NEW APPEAL—NEW ARRANGEMENT—NEW EDITIONS

Comparatively few of the whole number of persons patronizing picture theatres today have seen any of THE BIG SIX, and those who have seen them will set the pace in the direction of the theatre that advertises its intention to show them. Not even a Boche bomb raid could keep people away!

This is the time to sign for a clean-up. Somebody is going to profit big from the opportunity William Fox is now offering. It will either be you or your competitor, and your chance of getting in is as good as the other fellow's. If you'll wire or write to your nearest Branch Exchange, WILLIAM FOX WILL DO THE REST.



FOX FILM CORPORATION

GRAB IT!

20 REASONS FOR BOOKING "BIG SIX" OF 1918

1—5000 exhibitors have requested that they be released.

2—They are the cream of the Fox output during three years.

3—They established William Fox as a producer.

4—They swept the country by storm.

5—They hold all records for big box office receipts.

6—They are known to exhibitors and public everywhere.

7—All who have seen them will be eager to see them again.

8—Those who have seen them are their best advertisement.

9—They will attract millions who did not go to picture shows prior to this year.

10—Good pictures will always stand repetition.

11—They are new productions in every sense of the word.

12—They have been re-edited and re-titled.

13—They have been shortened and speeded up.

14—New scenes have been added.

15—They are in 5 reels or about 4500 feet.

16—They have more famous actors than now are seen in 12 average pictures.

17—They are the biggest productions available for summer business.

18—They absolutely assure a big clean-up.

19—They can be sold to packed houses at advanced prices.

20—They can be booked independently of all other productions.

FOX FILM CORPORATION

A FIGHT TO DEATH

William Fox *presents*

PEGGY HYLAND

IN

OTHER MEN'S DAUGHTERS

by E. Lloyd Sheldon

Staged by Carl Harbaugh

SPECIAL FEATURES **FOX** FILM CORPORATION

William Fox
presents

WILLIAM FARNUM
in
Les Miserables

Released in August on a rental basis

CONTRACT NOW

Fox Exchanges

FOX
FILM CORPORATION

FOX
FILM CORPORATION

IDEAL SUMMER FEATURES BOOK THEM NOW

WILLIAM FOX *Presents*

BUD FISHER'S

MUTT and JEFF

"HOSPITAL ORDERLIES" "LIFE SAVERS" "MEETING THEDA BARA"

Also

HENRY LEHRMAN'S

SUNSHINE COMEDIES

"WILD WOMEN and TAME LIONS"

"A NEIGHBORS KEYHOLE"

"A WAITERS WASTED LIFE"

PATHÉ

IT'S A WESTERN SERIAL
full of hair-breadth escapes, plunging horses, dare-devil deeds, a new kind of mystery and always action, action, ACTION!

RUTH ROLAND

in the coming PATHÉ Serial

HANDS UP

Produced by ASTRA....
Written by Gilson Willets
Directed by James Horn

PATHÉ

IT'S PATHÉ'S TWENTIETH SERIAL
and it's GOT to be a serial for
Pathe to be proud of and it is!

RUTH ROLAND

in the smashing, sensational Western Serial

HANDS UP

It profits by the experience gained
by its nineteen money-making pre-
decessors. It is smooth, harmonious,
lavishly produced & always exciting.
It is a box office delight! Produced by Astra
Written by Gilson Willets. Directed by Jas. Horn

COMING SOON!!

They all want it!

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

A749C 50 NL

CINCINNATI O 24 1918 JUN 25 AM 12 46

PATHE EXCHANGE INC

25 WEST FORTY FIFTH STREET NEW YORK

ALLIES WAR REVIEW CLOSED FIRST RUN ALL PRINCIPAL CITIES THIS TERRITORY ONE WEEK CINCINNATI FOUR DAYS EACH IN LOUISVILLE COLUMBUS AND DAYTON PLAYS NEW MILLION DOLLAR THEATRE DAYTON

PATHE CINCINNATI

Every exhibitor everywhere knows that the

ALLIES' OFFICIAL WAR REVIEW

containing as it does the official war pictures of

United States, Great Britain, France and Italy

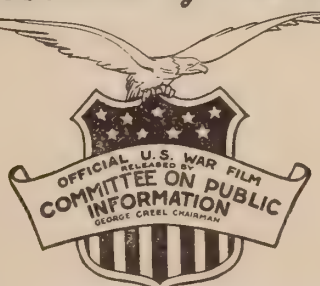
is a box office attraction that is unexcelled. In it may be seen weekly the soldiers of Democracy's mighty army striving against the world enemy. In each number the pages of History are turned in such a way that all may read. YOU need it in YOUR theatre!

A weekly selection of intensely interesting pictures taken by Allied staffs and by U.S. Signal Corps and Navy photographers, presented by

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

First Number Released July 1st

Distributed by **Pathé**



NAILED!

An Open Letter to the Committee on Ways and

Dear Sir: June 28, 1918.

On June 18th, 1918, Mr. Patrick A. Powers of the Universal Film Company appeared before your Committee as one of a delegation appointed by the National Association of the Motion Picture Industry.

In appointing Mr. Powers as one of its delegates it was the purpose of the National Association of the Motion Picture Industry to lay before your Committee certain facts relative to the film footage tax. It appears, however, that Mr. Powers took advantage of the opportunity thus afforded him to misrepresent the relationship between Pathe Exchange, Inc., and Mr. William Randolph Hearst; and also to question the good faith of the Committee on Public Information in awarding to this Company the contract for the release of the ALLIES' OFFICIAL WAR REVIEW.

By reference to "the Pathe-Hearst Company" and "Hearst-Pathe," etc., and other clever insinuations, Mr. Powers apparently left your Committee under the impression that there is such a company or organization actually in existence. Mr. Powers also informed your Committee that Pathe is a French Company.

It is the purpose of this letter to correct any false impression which Mr. Powers may have given and also to make clear to you the circumstances under which the contract for the release of the ALLIES' OFFICIAL WAR REVIEW was awarded to this Company.

In the first place Pathe Exchange, Inc., is not a French Company. It is an American corporation, incorporated under the laws of the State of New York and has no connection direct or indirect, remote or contingent with Mr. Hearst or any organization with which he is connected, nor does Mr. Hearst directly or indirectly own or control one single share of stock in this Company.

Long before the United States entered the war Pathe Exchange, Inc., entered into a contract with the International Film Service, a corporation controlled by the Hearst interests, for the release of news items in motion pictures photographed by International. As one of the considerations for the contract it was agreed that the news weekly should be known as "Hearst-Pathe News." Under the terms of said contract this Company reserved the absolute right to edit, cut, interchange, and title all pictures submitted to it by International for release, at its discretion, and this we have consistently done.

In other words, our sole relation with the Hearst subsidiary is to distribute films made by it in just the same way that we distribute films made by other producing companies.

Relative to the contract for the release of the ALLIES' OFFICIAL WAR REVIEW, I beg to say that this matter was first taken up with us in conjunction with the Universal Film Company and the Mutual Film Company, the proposition submitted being that the three companies should jointly release the official war pictures; and the amount payable by each of said companies was calculated in proportion to the number of positive prints of news reels distributed weekly by the respective companies. The terms proposed were accepted by a representative of each of said companies, the Universal being represented by Mr. Cochrane. The agreement was signed by Mr. Hart as Director of the Division of Films and also by this Company, and we have in our possession, at this time, the original signed agreement; the duplicate thereof being in the possession of the Committee on Public Information. When the time arrived for the final execution of the agreement by the Universal Film Company, it, for reasons unknown to us, declined to do so. Competitive bids were thereafter called for, for the release of the ALLIES' OFFICIAL WAR REVIEW and this Com-

Individual Members of the Means, Washington, D. C.

pany among other leading film companies presented its bid. It did not seek to make any profit out of the transaction, and in fact we named a figure which, as experience has shown us, will result in actual loss. We of course know nothing relative to the bids submitted by the other film companies, but the contract was awarded to this Company in open competition with others.

When Mr. Powers appeared before your Committee on June 18th, Mr. Treadway asked him whether the Universal Film Company was prevented from procuring war films.

Mr. Powers replied that he could not get a war picture except from the Creel Committee, and indicated that the Committee on Public Information had given this Company a monopoly, stating:

> "He (Creel) has allotted to one concern the exclusive privilege of releasing these pictures on the arrangement he has made. I do not know what bid these people (meaning Pathe) made, but **I know they have secured the exclusive right to publish these pictures;"**

and further that his Company was unable to secure any official war pictures; that such pictures could not be shown unless obtained from Mr. Creel or purchased from Pathe, and he even went so far as to state that he had endeavored to buy such films from this Company.

In the issue of the Motion Picture World (post dated) July 6th, 1918, the Universal Film Company carries in its advertisement the following extract from a letter from Mr. Charles S. Hart:

> "Each week beginning June 3rd we will place at your disposal OFFICIAL WAR FILMS that we consider valuable to the news weeklies. You will be charged $1.00 per foot for each foot of the film used by you."

I want to bring especially to your attention these two contradictory statements. Mr. Powers represented to your Committee on June 18th that his Company could not obtain official War Pictures. In his advertisement he quotes a letter received from Mr. Hart several weeks theretofore agreeing to place at his Company's disposal OFFICIAL WAR FILMS.

It is only reasonable to assume that Mr. Powers, as Treasurer of the Universal Film Company, had full knowledge of the facts stated in the advertisement referred to when he appeared before your Committee on June 18th, 1918.

I think it only fair to this Company to have the real facts in the case explained to you in order that any impression created by Mr. Powers' insinuations to the effect that this Company has any kind of a monopoly or is influenced or controlled in any manner by Hearst or any of his interests may be removed. I am sure your Committee wants the truth and nothing but the truth, and we court the most scrutinizing investigation for the purpose of confirming each and every statement herein contained.

Very truly yours,
PAUL BRUNET
Vice-President and General Manager.

PATHE EXCHANGE, INC.
25 W. 45th Street, New York

"Sweet Patootie! Get this quick!" Wid

Pathé

It played Mr. Rothapfel's Rivoli to big business with everybody more than pleased.

Wid says; "A comedy clean-up... A Real Winner.. One of the best comedies ever screened.... Will please any audience... I'd grab this quick and make a lot of noise about it."

Produced by Anderson-Brunton Co.
Written by Edgar Franklin
Directed by Ernest Warde

COMING SOON

PICTURES MADE TO YOUR ORDER

WITH the organization of the Affiliated, exhibitors for *the first time* are really to have a voice in production.

More than that, part of our productions are to be *made to your order.* Like all other dealers, you, at last, can choose—dictate, if you please—the kind of product you want, *and the price you will pay.*

Through your National Director, you decide upon the cast, story and direction—*in advance* of these productions.

Upon the completion of the picture it is reviewed by the National Directors, to make certain that it lives up to specifications. Should it fail, you are no more obligated to take it than you are to pay for a suit of clothes that doesn't fit you.

Already three big special productions are being *made to your order.* Others are in course of preparation.

When you compare the rentals of these pictures with the prices charged for productions of equal merit, you will understand better why the co-operative booking plan of the Affiliated has swept the country.

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway (523 Longacre Bldg.)
New York

SEND FOR IT NOW!

The Affiliated Booklet, which gives you the entire story of exhibitor controlled co-operative booking. You cannot afford not to know about it.

Affiliated Distributors Corp.
1476 B'way, N. Y.

Gentlemen: Send me your booklet, giving the details of what the Affiliated plan will do for me.

Name .....

Address .....

Makino CHRISTIE COMEDIES
In Best Theatres

BOBBY VERNON

ETHEL LYNNE

"SMILING" BILLY MASON

BOOKED THRU FOREMOST INDEPENDENT EXCHANGES

100% Entertainment Value
Everywhere

JAY BELASCO

DOROTHY DANE

HARRY EDWARDS

CHRISTIE FILM CO. Incorporated LOS ANGELES

THE EXHIBITORS'
Declaration of Independence

July 4, 1918.

United Picture Theatres of America, Inc.
1600 Broadway,
New York City.

Gentlemen:

I am desirous of insuring the future of my business and if you can convince me that membership in your organization will bring about this result, as well as reducing my film rentals and improving the quality of the films I use, I shall take advantage of my opportunity to apply for membership. You may send me a copy of your new booklet and have a representative call upon me as soon as possible. Instruct him to demonstrate to me how my investment will be safeguarded, how I shall have a voice in the management and control of United, and why the formation of that association of exhibitors was in fact THE EXHIBITORS' DECLARATION OF INDEPENDENCE.

Sincerely yours,

.....

..... (Theatre)

..... (City and State)

CUT THIS OUT, SIGN IT AND SEND IT ON
IT CAN'T DO YOU ANY HARM
IT MAY DO YOU A LOT OF GOOD

UNITED PICTURE THEATRES OF AMERICA, INC.
J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

STATE RIGHTS BUYERS~

FATTY ARBUCKLE

IN THE PICTURES

THAT MADE HIM FAMOUS

24 Single reelers

MANY TERRITORIES WERE SOLD OVER THE WIRE IMMEDIATELY AFTER OUR FIRST ANNOUNCEMENT.

Communicate at once for information regarding your territory.

W·H·PRODUCTIONS CO.

71 WEST 23rd St. Wonderful Hits NEW YORK CITY

The National Exposition of the Motion Picture Industry

TO BE HELD AT MECHANICS' HALL, BOSTON, MASS., FROM

July 13th to 20th

UNDER THE AUSPICES OF

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Will Be The Biggest And Most Important Ever Held

Wednesday, July 17, has been set aside as World Night at the Exposition. Through the courtesy of the World Film Corporation the following World Stars will positively appear in person on this occasion:

Carlyle Blackwell ***June Elvidge***

Evelyn Greeley ***Montagu Love***

Madge Evans

The Motion Picture Exhibitors' League of America wishes to express its appreciation of World Pictures courtesy, and urges all its members to show that appreciation in material form.

LEE A. OCHS, *President.*

TWO TURNAWAY NIGHTS ALREADY PROVIDED FOR

Saturday, July 13th (Opening Night) Alice Brady Night

(Miss Brady to appear in person, intr oduced by her father, Wm. A. Brady)

Wednesday, July 17th World Film Night

WATCH FOR OTHER IMPORTANT ANNOUNCEMENTS

For space in the Exposition Building, apply to Lee A. Ochs, 1600 Broadway, N. Y.

WE are pleased to announce that *THE SCREEN TELEGRAM'S* national editions will be issued hereafter from New York.

Special service for the western territory is being maintained as heretofore from our Chicago offices.

THE SCREEN TELEGRAM by virtue of its arrrangement with the Divison of Films of the Committee on Public Information will continue to present U. S. official war pictures showing our activities abroad.

THE SCREEN TELEGRAM is working in perfect harmony and accord with the United States government and all of its agencies.

This means service to your theatre and to your patrons.

James M. Sheldon

President,

MUTUAL FILM CORPORATION

1600 Broadway
New York

A Long-Arm Reach

¶ Having covered the trade field—maintaining, always, a minimum of waste circulation—Motion Picture News is now reaching the public through a novel and important enterprise.

Arrangements have been concluded with the well-known King Features Syndicate of 37 West 39th Street, New York City, whereby a weekly news service from the reading columns of Motion Picture News will be retailed with timeliness to the leading newspapers of the country.

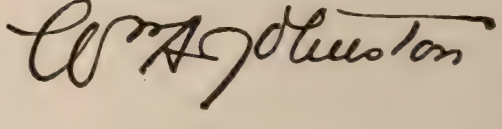
¶ Important happenings within the trade and studio will therefore be given a public circulation running into the millions.

Our objects are:

To help build up the photoplay sections of the newspapers so that the exhibitor may be brought adequately in touch with the greater motion picture public.

To make more prominent and through authentic news to give the public a correct impression of the motion picture and its great industry.

So far as we know this is the first step of this kind ever taken by a trade paper in any field; the first extension of trade news beyond the trade and to the public through the public prints.



OVER WITH A BIFF-BANG!

LEE SHUBERT — EDWARD DAVIDOW, TREASURER & GEN. MANAGER — ARTHUR HAMMERSTEIN

ADVANCED MOTION PICTURE CORPORATION
PRESENTS

LUCILLE LEE STEWART

IN

THE NEW RALPH INCE PRODUCTION

ADDRESS ALL COMMUNICATIONS
EDWARD DAVIDOW, General Manager
ADVANCED MOTION PICTURE CORPORATION
1493 BROADWAY, NEW YORK CITY

NEXT FRIDAY!

¶ The issue of Motion Picture News dated July 20th, out next Friday, will be in Boston for the opening of the Exhibitors League Convention and Exposition. It will be first and fresh with the news, brimful of interesting features, crowded with *service* of permanent value. Included in the contents is the Six Months Index to all pictures released —making it an issue of undoubted permanent value.

¶ For your special announcements, statements of the coming year's plans, etc., it is unequalled as an advertising medium.

¶ It is to your advantage to have advertising copy in *early*.

Motion Picture News

Vol. 18 No. 2. July 13, 1918

The Week in the Film World at a Glance

FEATURES

WHAT IS THE PUNCH? (W. A. JOHNSTON).....193
SERVING IT WITH SPEED AND GINGER.....195
WHAT KIND OF A FELLOW IS—FRIEND?.....205
INDEPENDENT FIELD TICKER.....247
THE HONOR ROLL.....198
ATMOSPHERE IN ADVERTISING (BY S. BARRETT McCORMICK).....218
WHAT THE WAR MEANS TO FUTURE PICTURES (BY EDWARD L. HYMAN).....197

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews.....207
Exhibitors' Box-Office Reports.....209
Ready-Made Ad Talks.....226
Exhibitors' Service Bureau.....212
Coming Program Offerings.....238
Short Subjects in Review.....249
Releases—Current and Coming.....259-60-61-62
Projection Department.....266
Music and the Picture.....273
Theatres Worth While.....276

NEWS OF THE WEEK

Pennsylvania Shake-Up Likely.....196
Newsy Hints of Next Week's News.....199
Creel States Position.....201
Universal Holds Chicago Meet.....203
In and Out of Town.....203
Live News from the Producers.....228
In and Out of West Coast Studios.....250
In the Independent Field.....243
Newsy Items from the Studios.....240

SCREEN EXAMINATIONS

"Brief Debut of Tildy, The" (O. Henry-General).....254
"Claws of the Hun, The" (Paramount-Ince).....252
"Clemenceau Case, The" (Fox Big Six).....256
"Empty Cab, The" (Bluebird).....257
"Fire the Cook" (Rolin-Pathe).....254
"Fly God, The" (Triangle).....252
"Ghost of Rosy Taylor, The" (American-Mutual).....253
"Golden Wall, The" (World Film).....253
"Her Disengagement Ring" (Strand-Mutual).....257
"House of Hate, The" (Pathe).....254
"Kid is Clever, The" (Fox).....256
"Miss Informed" (Strand-Mutual).....253
"One Dollar Bid" (Paralta).....252
"One Thousand Dollars" (Vitagraph).....255
"Other Men's Daughters" (Fox).....256
"Painted Lily, The" (Triangle).....254
"Safety Curtain, The" (Select).....257
"Shark Monroe" (Artcraft).....253
"Sisters of the Golden Circle" (O. Henry-General).....254
"Uncle Tom's Cabin" (Paramount).....256

Newsy Announcements of the Week Found in the Ad-Pages

Franklyn Farnum in Comedy-Mystery Picture, "The Empty Cab."....142
Dorothy Gish and the Type of Pictures She Will Do for Paramount....143
The Thomas H. Ince Contributions to Paramount for the Coming Year....144-45
The New John Barrymore Series....146
Frank Brockliss....147
Vitagraph Presents "The Love Watch" with Corinne Griffith....148
"A Fight for Millions," the New Vitagraph Serial....149
Alice Brady Appears to Her Best Advantage in Select's "The Whirlpool"....150
Norma Talmadge's Latest is "The Safety Curtain"....151
Quality Comes First with Goldwyn—quantity Later....152-53
Bill Parsons Makes Another Mirth-Provoker, "Oh, Mister"..154
How the Newspapers Get Behind "My Four Years in Germany"....155
Hodkinson to Release Plaza Pictures....156
Hodkinson Wants Twenty Men in the Country to Call Him Boss....157
J. Warren Kerrigan in Paralta's "One Dollar Bid"....158
General Film Offers "Her Moment" with Anna Luther..159
Chaplin and Snakeville Reissues from Essanay....160
The Wolfville Tales....161
Triangle Announces that Something Big is Coming....162
Words About Lawrence Grant—the Kaiser in the Metro War Play....163-64-65
Regarding "To Hell with the Kaiser"....166-67
Other Metro Features—Including Latest Bert Lytell Number....168-69
William Fox's Big Six of 1918....170-71
Peggy Hyland in "Other Men's Daughters"....172
"Les Miserables" Ready for All Exhibitors....173
Sunshine Comedies....174
Pathe Presents Its Latest Serial, "Hands Up"....175-76
The Allies Official War Review through Pathe....177
Pathe Replies....178-79
Pathe's Highly Praised Comedy, "More Trouble," with Frank Keenan....180
Affiliated Distributors....181
100 Per Cent Entertainment in Christie Comedies....182-183
United Picture Theatres of America....184
W. H. Productions has Fatty Arbuckle Reissues....185
The Exposition....186
Screen Telegram Through Mutual....187
Advance Film Company Offers a Feature to the Trade....189
Essanay's Prize Winners through Perfection Pictures....192
"The Geezer of Berlin"....241
The Lyons-Moran Star Comedies....242

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, Wm. J. McGrath, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

SHOW ONLY THE BEST!

It pays you in the long run to exhibit only the best photoplays. High class comedy dramas please your patrons and lay the foundation for future business. You can win permanent patronage by such pictures as "A Pair of Sixes," "Ruggles of Red Gap," "Uneasy Money," "The Small Town Guy," "Two Bit Seats," "Fools for Luck," "Efficiency Edgar's Courtship," featuring Taylor Holmes; "The Fibbers," "The Golden Idiot," "Filling His Own Shoes," "The Breaker," "The Prince of Graustark," "The Man Who Was Afraid" and the three Skinner pictures, featuring Bryant Washburn.

Essanay

Distributed by
George Kleine System

Perfection Pictures

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 2 July 13, 1918

"What Is the Punch"?

THERE are few more important questions in production than the above.

The "punch" in a picture generally "puts it over."

We all know that the "punch" is the picture's vital element.

But just what is it?

Picture making has gone through successive phases in each of which some particular kind of "punch" has been a ruling favorite.

The western hold up; the train wreck; the dynamite explosion; the jump over the cliff; the burning house; the race between the motor and the train, etc.; all of these have had their day.

They parallel for the most part the dime novel, Golden Argosy, Fireside Companion days of fiction.

The Rex Beach novel introduced—with "The Spoilers"—a new "punch," the red blooded bare fisted man fight, which has had many repeats.

The famous Italian pictures "Quo Vadis," "Cabiria"—brought here the lavish spectacle and for a time there was a perfectly obvious effort to put the "punch" in through the insertion of spectacles regardless of expense—and often continuity.

The Star came and became great because the Star put the "punch" in the picture; simply because the appeal of the Star is the personality or heart interest appeal.

Today however many pictures are successful without any of the factors already cited, or at least without any undue insistence upon any of them, which indicates that we shall have to go deeper down to get the real basis of the "punch," and which indicates also that picture success today is mainly based upon a subtler and not so superficial an appeal.

Augustus Thomas made a notable address at the National Arts Club two years ago in which he divided dramatic appeal into six broad and embracing avenues.

These avenues are the broad ones into the human mind and heart.

He pyramided them, in wideness of appeal, beginning with the love of self preservation and ending with religious fervor.

As more concrete, though not so complete, we like the satisfactorily simple analysis of our P. S. Harrison.

People like to laugh and cry, he says. Good comedy situations make them laugh; stories of self-sacrifice make them cry.

All pictures do not fit this simple rule; yet it is significant to note how many do.

Witness the success of Booth Tarkington's novels—Monsieur Beaucaire, The Gentleman from Indiana, The Conquest of Canaan—in fact all his fiction, including even the likeable boy Penrod.

The hero is self sacrificing. He bears his burden of misrepresentation and sorrow through the clouds and deep darkness out into the sunshine of life.

Go over your novels and short stories and you'll be surprised how many fit this basic appeal. Nothing else so warms the human heart.

Two report cards from a prominent and most critical exhibitor recently caught our attention. He has marked down many a picture with an obvious punch in it; Stars count with him, evidently, only as one element in appeal.

He gives high rating to "Missing" and "Believe Me, Xantippe."

"Two entirely different pictures and my audiences enjoyed each immensely. Give me more stories like these." "They please the masses," etc.

Of course they do.

"Missing" appeals because of its human story of self sacrifice. It warms the human heart and moistens the eye. "Believe Me, Xantippe" is full of life's light humor. It makes wholesome, heartfelt laughter.

As a matter of fact, you can go right down our Exhibitors Box Office Report list and eliminating only the comparatively few specials based upon patriotism you will find highest markings on pictures based upon just these two broad classifications of heart interest appeal.

The "punch" then after all, is basically—heart interest appeal. It must have the background of life's realities. Its direct blow is on the human heart. Its volume is measured in the audience's tears of happiness—they are quite the same over funny or sweetly sad things.

The Punch and the Star

WITH the change of the "Punch" in the story has come also, and naturally, a change in the advertising of the picture—to the trade, and principally to the public.

So we see, nowadays, more and more the "plot" form of advertising, wherein the story is interestingly analysed and the high points of its heart interest appeal set forth to the public.

This form of advertising is calling for a higher order of ability and effort.

The star as the "punch" in the picture is the easiest form of advertising. Just the name emblazoned forth to the public sight is sufficient. We are assuming, of course, that the star is supported by the best of stories and direction; otherwise the letters of the star's name in electric

(*Continued at Top of Following Page*)

(*Continued from Preceding Page*)

lights will speedily lose their brilliancy in the eyes of the public.

Here we have, of course, the basic reason for the Star Series of pictures, the continuity of the star in other words, so that each successive picture—if quality is upheld—gives cumulative advertising power to the star's name.

* * *

"Standardizing" the Picture

A PROMINENT and experienced producer gives the following elements of successful picture making, laying no especial stress upon any one of these four important factors: Star, story, direction, business management.

Business management includes studio facilities and operation.

The hit or miss method of production is eliminated by such an aggregation of production essentials. Quality production can only be sustained through the employment of all four.

As more and more pictures are made in this manner so will production be uplifted and made to approach—as pictures can approach, a reliable standard.

All of which must surely impress the tyro with the futility of believing that successful pictures can be turned out without a complete organization.

There would have been far fewer failures in production, far fewer hopes and capital blasted had the man with a good star or story or both gone to the complete organization and contracted for the making of the picture.

* * *

The Seat Tax in England

ENGLAND'S Cinema Trade Council, by sincere and intelligent cooperation with the Chancellor of the Exchequer, has succeeded in securing a revision of the seat tax schedule that removes many of the objections previously made by exhibitors, and at the same time seems certain to raise equal or increased revenues for the Government.

Now the Cinema Trade Council is completing its share of the bargain by urging exhibitors to raise their admission prices—with the twofold purpose of meeting necessary increases in operating expenses and also bringing additional tax revenue.

All in all, a situation that speaks volumes of praise for the manner in which English film men are handling wartime problems and a situation not without its lessons for us.

* * *

The Industry's Comic Supplements

"OLD EXHIBITOR" in a recent article in *Variety*—an article by the way which is chuckful of whimsical good sense—laughs over amateurish trade paper suggestions to exhibitors on how to advertise the picture.

He refers in particular to a brilliant idea put forth in connection with "Hit-the-Trail Holliday"—that the exhibitor dress his ushers in bartender suits and station them back of an imitation bar in the lobby.

We give the idea for the enjoyment of other exhibitors.

Seriously, and with no desire to exclude humor from the trade press, these advertising suggestions are about one hundred per cent impossible. The practice, too, of dealing in exploitation matter in a wholesale manner is a dangerous one if the exhibitor were minded to take it at all seriously. Some pictures deserve advertising emphasis; some don't. The soft pedal is frequently most desirable. If the exhibitor played up every picture as he is urged to, his patronage wouldn't last very long and he would have a mighty hard time winning back his public's confidence.

We might remark that the principle of our Exhibitor's Service Bureau is to tell the later run houses what the early run houses did—what advertising campaigns were originated to fit the picture houses, practical needs and equipment, and what has actually been applied in a successful manner.

There's a vast difference between this sort of practical showman advertising and the stereotyped plan books and generous suggestions made indiscriminately on all pictures.

* * *

The Answer

A NEW YORK producer had a telephone call recently from the photoplay editor of a daily in a nearby city.

Press matter and photographs were wanted on a picture advertised by a local exhibitor.

The producer, of course, referred the newspaper to the exhibitor; but the exhibitor, it appeared, had lost his press book, had no stills and hadn't even lifted his paper.

Valuable newspaper space, in other words, was offered; and there was no material to fill it.

Clearly the exhibitor was at fault here; and probably there are many such cases.

But the incident drives home again the twin agencies we have already advocated, and without which this lame situation will never be settled in a national way.

The exchange handling the above picture should have had an exploitation department *on the job*. The matter of properly advertising the picture should not have been left wholly to the exhibitor.

The exhibitor should have had the desired press matter in the advertising pages of his trade paper—*the one he keeps,* and not in the plan book he throws away.

* * *

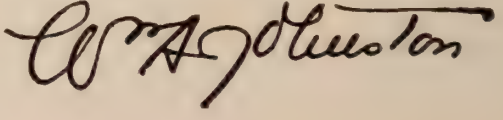
A Golden Opportunity

A GOLDEN opportunity is given to the picture industry in the aid it can give towards placing returning wounded soldiers in self-sustaining occupations. The industry has sent many of its own members to the front; it has backed them up with its dollars; it is a thought to be cherished that can still further help by aiding the boys who have returned after paying their debt to democracy with their blood.

Sydney Cohen, president of the New York State League, together with the executive committees of the different New York State locals, is cooperating with Charles S. Hart of the Committee on Public Information in handling the situation in that territory.

Positions of all sorts will be made available for the soldiers. Many will be found fit for work as door-men, ticket takers, cashiers and so on, while for those possessing the ability training as operators will be available.

Here is a chance for the local exhibitor organization in every section of the country to perform a wonderful work. The sequence of duty reads something like this: "Buy a Bond to give your boy a gun; aid the Y. M. C. A. and K. C. to give him some of the comforts of 'Home' over there; subscribe to the Red Cross to give him care if wounded; and—give him a 'job' when he comes back."



Serving It with Speed and Ginger

WHITE paper gets more costly with each shipment that is bought; and now come rumors from Washington promising all sorts of drastic rulings this year as to the amount of paper publications may use—regardless of their ability to buy it.

And still the boss hasn't suggested that we eliminate this page of ours.

We feared for ourselves last week when we used up most of the page to give the opinions of Abe and Mawruss on Expositions and such. But we seem to have squeezed by and—would you believe it?

We overheard at least four sidewalk fillum brokers at 729 who think they are being press-agented.

And we forgot to send our bill!

* * *

Speaking of Abe and Mawruss—Arthur James confesses to liking their "pernunciation" of National Assessment of the Motion Picture Industry.

And by the way:

That assessment of a certain well known but postponed dinner was certainly running true to form.

* * *

ONE of the most interesting contributions we have been able to offer you in many weeks is presented in this week's MOTION PICTURE NEWS. It is from ——— Hyman, former manager of the Victoria, Buffalo, a member of our Service Bureau Advisory Board, and now booking pictures for close to a dozen army training camps.

Manager Hyman has studied the soldier and the soldier's tastes in picture entertainment; he has calculated the proportion of our population that will be soldiers before this war is won—and from the premise has drawn a keen lesson for producers.

"Think of what the soldier wants before you form your future producing plans," says Manager Hyman. And then he tells you what personal experience has taught him regarding the desires of the soldier in screen amusement.

Be sure to read his story. It meets you just as you turn this page.

Mention of Buffalo, New York, reminds us of William L. Sherry of New York—and every town in that state. For a ten-minute conversation with that magnate last week convinced us that he knows more than the gazeteer about every burg in New York. Details of the theatres in each town, the managers' names and middle names roll off his tongue. Hudson and Valatie are as open a book as New York City.

* * *

THAT Advisory Board is to be front rather strongly this week—the second of the S. Barret McCormick articles being another feature of this issue.

If you read the first McCormick article a few weeks ago we know there is no need of our urging you to read this.

But while on the subject, let us arise to ask with all due modesty and restraint:

How in thunderation can anyone confuse such Service as the McCormick and Rothapfel articles and the other pages of our Service Bureau with the comic supplement truck that is masquerading under the guise of "Aids and Service"?

* * *

Sidney Garrett, of J. Frank Brockliss, Inc., registers a protest that "What Kind of a Fellow is—Selig?" didn't chronicle the fact that the Colonel has joined the Film Athletic Club with the net result of one inch of avoirdupois removed from the waist-line.

Brother Garrett made his protest in the lobby of the Astor this week and as the Colonel was with him to give visual proof of his statement these lines have followed.

* * *

OUR old friend Frank Rembusch finds space in this issue for an article on "Co-operative Booking," which makes interesting reading. Frank favored us with another lengthy letter during the week which we really regret having to omit.

But it's one of those things that can't be cut—and space demands these days don't allow much breathing space.

You will remember that last week Alfred Black, of the M. P. E. L. wrote an open letter to Rembusch calling upon the A. E. A. to amalgamate at Boston as a matter of Americanism.

But Rembusch, who doesn't seem to be taking things as seriously as he used to a few years ago, replied in several pages of K. C. B. style, the essence of which was:—"Sure, exhibitors are going to amalgamate into one great big body—and it will happen at the A. E. A. convention at Chicago in August."

* * *

MANAGER EDEL, of the Strand, now steps to the front with a "program without a feature," if by feature you mean something of five reels or over. The current bill has as its headliner Harry Raver's three-reel novelty, "Outwitting the Hun."

And now a lot of film men will suddenly become the "discoverers" of the fact that length never did make a feature. Just to forestall a few of them we want to suggest that they get a file of W. A. J.'s editorials for many moons past. And for more recent articles the recent symposium by our Exhibitors' Advisory Board.

A CORKING IDEA!

What Producer Will Respond to a Suggestion Offering Unusual Benefits?

AUDITORIUM PHOTOPLAY THEATRE
NORFOLK, NEBR.
H. BLUECHEL, Manager, Phone 995
MOTION PICTURE NEWS, New York.

My Dear News: Relative to the Washington correspondence in your recent issue concerning the classing of motion picture theatres as non-essentials, why not have some one make trailers of this correspondence of Messrs. McAdoo, Garfield, Hoover and Creel, and let exhibitors use these trailers to get this information to the public, who are the ones that should know of this correspondence. I know of no better way to combat and put a quietus on this nonsensical talk that is being spread, no doubt by the pro-Germans, of motion pictures being a nonessential, and I know of no better way outside of newspaper publicity to fight it.

But let's do it *now*. Don't wait, as this non-essential talk about pictures is growing fast. Let's hear from some one else.

Respectfully,
H. BLUECHEL.

Local Exhibitors Aid Wounded

Executive Councils of State Motion Picture Exhibitors' League Approve Suggestion of Division of Films to Provide Work for Injured

NEW YORK motion picture men will co-operate with the Division of Films, Committee on Public Administration, in what is expected to spread into a national movement to provide positions for the wounded soldiers returning from France.

At a meeting this week of the Allied Executive Councils of all the locals of Manhattan, Bronx and Brooklyn boroughs of the Motion Picture Exhibitors' League of New York State, the question was brought to the attention of the joint councils by Sydney Cohen, who is chairman of the Executive Committee, by request of Charles S. Hart, director of the Division of Films.

Mr. Cohen outlined the situation in full, stating that when the wounded began to come back from France there would be demands for positions for them, and that he believed that the motion picture theatres could well co-operate with the Government in providing work for these men. He pointed out that they could be trained as operators, used as doormen, ticket takers, etc., and that there would probably be scores of these positions available in Greater New York alone.

In this connection he called attention to the fact that ushers and other classes of theatre employes had been declared non-essential by the Government, and showed that this arrangement would result in the not only filling the places of the younger men who may be taken for the army or other war work, but that at the same time there would be employment for the wounded who might have trouble in getting positions in other lines.

This proposition was indorsed by unanimous vote, and the Division of Films has been so notified. Details of working out of the plan will be arranged later.

It is expected that this same movement will be taken up by motion picture organizations all over the country, and that similar action will be taken in other large centres.

At this meeting it was announced that arrangements had been made with one common carrier deliver films from exchanges to theatre members in the three boroughs and then to return them to the exchanges. A cash bond was required of the common carrier for safe and prompt delivery of film. This arrangement will save the members the trouble of sending messengers to the various exchanges to gather their daily program, and will also facilitate work at the exchanges because it will result in their being able to fill a number of orders at one time instead of having to wait upon a mass of individuals.

Screen Scores Again as Necessity

Additional evidence that the motion picture screen is one of the best mediums of spreading publicity that tends toward the betterment of the country is found in the following letter to the Consolidated Film and Supply Company, of Atlanta, Ga.

E. T. Koch,
Manager, Consolidated Film Co.

Dear Mr. Koch:

For your information, please note that the writer made arrangements about four weeks ago for slides to be shipped to every motion picture house in the State of Georgia. From the reports that we are receiving these slides have been used to very good advantage. I want to say right here that there is no industry in the country today that has come to the assistance of both the Liberty Loan and Savings Stamps Campaigns stronger and more effectively than the motion picture.

Very sincerely yours,
JACK CARR,
Director of Publicity,
National War Savings Committee.

Tourneur Cameraman Drowned

John Van den Broek, one of the best known cameramen in the country, and for four years associated with Maurice Tourneur, met his death at Bar Harbor, Me., June 29, when a huge wave swept him off a rock on which he was operating his camera. The company was securing shots for a new picture.

Affiliated Distributors Get Advance Production

The Advanced Motion Picture Corporation's production, under the direction of Ralph Ince, "The Eleventh Commandment," starring Lucille Lee Stewart, has been given 1,675 days' booking by the Affiliated Distributors' Corporation, according to an announcement made by Charles Pettijohn, general counsel for the Affiliated. Edward Davidow, general manager of the Advanced, made the arrangements at the meeting of the Affiliated members in New York, a few weeks ago. Lee Shubert, Arthur Hammerstein and Ralph Ince are sponsors for the Advanced Motion Picture Corporation.

Censors Dislike "Hell" in Title

According to advices from Cleveland, the Ohio censor board has put the ban on the word "hell" in the title of the Universal picture, "Hell Bent." It is said the Board notified local manager E. J. Smith, of Universal, that the picture could not go forth under that name.

At last reports the picture had been renamed to comply with the censors' request, and has been given the name of "Three Bad Men" for the State of Ohio.

Once before the Ohio Board took exception to the word "hell" when it was used in the title of "Hell Morgan's Girl." Film men are wondering just what attitude the Board will take on "To Hell With the Kaiser."

Artcraft Confirms Caruso Engagement

Famous Players-Lasky Corporation celebrated the Fourth by allowing the news to become public confirming the recent rumor to the effect that Enrico Caruso, the tenor, has been engaged to appear in Artcraft productions. The Famous Players-Lasky statement carries the news that only two productions will be made by the singer during the coming season, and no intimation has as yet been given as to the nature of the films.

When the rumor first became current, several days ago, the Famous Players-Lasky Corporation was among the first to firmly deny it.

Coast Colony Hopes for Essential Footing

(*Special to* MOTION PICTURE NEWS.)

LOS ANGELES.—According to a special wire from Washington, Provost Marshal Crowder will issue an order including motion picture people in the essential class of employment, with the same footing as legitimate concert artists and others of like profession. It is understood the order will affect directors, actors, cameramen, writers, editors, cutters, laboratory workers and scenic and property men.

The Crowder order is the result of an appeal made by the Motion Picture War Service Association of Los Angeles, through their representative Grant Carpenter, who has been in Washington for the past week.

Pathe Gets American Productions

(*Special to* MOTION PICTURE NEWS.)

LOS ANGELES.—It became known this week that all American Film Corporation subjects starring Mary Miles Minter and Margarita Fisher, as well as William Russell productions, will be released by Pathe beginning early in September. Productions now being made by American go to Pathe, the contracts having been signed by Mr. Hutchinson, of American.

"Hands Up" Instead of "Hidden Hand"

"Hands Up," and not "The Hidden Hand," is the name of the new Pathe serial which will reach the screen August 18.

Through an error, the latter name was used in a heading on the story regarding the serial, published in the July 6 issue of MOTION PICTURE NEWS.

Herrick Talks to City Editors

At the convention of the Association of City Editors, opening in Pittsburg, Saturday, Howard Herrick, director of publicity for the Division of Films, speaks on the work that the Hart division has accomplished.

What the War Means to Future Pictures

By Edward L. Hyman

This is the first of several articles from Mr. Hyman which will appear in these pages. Mr. Hyman was formerly manager of the Victoria theatre, Buffalo, one of the finest neighborhood houses in the whole country, and left that post to take up patriotic work with the War Department Commission on Training Camp Activities. He is now manager of the Liberty theatre at Camp Gordon, Ga., and in addition has charge of all the motion picture bookings for the Liberty theatres at Camps Gordon, Jackson, Sevier, Wheeler, Wadsworth, McClellan, Green and Beauregard.

Mr. Hyman is in the closest possible touch with the men of the National Army and his views of the changes in the character of pictures that the war will cause are striking.

MOVIE MAN—Exhibitor, producer and exchange head—you are going to change your ways a whole lot when this war is over.

In fact, you are going to shift your views in the matter of the selection of pictures—some time before the trouble over there is adjusted and America has righted things.

BUT after the war you are either going to shake up your policies—or perish in the maelstrom of reconstruction.

So you had better begin studying now.

Do it right away.

Study the American soldier.

He is the fellow who will determine your success.

Remember millions of those boys in khaki are going away or have gone.

They are coming back with new ideals, new longings, new physical make-ups.

They will want a different sort of picture than you are showing them, now.

And what they say WILL GO.

What is more, they are going to impart a demand for different amusement to the women and the men and the children who have not taken the Great Adventure with them.

Up here at Camp Gordon, where thousands of soldiers—American boys—attend the Liberty theatre every week, I can see the writing on the wall.

Want Brightness, Happiness

It isn't a pessimistic writing; it's promising.

MEN, in every sense of the word, are being made.

They want brightness, happiness, decency—and they are going to get it.

They are forming their new ideals even in the training camp over here.

They are the harshest critics that God ever made.

If they don't like a picture they will get up and walk out. They won't sit and grumble through a film as will the average at-home American picture fan.

Even now the soldier in camp after a few weeks or months of training won't stand for a dismal, long, drawn-out, eternal triangle play. He has learned to be natural, on-the-square. The effeminate has gone out of his life. He is used to hard knocks. He wants life as it is lived—and the better part of it. Revelations of vice don't satisfy him, any more.

I don't pose as an oracle, but I have, night after night, faced the proposition of pleasing lonesome men, but happy men. They wouldn't be happy at home with such a conflagration on, but yet they are lonesome.

The old stuff wouldn't go.

Edward L. Hyman

The wish-washy artificial stuff didn't "take."

"Can that stuff," was their cry and is their admonition when something doesn't please them.

"He-Man" Stories Wanted

Those boys are going to teach producers of motion pictures to make better pictures. Real He-Man stories will be the call.

And the producer is going to learn to select "regular" pictures.

I was paid the compliment of selecting films for nine Liberty theatres in as many camps in the southeastern tier.

I found it a big job—a mountainous one.

The soldier boy wants the He-Man films, and what he likes, his wife and the folks back home are going to like, when it is all cleared up over there.

At first they gave me the Liberty theatre at Camp Wheeler, Macon, Ga.

It was an uphill struggle.

Employment of methods used in the Victoria theatre back in Buffalo worked out toward success, however.

What the Men Want

I studied what the men did, what relaxation they naturally would want in consequence of the routine and events of their military life.

I realized they would get a steady camp menu of "movies."

That is why vaudeville was provided for them.

But they have learned to like the best in photoplays; they have set a new standard for themselves.

At Camp Gordon 2,400 men, privates and officers, often crowd the Liberty theatre.

Men of all types, they are, but with the same yearnings for that which touches their heart, that which makes them laugh and that which points the right way.

This is my humble suggestion:

If you do not "get" the soldier boys when they are home on furloughs, but the man up the street does, you can make up your mind that he is changing with the times. Then ask an intelligent soldier boy (and ninety-nine per cent of them are) what he likes in movies.

Therein lies the sesame.

Take a tip from one who is with Uncle Sam's nephews from early morn until the bugles call "taps."

Ohio Out of Boston July Convention

Ohio will not be represented at the national convention of the Motion Picture Exhibitors' League, to be held in Boston, July 13 to 20. This was decided at a meeting of the Ohio League recently, when that body convened at its headquarters in the Republic Building.

Representatives of the industry from Ohio have always been present at the roll call of the states at former conventions, but this year there was no enthusiasm expressed by any of the Ohio members. This is said to be a result of the alleged treatment accorded the Ohio delegates in the last convention in Chicago.

Although the feeling, as expressed in Cleveland, is strong for the formation of one national exhibitor organization, Ohio exhibitors do not feel, it is said, that the time is ripe for such an amalgamation. Consequently, they voted to stay away from the Boston convention.

Metro Buys Lockwood Contract

(*Special to Motion Picture News*)

LOS ANGELES.—Harold Lockwood is not to appear in additional subjects made by the Yorke Film Corporation, owned by Fred J. Balshofer, but will appear for the remainder of the year in Metro subjects. Metro has bought the Lockwood contract from Balshofer, the sum involved being announced as a quarter of a million dollars. It is reported that the contract expires about the first of January.

Harold Lockwood has gone to New York to complete the arrangements and film one subject in the East.

Fred J. Balshofer plans to turn his attention to the making of state rights productions, it is said.

Pennsylvania Censors Warn Against Titles

The Pennsylvania State Board of Censors of Motion Pictures, of which Frank R. Shattuck is chairman, has sent a letter of warning in regard to titles and subtitles to all motion picture exhibitors in the state. It is understood the letter was also sent to the exchanges, and sounds a suggestion to the effect that producers "soft pedal" in titling pictures. It the titles are objectionable the whole film will be disapproved, says the letter.

Chairman Shattuck, in declaring that the Board will be very strict in disapproving objectionable titles and subtitles, said that during the past year applications for the approval of pictures with titles coming under that classification have occasionally been made, with the result that either the pictures were condemned or the titles changed.

"During the past few weeks, however," said Mr. Shattuck, "there has been a perfect influx of such character of applications, and it seems to the Board that producers and exhibitors should be warned to take the rule into consideration when making contracts of any kind relating to the State of Pennsylvania."

Newspapers Support Laemmle View

Evidence that newspapers throughout the country are in accord with the stand taken by picture men that this is an essential industry, is now pouring in upon Universal as the result of a letter sent out some time ago by Carl Laemmle.

As told in Motion Picture News, the head of Universal wrote a letter to the publishers of all the newspapers in which were outlined the reasons which made it imperative that the screen be allowed to continue the work it is now doing. That this plea touched a responsive chord is plainly evident in the analysis that has been made of the newspaper clippings received at the Universal offices.

Typical of the spirit displayed by the publishers is the editorial recently published in the *Evening Herald* of Los Angeles. The arguments advanced by Mr. Laemmle in his letter were utilized by the editorial writer, and according to film folk who make their home in Los Angeles, an extremely favorable impression was made upon the readers of that publication.

Mrs. Spoor Gives Flag to Volunteers

Mrs. George K. Spoor, wife of the president of the Essanay Film Company, presented Unit 380, Illionois Volunteer Training Corps, with a large silk flag, at a military ceremony at the Essanay studios on June 21. The flag was made at West Point of heavy silk, with hand embroidered stars. It was accepted for the company by Captain Richard N. Woodman.

Although the company is officially enrolled in the state organization as Unit 380, it is known generally as the Essanay unit, George K. Spoor having supplied the company with guns as well as a drill hall.

Honor Roll

The following members of the motion picture industry are among the most recent to join the colors, to swell the ranks of Uncle Sam's fighting forces at home and abroad:

The Famous Players Lasky Exchange of Los Angeles was particularly hard hit by the recent call of men. J. J. Halsted, manager; L. R. Scranahorn, salesman, and S. H. Nesbit, booker of the Los Angeles branch, as well as Vernon Moore, salesman and M. H. Cline, accountant of the San Francisco branch, are now members of the Liberty Army.

William Shay, head cutter of the Douglas Fairbanks Company, left Los Angeles for Camp Kearny June 24.

Vester Pegg, cowboy who has appeared in scores of western subjects, has left the West Coast film colony for a Pacific Coast training camp.

Walter Melvin, chief usher at the Strand theatre, New York, is the latest of the Strand employees to join the colors for service in France. His name will be placed on the honor roll inscribed on the bronze tablet which has a prominent place in the Strand lobby. A grand total of forty-eight Strand employees are now serving their country.

Another star was added to the flag at Metro's west coast studios in Hollywood when Edward L. White, assistant cameraman, responded to the call to the colors in the draft of June 24. It is expected White will be sent to Camp Kearny at Linda Vista, near San Diego.

C. H. Griffiths, accountant for Jewel's Denver office, left for Liverpool recently having joined the British army. Fred Clark, poster clerk, left at the same time to join the U. S. Navy, which makes five service stars in the Denver office flag.

Another star has been added to the service flag of World Pictures, when Nat Barach, Manager of the Indianapolis exchange of "World Pictures," left for Spartanburg.

Arthur E. Rousseau, for three years secretary of Pathe Exchange, Inc., has resigned, to go to Camp Wadsworth at Spartanburg for military training.

Lester Hudson, shipper at the Standard Film Exchange in Cleveland, has gone to Camp Gordon, Atlanta, Ga., where he is learning to carry a gun.

General Makes Changes

Changes in the personnel of the staff of the General Film Company exchange at Dallas were announced this week by "Smiling Jim" Kelly, now in charge of that office. Sol Davis, it is made known, will act as assistant manager of the sales department; C. M. Jagers will be in charge of the special feature department, booking and shipping departments, and G. G. Giles will act as auditor.

Edmondson Comes for Goldwyn Conference

R. S. Edmondson, European representative of Goldwyn Pictures Corporation, and one of the best known motion picture men in Great Britain, is due to arrive in New York next week for his annual conference with Samuel Goldfish and the Goldwyn executives.

Goldwyn, being organized and its distribution being perfected in the United Kingdom, will, in its second season, have twice as many productions for distribution abroad as it had in its first twelve months. It was therefore deemed expedient, in spite of the difficulties of war-time travel, to have its principal foreign representative come over for a home office conference.

The Stoll Film Company, bearing the name of Oswald Stoll, and under the managing direction of Jeffrey Bernerd, is the British distributor of Goldwyn Pictures through an arrangement made by Mr. Edmondson. Trade showings of Goldwyn Picturse have been held in England and much enthusiasm was created for the Goldwyn product. The first release in England, through decision of Messrs. Stoll and Bernerd, is Mary Garden in "Thais," to be followed by Mae Marsh in "Polly of the Circus," Mabel Normand in "Joan of Plattsburg," Madge Kennedy in "The Service Star."

"News" Takes Its Place in the Trenches

Old copies of Motion Picture News are bringing joy to boys in the western front trenches.

"We have seen several copies of Motion Picture News, and every one has been badly worn and torn before it reached me," writes Bernard Shirley of the fifth Australian division, to his brother, Arthur Shirley. "The other day one of the boys brought a copy of the magazine to me showing an actor holding a large American flag and wanted to know if I knew him. I was overjoyed at seeing your picture, the first one since I left home. The soldier had promised to hand the magazine to some others, and so I could not get it. He would not permit me to cut out your picture."

Flinn Speaks at "Hundred for One" Dinner

At a dinner given by The Hundred for One Club last week, John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, made an address concerning the motion picture industry and what it has accomplished during the past year. The One Hundred and One Club membership is made up of one man from every industry, and Harold M. Pitman, of the counsel for the Famous Players-Lasky Corporation, is the member representing the motion picture enterprise. Mr. Flinn spoke at his invitation. The dinner was held at the Hotel Royalton and was well attended. Mr. Flinn's speech proved one of the most interesting offerings of the evening and received much appreciative applause.

Newsy Hints of News Stories in Next Week's "News"

[*Following are brief flashes culled as we go to press from news stories that you will want to watch for in next week's* Motion Picture News, *where they will appear at length with complete details.*]

It is interesting to note that thus far in the war motion picture films have fared well in avoiding the U-boats as they cross the Atlantic to screens of other nations. Fox Film Corporation, in this connection, celebrates the first anniversary of the landing of American troops in France.

Washington, D. C., was the scene for initial activities in the filming of Marion Davies' new production for Select. "The Burden of Proof" is what the story is called while in work. It is not a war drama, but touches upon the conflict in a remote way.

"A Fight for Millions," third of the Vitagraph serials featuring William Duncan, will be released to exhibitors on July 15. The first episode is "The Snare."

The complete schedule of the first six months' release of the Famous Players-Lasky Corporation's Success Series of reissues will be announced by Walter E. Greene. It includes twenty-six features, beginning September 1.

Universal will announce that all arrangements have been made to issue a revised version of Lois Weber's sensational production, "Scandal," under the title of "Scandal Mongers." The feature is the Bluebird release of July 22.

Frank Mills, who has had one of the most successful careers in the annals of screen or stage, has been engaged by Metro to appear opposite Edith Storey in forthcoming subjects.

Theda Bara as an artist's model is to be the central figure of a new drama to be filmed by Fox Film Corporation. The title at present is "Little She-Devil," but it may be changed later.

Early in August the screens of the country will get "The Great Love," D. W. Griffith's first production to be released by Artcraft. One of the most notable casts ever assembled is claimed for the feature.

Here and There

Stuart Paton and Company of Diando players, which includes George Larkin, Betty Compton, Horace Carpenter, Ora Carew and others, are now at work on the sixth episode of "The Wolf-Faced Man," and for the past week have been having real rough experiences. Many of the scenes taken in this period were filmed in a small desert plateau, thirty miles north of Los Angeles, and the last shots taken here were those of a landslide in which a fairly good-sized mountain was tipped over, supposedly on the leading man who "miraculously" escaped without injury.

The Diando Baby Marie Osborne Company are still at work on "Dolly's Vacation." Mildred Reardon is playing the lead in this, and it will serve as her screen debut.

James Vincent, Secretary of Motion Picture Directors' Advisory Board

Florida Calls to Producers

Jacksonville Holds Out Many Advantages to New York Manufacturers Especially During Winter—Fills the Bill

THE city of Jacksonville and the state of Florida can be made to lead in the production of motion pictures, if a plan advanced by H. J. Klutho, in a letter to Motion Picture News, "catches on." Mr. Klutho sees no reason why Jacksonville should not take its rightful place in the sun insofar as picture-making is concerned—and it can not be denied that Florida has plenty of sun.

But, in addition to the matter of climate, Jacksonville is well equipped, Mr. Klutho shows, to take care of producers in every way, from studio to "locations," and do it in a way that would make Los Angeles hide her head as vanquished.

"Jacksonville can be made of great interest to producers," said Mr. Klutho, "who wish to operate closer to New York than the West Coast, but the only way to do this is for at least half-dozen of the larger companies to get together and let it be known they are coming to Jacksonville the coming fall and winter. They can arrange their stories to suit the climate, and include in the scenarios semi-tropical scenery, beach scenes, all sorts of lake and stream scenes and society scenes of all descriptions. If high mountain scenery is required, eight hours' ride into Georgia will furnish it. Rolling country scenery can be had within seventy-five miles of Jacksonville.

"If six companies will club together and signify their intention to come, it will induce furniture houses to arrange and put in a supply of props needed, and will also induce customers to follow in the wake, and extras as well. It would be really a shame not to make use of the studios and sunshine offered here in Jacksonville."

In regard to the difficulties to be expected by New York producers this fall and winter, Mr. Klutho said: "If signs count for anything, the producers will have some difficulties confront them in making pictures in New York, when cold weather comes again. The fuel restrictions will go hard with them and make it difficult to produce economically, as they will have to do, to keep the already excessive cost down. As I understand it, last winter's difficulties will be multiplied many times, and producers will be up against it. They will either have to go to California or get a place nearer New York. Jacksonville is the place.

"There are some half-dozen studios here in Jacksonville, upon which very little money would have to be spent in order to make them serviceable, as compared with the huge sums spent in Los Angeles for similar accommodations. My own is complete and a thoroughly modern $50,000 plant, equal to anything you have in New York or Los Angeles, for the same amount.

"The trouble with Florida, heretofore, has been that companies have made Jacksonville a stopping-off place. They wait until the vicinity of New York is covered with ice and snow, when they are reminded of the fact that there is probably sunshine in Florida.

Pennsylvania Shake-Up Likely

Politics Said To Be Responsible for Probable Removal of Whole Censor Board After January 1 Elections

STRONG probability of a shake-up in the membership of the Pennsylvania Board of Motion Picture Censors, if not the removal of the whole board of three members on January 1 next, when a new Governor of the State will take office, has become an absorbing topic for discussion among the picture interests of Pennsylvania in view of the new twist that has come to the political situation since the May primaries at which candidates for Governor, to be elected next November, were selected.

The defeat in the primaries of the Republican faction of which Governor Brumbaugh, the present chief executive, is the leader, by the Penrose forces of the G. O. P., who nominated Senator Sproul for Governor, defeating J. Denny O'Neil, who had the Brumbaugh backing, makes it practically certain that Frank R. Shattuck of Philadelphia, chairman of the Board of Censors, and Dr. Allis P. Oberholtzer, also of Philadelphia, will be forced to walk the plank, as both are personal appointees of Governor Brumbaugh.

The third member of the board is Mrs. E. C. Niver of Charleroi, who was appointed by Governor Brumbaugh's predecessor in office, and was retained by the Brumbaugh administration. Mrs. Niver's tenure of office, it is conceded, is not as likely to be dependent upon the uncertainties of politics as are those of Governor Brumbaugh's personal appointees.

While neither Mr. Shattuck nor Dr. Oberholtzer is now or ever was in the category of a political job hunter, both are personal friends of Governor Brumbaugh, and therefore because of the unmistakably intense and bitter rivalry between the Brumbaugh and Penrose factions which manifested itself before the primaries in the removal by the Governor of many men from the State payroll because of their leanings toward the Penrose wing of the party, both these men are practically certain to be removed by Sproul if he is elected in November. Moreover, their chances of being retained will be no greater, of course, in the event the Democratic nominee, Judge Bonniwell of Philadelphia, being elected to the gubernatorial chair.

Another fact that adds to the practical certainty of the two male members of the board being ousted by Sproul, if he is elected Governor, is that Governor Brumbaugh removed a friend of Senator Penrose from the post of chairman of the censors before he placed Mr. Shattuck and Dr. Oberholtzer on the board.

The chairman whom Brumbaugh fired for his political leanings toward the Penrose faction, was none other than "Czar" J. Louis Breitinger, who won the enmity of a large percentage of the men in the motion picture industry in the State through the arbitrary methods and rulings of the board under his regime. There unquestionably was a sore spot left in the mind of Senator Penrose when Governor Brumbaugh fired Breitinger, for the latter was both a personal and a political friend of the U. S. Senator.

Hodkinson Explains New Move

Recruits Forces to Not Only Sell, But to Spread Gospel of Fair Deal—Obstacles Naturally Expected

ONE of the most significant moves in the business is claimed by W. W. Hodkinson Corporation in its call for twenty salesmen representatives to join its forces, and not only sell Hodkinson Service, but to spread the Hodkinson gospel of "responsibility to the exhibitor and a fair deal in every way."

Commenting on the announcement which appears in the ad columns of Motion Picture News, W. W. Hodkinson said: "This is not merely a 'want ad.' Note the wording and you will see that we are not simply engaging men, we are in fact recruiting a picked army for an offensive which we are contemplating.

"Every big reform movement encounters obstacles. The bigger and more sincere the endeavor the harder the battle. That is why we want men with moral courage in addition to their other qualifications—who cannot be stampeded by present conditions no matter how menacing.

"This is the reason we must have men with foresight—who can see what we stand for—who can appreciate why we are different to any other organization in the field—and who can realize that the forces that are back of us will eventually bring us complete success.

"We do not expect the ordinary average film man to see this distinction, and this is why our appeal is only to the bigger men of the business who are in fact looking for the very opportunity that I was looking for ten years ago when I entered business and which I did not find.

"The men who join us will be those who can see that our principles, ideas and plans for the reorganization of this industry are correct and inevitable, and, knowing this, they will be eager to join us in order to ride on the crest of the wave that is steadily gathering in size and strength.

"While we call these men salesmen representatives—that is only a partial description, so they will be our connecting link with the exhibitors.

"They will not only sell our product on a fair and square business basis, but they will also, out of a sense of responsibility to the exhibitor, assist him to their fullest capacity in making a success of the product they sell him.

"They will prove by deeds our belief that 'the exhibitor investment is an essential part of the industry and must be protected' is not press matter material, but one of the foundation stones of the Hodkinson Co-partnership Plan which is moving steadily to fulfillment."

Maypole Ordinance Wins Feminine Approval

Clerical and women's organizations in Chicago who were at first opposed to the proposed Maypole ordinance for a majority power censor board to take the place of the Funkhouser method there gave their approval to the measure last week before the Council judiciary committee on the condition that certain amendments be adopted.

Alderman George Maypole accepted all of the suggestions for the amendments except one, which he said he wanted to consider further. This would give the second deputy superintendent of police power to veto recommendations of the censor board if the vote stood 6 to 5. The board also would be given power to override the veto of the second deputy provided eight affirmative votes were recorded.

The ordinance, as amended, would provide for the following: The board to be under control of the chief of police; censors to submit their recommendations in writing and the reports to be made a public record; board to have power to recall and revoke permits; all censored pictures to bear Chicago label, such as shown on pictures passed by the National Board of Censorship; permits for pictures to be shown to adults only abolished. These are now known as the "pink permits," and no permits are to be issued while pictures are involved in court litigation.

Rev. Smith Takes Ban on Film to Court

Declaring that the picture was made as a church production and sponsored by a federation of California churches, and that it was to be shown at the Lyric theatre, New York, under the auspices of the Church of the Stranger, Judge Mullin of the Supreme Court has been asked to revoke the order of the Commissioner of Licenses forbidding the presentation of "What Are You Going to Do with Us?"

This picture, which was made under the direction of the Rev. Dr. Paul Smith, of California, was scheduled for an opening at the Lyric theatre, but it was not shown on account of the fact that the license commissioner notified the Messrs. Shubert, owners of the theatre, that presentation of the picture would result in the revocation of the license of the theatre.

Upon being notified of this action, Rev. Dr. Smith took charge of the fight and employed attorneys. Judge Mullin had not decided the issue as this issue goes to press, but it is announced that in case of an adverse decision Dr. Smith and the Church of the Stranger have decided to carry the matter to the highest courts.

Entertains the Soldiers

H. A. Bercovich, manager of the Allen theatre in Moose Jaw, Sask., was the host recently to a party of over 100 returned soldiers. The boys from the Ross convalescent hospital were taken to the theatre in cars supplied by the Rotary Club.

Manager Bercovich intends to give the soldiers a treat quite often during the summer.

Explanations Clear War-films Row

Creel Declares Pathe Gives 80 Per Cent of Receipts from Army Pictures to Government—Other Companies Get News Reels Each Week

THE past week was one of explanations in the Creel-Universal-Pathe war pictures difficulty. But with the clearing away of the smoke of Independence Day celebrations came also a clearer atmosphere surrounding the army films, and it appears certain the matter has been adjusted to the best interests of all concerned.

One result of the controversy is the possibility of a resolution by Representative Treadway of Massachusetts, calling for a report from George Creel on film contracts made by the Committee on Public Information with film distributors.

Previous to the intimation this report would be asked for, Mr. Creel had explained the Pathe situation, and had distributed to the various publications a story containing the details of the Allies' Official War Review.

Willing to Co-operate

On June 28 George Creel, chairman of the Committee on Public Information, appeared before the House Military Committee at Washington to explain that he had not declined an invitation to testify regarding the methods employed by the Committee on Public Information in leasing films of motion pictures of the army abroad. He said he told Chairman Dent on the telephone, June 27, that he would not oppose a resolution by Representative Treadway of Massachusetts calling for a report on film contracts and that he was ready to furnish full information.

Discussing the motion picture arrangement before the meeting, Mr. Creel said the Pathe Company has a contract for displaying the Allies Official War Review pictures in theatres throughout the country and that 80 per cent of the receipts are turned over to the Government, the proceeds being equally divided among the Governments of Great Britain, France, Italy and the United States.

Continue with News Weeklies

Last week, in correcting an erroneous impression, the Division of Films, Committee on Public Information, said in a statement to the press:

"An impression prevails that the Government is not supplying any war film to be used in the news weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review. In correcting this erroneous impression Charles S. Hart, Director of the Division of Films, send excerpts from a letter written by him to each of the several companies distributing news weeklies. The letter was dated May 23 and reads as follows:

"'Each week beginning the week of June 3 we will place at your disposal at the offices of this committee in the Times Building official war films that we consider valuable to the news weeklies. You will be charged one dollar per foot for each foot of this film used by you. The committee reserves the right to supervise the editing of this Official War Film to conform to the policies of the American Government.

"'Copy of this letter has been sent to the other companies interested.'

"Mr. Hart further states that the news

J. Searle Dawley, Chairman Directors' Advisory Board, Committee on Public Information

weeklies are receiving material regularly. The Allies' Official War Review is an entirely separate release, issued weekly by the Division of Films and distributed by Pathe."

This is said to be an indirect reply to the claim made by Universal that its organization was being snubbed in the matter of war films, while another distributor was reaping the harvest of partiality.

Charles S. Hart, Director of the Division of Films, also said: "The Division of Films is supplying material to the news weeklies regularly. While this division has no desire to enter into any controversy, it is impossible to pass by falsehoods which are evidently intended to hamper the work of the Government in its efforts to show to the greatest number of people in film form the activities of the American Expeditionary Force abroad and the war pictures taken by the Allied Governments."

Three Companies Disagree

In connection with the establishment of the Official War Review, George Creel said this week:

"Upon taking up the work of the Division of Films I found that the British and Italian Official War Films were in charge of Captain G. McL. Baynes, that the French films were being distributed independently through the French Pictorial Division, while the United States Official Films were put out through the Red Cross, all of these being supplied to and distributed by the several news weeklies, namely: Pathe, Beaumont, Mutual and Universal.

"After becoming possessed of all the facts and giving them due consideration, my conclusion was that all parties interested and the public, would be best served by issuing these films through the Division of Fims, thereby consolidating and co-ordinating the work of the Allies and ourselves in distributing the film propaganda.

"After taking the matter up with the various commissioners of the Allied countries, we were promised co-operation should we be able to secure distribution for their pictures on a wide and thoroughly comprehensive scale.

"We called into consultation the four weekly companies and told them we would give them the Official War Review comprising the exclusive topical pictures of Great Britain, France and Italy and the United States. We stated that we would give this same reel to each one of the four news weeklies for distribution. The representatives of these four weeklies, however, stated that this arrangement would place them in competition with each other. Requesting that they submit a plan of their own, they stated that they wanted us to give 500 feet of separate and distinct material to each news weekly, making a total of 2,000 for the four.

"Although this to my mind was not as efficient a method as the one suggested to them, we agreed to their plan on a basis of $5,000 for the 2,000 feet of film to be divided between them. The cost was to be pro-rated among them in accordance with the number of feet each weekly might use. This all four news weeklies agreed to do.

"After a week of consultation the contract embracing these terms was drawn up and the only one to sign it was Paul Brunet, president of Pathe. The other three companies wrote saying they did not want to sign the contract and would do so only under protest.

"It is not the policy of this division to handle matters "under protest," and I at once made a statement (under date of May 23) that our offer was withdrawn and that from June 3 all four news weeklies could get the U. S. Official War Pictures at the office of the Division of Films on the basis of one dollar per foot. If they wanted the British, Italian or French pictures, it was up to them to pay what those Governments demanded for their pictures."

Boland Branches Out

Tom Boland, of the Empress theatre, Oklahoma City, has purchased an interest in the First National Exhibitors' Circuit of Oklahoma and will in the future give most of his time to that concern's distributing work.

He has appointed as manager Jack Brainerd, formerly of the Mutual, the latter succeeding T. E. Larsen, who is no longer connected with First National.

Export Order Works Hardship

Fox Film Corporation Held Up Over Week in Showing Pictures to Custom Officials After Reels Had Been Packed

AN indication of the far-reaching effect of the recent Government order regarding film exports is given in a statement from the Fox Film Corporation that when the Government's ruling was received that corporation had to unpack and give a screening of 500,000 feet of film, which was all packed and ready for shipment to all parts of the world.

When the order from the Treasury Department was received, the foreign department of the Fox Film Corporation had on hand cases of films ready to be shipped to Wellington, New Zealand; Australia, England, South America and Canada.

At a moment's notice all these goods had to be unpacked, customs officials had to be brought to the projection rooms of the Fox Corporation at 130 West Forty-sixth street, and then, for about a week, everybody in the Fox foreign department had to labor far into the night to get the shipments ready again. By dint of tremendous efforts the consignments were exhibited to customs officials, approved, and put back into their cases on time.

In addition to this there was a large quantity of Fox films in transit to various American ports for shipment out of the country. These for a time were threatened with delay at the hands of the Government's agents, but the modification of the Treasury Department's original order, on solicitation of various film producers, allowed shipments in transit to go through without being censored by custom officials.

As the Fox Film Corporation is probably the largest exporter of film in this country, the change in censorship procedure, coming with such suddenness, bore most heavily on that concern.

A brief history of the change in procedure will show how the sudden switch makes it more difficult for the exporter: Before June 1, the film exporter applied to Washington for an export license. After getting the license, the exporter was then in a position to ship immediately to the Allied countries without censorship and to South America after the film had been censored. Under the present system the exporter must first have the films for all countries except Canada censored by customs officials. Then he gets his license. But he can get an export license only for the amount of film censored. Thus one of the most troublesome features of the whole change is that the exporter cannot tell how soon after he has had his films censored that he can ship.

How much delay will be entailed by the new system cannot be estimated at this time by officials of the Fox foreign department, but it is not believed it will be a great deal. The customs officials, the Fox people say, have been showing splendid cooperation and have been trying in every way to make things as easy as possible.

World to Develop New Talent

Heralds New Era in Production, with Films Following in Footsteps of Legitimate Stage — Policy Temporary

WORLD PICTURES, after figuring the matter out from every angle, has come to the decision that discovering and developing talent will be equal to doing a "big bit" for the industry, and directors have been instructed to be on the lookout for promising young ladies and youths who might later deserve their names in electric lights.

In a statement last week, World Pictures said: "Fully seventy per cent. of the income of the motion picture industry is derived from the youth of our land. This in itself indicates that the motion picture industry, out of necessity, is obligated to serve youth. This condition applies more to motion pictures than to any other form of entertainment. Youth calls to youth and youth must be served. Youth will not be contented with pictures confined either to the employment of elderly actors or to stories based on situations and conditions growing out of life when it has reached the sered and yellow.

"The powers that control the legitimate stage have for many years encouraged the development of the youthful players. Such can hardly be said of the motion picture industry. It may be that this grew out of the ease with which young men and women fitted into the business so far as it relates to the acting end. It may be by reason of the ease with which young men and women secured engagements, they did not take the profession as seriously as did their contemporaries who found work in the legitimate theatres. Motion picture engagements, in a great measure, are limited to the time required in making one picture.

"World Pictures has decided that they at least will do their bit in discovering talent and developing it. With this in mind Oscar Apfel left on Saturday for Wilmington, N. C., to picturize "Pirate's Gold," with Montagu Love as the star. Mr. Apfel has been directed by World officials to seek out among the young women of Wilmington who are ambitious to go into the pictures the most desirable. He will give them employment in such seconds that do not necessitate a lot of experience. If in the making of the picture he sees in any of these young recruits signs of unusual ability, they shall be given an opportunity, if they so desire, to become permanent with the World organization. This policy is not to be a temporary one, but hereafter when directors are sent out of town on locations, instead of taking a large company with them, they are to make use of local talent whenever possible. In this way the World Pictures hopes to develop material.

Large Attendance at General Division Meeting

The annual meeting of the General Division of the National Association of the Motion Picture Industry was held at the headquarters in the Times Building on June 29, when the following directors were nominated to serve on the National Board for the ensuing year: Paul H. Cromelin, John C. Flinn, Paul Gulick, James Hoff, Julian M. Solomon, Jr., Thomas G. Wiley, Fred J. Beecroft.

The attendance was the largest of any meeting held during the year and considerable interest was manifested in the general activities of the Association. A committee consisting of Thos. G. Wiley, Paul Gulick and James Hoff was appointed to arrange the details for a luncheon to be given on Wednesday, July 24.

A resolution was adopted recommending to the Executive Committee of the National Association that individual members of Class 5 who enter the service of the Government should have their dues remitted during the period of the war.

The Interocean Forwarding Company, Inc., and Reginald Ward, Inc., were elected as members of the exporters' section and the following were elected as individual members: Strader, George A.; Clark, Herbert S.; Ryskind, Morris; Botsford, A. M.; Kearney, Patrick; Beatty, Jerome; George, R. G.; Pritchard, R. E.; Stilson, P. H.; Gage, Frederick; Jackson, W. H.; Wilcox, Morris.

The complete directorate as nominated by the four branches are as follows:

Producers' Branch—William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish, William Fox.

Supply and Equipment Branch—J. E. Brulatour, J. H. Hallberg, W. C. Smith, Donald J. Bell, Walter J. Moore, J. F. Coufal, E. M. Porter.

Distributors' Branch—Walter W. Irwin, Richard A. Rowland, Paul Brunet, W. R. Sheehan, Arthur S. Friend, E. A. Powers, Ricord Gradwell.

General Division—Paul H. Cromelin, John C. Flinn, James Hoff, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, Fred Beecroft.

New York Convention Delegates to Dine

All members of the Motion Picture Exhibitors' League of New York State who are to attend the Boston convention are to gather for a dinner Tuesday evening at Healy's Sixty-sixth street restaurant.

News was received during the week that sixty-six exhibitors from Buffalo and twelve from Utica and Glens Falls had come into the state organization as a personal tribute to Sydney Cohen, president of the state organization. They will have representatives at the dinner.

Gish Subject Started

Dorothy Gish, accompanied by her mother, arrived in Los Angeles last week and began work on her first Paramount subject, directed by Elmer Clifton. Space is being used at D. W. Griffith's Studio.

In and Out of Town

Frank J. Seng, returned to New York last week after an extended trip through the Middle West.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, looked in on New Yorkers this week to see what is new in the exhibition line.

R. B. Palmore, Palmore-Homand Supply House, Baltimore, is in New York over the current productions. Mr. Palmore in addition to handling supplies, also is a buyer for the District of Columbia and Maryland territory.

Ernest E. Gagnon, representing the California Motion Picture Enterprise, with offices in Los Angeles, Dallas and Atlanta, is in New York on business.

Harold J. Binney, better known as "Josh," producer of the "Josh" Binney comedies, is in New York, where he expects to produce two or three comedies before returning to Jacksonville, Fla., where he has headquarters at the Klutho Studios. Fatty Filbert, featured comedian in the Binney comedies and members of his supporting cast, accompanied Mr. Binney to New York.

H. J. Klutho, owner of the Klutho Studios, Jacksonville, Fla., is in New York on business.

Bill Parsons, producer of Capitol Comedies, featuring himself, who arrived in New York, recently, expects to make several comedy productions in the East before returning to Los Angeles.

'Phone Conference Closes Goldwyn Conventions

Goldwyn's series of zone conventions with its branch managers and salesmen, held in New York, Chicago and Cleveland, was brought to a novel close on July 1 by a cross-continent telephone conference between the home office and four branch managers in the Far West and on the Pacific Coast. A Goldwyn executive in New York spoke the company's selling message for the year beginning in September into a telephone connected with the offices in Denver, Los Angeles, San Francisco and Seattle, and the branch managers in those cities listened simultaneously by means of a "looped" wire.

After the selling policy for the year had been outlined over the wire, each of the managers asked questions and for nearly an hour a joint discussion was carried on. Sometimes the home office executive talked, sometimes one manager talked to another while the others and home office man listened. In the brief time consumed the viewpoint of each was expressed as thoroughly as though the participants in the unique conference had been seated about a table in a central office in the territory—San Francisco, say.

Universal Holds Chicago Meet

Sales Organization Gathers for First Three-Day Session Held by Members in Years — Very Few Absent

AN event which may have a far-reaching effect upon the present producing and sales policy of the Universal Film Manufacturing Company, is scheduled to take place on Sunday, July 7, at Chicago, when the first convention held by the members of its sales organization in years opens for a three-day session at the Sherman House.

With the exception of the men in charge of the exchanges at San Francisco, Los Angeles, Portland, Seattle, Boston and Canada, every Universal exchange manager has been notified to be on hand in time for the opening of the first session. In the case of the exchanges just mentioned, it is expected that the executive officials of the Universal company will visit them in person in the very near future.

The delegation leaving New York will be headed by Carl Laemmle and Joe Brandt. Harry Berman, sales manager of Jewel Productions, Inc., will accompany the Universal officials for the purpose of representing his company at the discussion of plans scheduled to take place.

Easily the most important innovation, so far as a film company convention is concerned, is the fact that exhibitors are to have an important part in the third day's session. Unlike the usual procedure, it is proposed by Mr. Laemmle to lay all the Universal cards face up on the table so that the exhibitors present on the third day may have an opportunity to see such new Universal policies as may be formulated and make suggestions that will enable the film organization to adapt them to the theatre owners' greatest benefit.

Another subject of particular interest is the discussion scheduled to take place on the advisability of the adoption of a policy calling for the issuance of a new short reel program by Universal. In this, as in such other matters as should be brought before their attention, the exhibitors invited to attend the convention will be given a voice whether or not Universal again releases a program of one, two and three-reelers depends largely upon what these showmen have to say.

Another radical departure in convention procedure is the intention to confine the forum meetings to but one or two sessions. As so many executives have found to be the case, conventions at which the forum meetings prevail degenerate into talk-fests. For this reason it is proposed to hold as many sessions during the day as can be crowded in, to keep the discussions on an informal basis throughout.

One of the high spots of the convention will be the "Special-All-Jewel Show," to be held on the last day of the convention. This show will consist of "For Husbands Only," Lois Weber's newest work; "The Geezer of Berlin," the travesty on Jewel's "The Kaiser"; and "The Sinking of the Lusitania," Winsor McCay's marvelous pen picture of that tragic event. Of these films "The Geezer of Berlin" and "The Sinking of the Lusitania" are scheduled for early release, while "For Husbands Only" is not to be issued before September.

In keeping with the spirit of the times, the usual jollification which follows the holding of a business convention will be conspicuous mainly by reason of its absence.

Booking Record Broken by Famous Players

The week of July 1, designated by the Famous Players-Lasky Corporation as "Paramount and Artcraft Week" in and around New York City, displayed one of the greatest booking records ever presented in the industry, according to an announcement from the organization. The bookings are said to have set a new mark for the New York exchange of F. P-Lasky.

Seventy-nine theatres in this territory showed Paramount and Artcraft pictures every day during the week. For such a number of theatres to present the product of one organization in this way and particularly in this territory, is considered an achievement that has probably never before been duplicated.

The observation of "Paramount and Artcraft Week" in these theatres also marked, it is said, one of the most striking examples of close co-operation between distributor and exhibitor in the exploitation of the pictures. A newspaper campaign in which the distributors advertised for the exhibitor, their program for the entire week, and in which a number of the larger exhibitors took additional space tying up with the big advertising, offered a most effective exploitation plan.

Zecca and Fraconia Arrive on Coast

(*Special to* Motion Picture News)

Los Angeles.—Ferdinand Zecca, Pathe director-general, and his assistant, L. E. Fraconia, arrived July 1 and have completed arrangements for Fannie Ward to continue under the direction of George Fitzmaurice, of Universal City, using stories by Ouida Berger, who also arrived a few days ago.

Frank Keenan will continue at the Brunton Studios, with stories written by Jack Cunningham. Zecca has purchased the Western six-reel subject, "A Texas Rose," featuring Betty Compson and George Larkin, directed by Stuart Paton and produced by the Diando Film Corporation. He has also completed arrangements for the Diando organization to make five and six-reel Western subjects.

Chaplin Film Gets Name

(*Special to* Motion Picture News)

Los Angeles.—Charlie Chaplin's new picture has been named "Shoulder Arms," and several children have important parts in the production.

Noted Directors Aid Film Division

Advisory Board of Ten to Advise on Productions to Be Made by Committee on Public Information —Call for Scripts Sent

TEN of the leading motion picture directors of the country are to form an advisory board and co-operate with the Division of Films of the Committee on Public Information. This announcement came this week, from Charles S. Hart, director.

Services of these men were volunteered by a committee representing the Motion Picture Directors' Association and were gratefully accepted by Mr. Hart, J. Searle Dawley is chairman of the board, with James Vincent as secretary. The other members are: Maurice Tourneur, Capt. E. H. Calvert, Edwin Carewe, Charles Giblyn, R. A. Walsh, Sidney Olcott, George Irving and Travers Vale.

Members of the Advisory Board will meet weekly at the office of the Film Division in the Times Building to act upon any work that may be awaiting it. The members will read and recommend scenarios for the division, and have already requested writers to submit scenarios of strong human interest and of a nature calculated to arouse patriotism and help in the winning of the war.

Mr. Dawley has been in motion pictures since the early Edison days, going from that company to produce some of the first pictures for the Famous Players. Since then he has been connected with Paramount productions. Mr. Vincent is also a pioneer having started with the organization of Kalem and since then has been with Fox, Pathe and other companies, and is now devoting his time to independent releases.

Maurice Tourneur, who is now at the head of his own company, had made a number of splendid pictures for Paramount, including "The Blue Bird." Sidney Olcott is another who started with Kalem. Later he was with Famous Players, and since then has been an independent producer, his latest production being "The Belgian."

George Irving scored one of the greatest of successes with the direction of "The Witching Hour." Up to recently he has been with Metro, and recently went with Goldwyn. Charles Giblyn began his career as a director with the New York Motion Picture Corporation, later went to Paramount, and is now with Goldwyn. Travers Vale began directing with the old Rex Company, and is now with World.

Edwin Carewe did his first directing for Metro, and with the exception of short intermissions has remained with that company. Raoul A. Walsh began his motion picture experience under D. W. Griffith at the old Biograph, and for the past three years has been directing for William Fox. Captain Calvert was for six years with Essanay, and recently has been directing big special pictures.

Barker Directs Beach Stories

Goldwyn Plans Six of the Writer's Works for Next Season— "Laughing Bill Hyde" Will Be the First

GOLDWYN'S cameras will begin turning this week on the first of the six Rex Beach productions that are to bear the Goldwyn imprint next season. The first of this new series of Rex Beach pictures will be his story, "Laughing Bill Hyde." Goldwyn has enlisted with Mr. Beach the talents of Willard Mack in the preparation of the scenario from the Beach story, and has given the direction of the production over to Reginald Barker.

This, in effect, means an all-star scenario organization, a star director and linking other identities with one of the most popular authors in the world.

During the coming season, Goldwyn will provide exhibitors with six Rex Beach productions, based upon the desire of both the author and Goldwyn to guarantee exhibitors in the coming season more profit-making productions than ever before.

It is quite likely that the other Rex Beach productions in the series in addition to "Laughing Bill Hyde" will be "The Crimson Gardenia," "The Net," "Going Some," "The Silver Horde" and one other story as yet unnamed.

The first of the new Rex Beach productions will be released in the early fall.

Each Rex Beach cast is well balanced and carefully selected under the supervision of the author. The value of this to the actors themselves is found in the fact that there are not less than six stars of the screen today who were made such by the attention they first attracted to themselves in Rex Beach roles.

"Laughing Bill Hyde," the first of the new Rex Beach productions, will be made under the direction of Reginald Barker, who has just completed Geraldine Farrar's first Goldwyn production. For years one of Barker's chief ambitions has been to supervise the making of one of the stories of this virile author, and this ambition is realized much more quickly than he anticipated, for it seemed more likely that he would continue as Miss Farrar's director in her second production. But Samuel Goldfish, president of Goldwyn, is a great believer in permitting men to realize their ambitions. When he heard that Barker had longed to do a Rex Beach story, he persuaded Miss Farrar to release him long enough to direct "Laughing Bill Hyde" on the theory that when a man is given something that he is eager to do no one else could do that thing quite so well.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Hurley Plan Is Helped by Films

The address of Chairman Hurley of the United States Shipping Board before the National Security League in Chicago last week is fresh evidence of the need to freely export American films, according to President Paul H. Cromelin of the Inter-Ocean Film. In this talk Mr. Hurley laid special stress on the utilization after the war of the great merchant marine now budding.

"This merchant marine, declared Chairman Hurley, must not be allowed to go to rot in peace time," said Mr. Cromelin. "The chairman told the business men that they must plant American wares so successfully in the foreign markets that all the new ships would keep busy.

"Meantime the American film is acting as publicity agent for this superb idea. It is showing in all neuatral lands, familiarizing them with American hustle and go—which is made possible by American success—tools. The demand for these tools is sure to follow in the lands where ambitious men are forging to the front. This, I think, takes in every land!

"Establish American supremacy thus and the orders for American goods will flow in. And what channel other than our films could get such a result? A paid advertising campaign that would attain anything like it would cost our manufacturers a billion dollars. The films do this very patriotic work gratis, and it will pay Mr. Hurley and every American interested in post-bellum problems to see that they get every shipping facility today that can be secured."

Over 100 Enroll in Operators' School

With the school for operators opened under the auspices of the local branches of the Motion Picture Exhibitors' League of New York State open only a week, more than a hundred men and women are enrolled. The school is located at 644 Eighth avenue, next door to Loew's American theatre.

The object of this school is to provide a greater number of operators in order to meet conditions caused by the war. Neither age nor sex is a bar so long as the student appears fit for the responsibility of the work.

¶Next Friday's Motion Picture News, dated July 20th, will be on the job at the opening of the Exhibitor's League Convention and Exposition in Boston ∴ ∴ ∴

What Kind of a Fellow Is—Friend?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

A MAN with a habit of attempting epigrams once told us "Any business organization is as big as its lawyer and no bigger."

Maybe he was a lawyer himself trying to boost the profession; but it is possible to read considerable truth into his philosophy. And if that is so, it is also possible to reverse his epigram to good purpose.

We of the picture game know how big the Famous Players-Lasky Corporation is; you know through the medium of some eight odd MOTION PICTURE NEWS pages a few weeks ago and many advertising pages how much bigger it promises to be during the coming year.

And so it follows when we ask "What Kind of a Fellow is Friend?" that this same Friend is "considerable fellow." For we have been told that he is the legal brains of the Famous Players-Lasky Corporation.

Just now Arthur S. Friend bears the official title of "Treasurer of the Famous Players-Lasky Corporation". Before the formation of that organization he was secretary and general counsel of the Jesse L. Lasky Feature Play Company. He is also at the present moment a member of the august Board of Directors that decides the destinies of the Famous Players-Lasky Corporation.

But with all his importance we'll wager that there are few exhibitors who know the name of Friend, and many of the supposedly "wise" film men who do not realize how big a figure he really is in the industry.

For Arthur S. Friend doesn't delight in seeing his name spread all over the trade-paper columns. You never read his name unless it is a real news story about some National Association activity, some move to co-operate with Government agencies, or the organization of a fight to combat a particular piece of dangerous legislation.

And then you read what a *reporter* said—not what the press agent babbled.

Speaking of Mr. Friend's activities in the National Association reminds us that he is also a member of that body's Board of Directors. If we learn of any other jobs of the kind, we think we'll christen him "Board of Directors' Friend."

He is chairman of a committee appointed by the National Association to co-operate with Herbert Hoover of the Food Administration. And you may be sure that the Food Administration Committee has not fallen into the comatose state so popular with committees. To the contrary, Mr. Friend has co-operated in the making and handling of a number of films to serve the purpose of food conservation, and has given so much time to this work that at times he commutes between New York and Washington.

The same city that gave John R. Freuler to the picture business also claims credit for Arthur S. Friend. He was born in Milwaukee and attended East Division High School in that city, afterward attending Harvard and Harvard Law School.

But the hand of fate seemed pointed toward the theatrical world. For on his return to Milwaukee, Mr. Friend took a keen interest in theatrical affairs, and was actively engaged in the management of the Pabst and Shubert theatres.

Then New York called. And though it called on legal matters, Mr. Friend continued his interest in the theatre. As a result of friendships formed then when Jesse L. Lasky turned from the vaudeville field to pictures, Arthur S. Friend took an active part in the formation of the Lasky Feature Play Company.

And by the way, does film history record any other company that jumped overnight from an idea—with a more than modest bankroll—into a full-fledged film-producing factor as did the Lasky Company?

Goldwyn Stakes All on Clean Films

President Goldfish Declares His Conviction the Public Wanted This Sort of Pictures Has Been Shown by Over 5,000 Booking the Product

REVIEWING its achievements for the first year of its existence, Samuel Goldfish, president of Goldwyn Pictures, announced this week that the company would continue its policy of offering nothing but the cleanest of pictures. The output of the Goldwyn Company will be doubled with the second year.

Mr. Goldfish was led to form the company, even in the perilous times of a world war, because he felt confident that there was a great demand for a clean product such as his company planned. He points to a roster of more than 5,000 Goldwyn exhibitors as proof that he has the right ideas and that exhibitors were waiting for such pictures. This is said to be the largest number of exhibitors ever secured by a twelve-month-old organization in the history of the motion picture.

Goldwyn also claims that it has what it believes to be the finest organization in the industry-compact, well-mannered, enthusiastic and intelligent.

In discussing the accomplishments of the company and its plans, Mr. Goldfish says:

"Perhaps you will realize more clearly just why there is a Goldwyn company if I tell you of some of the problems of production," says Mr. Goldfish. "Courage is required of motion picture producers with millions at stake who refuse to surrender to temporary tendencies for the debasement of screen stories. Always in motion pictures there has been and is an unhealthy undercurrent. Always there have been and are purely commercial factors with no concern for refinement or art.

"There are the money-making factors, who want to get their financial returns quickly. They know that there is a public that rushes in to see pictures that have an unhealthy moral tone, and that even some of the better elements that go to see pictures can be drawn in through lurid exploitation. There are likewise exhibitors who exist by showing this kind of output. The occasional monetary successes they score have a tendency to undermine the resolution of men of finer purpose, who, although they own theatres, usually resist the temptation of temporary profits that can be realized from salacious or unclean pictures.

"When I entered motion pictures as a producer I determined that I would never seek profits through the production of prurient pictures. I do not believe it is possible for a producer to establish himself as a permanent success with stories that affront the majority of clean-minded Americans. This is essentially a clean and healthy country. Outside of certain large cities there is no audience awaiting smut and suggestiveness. And there is instant resentment against those who try to force such things on our millions of young people.

"It requires no wisdom to figure this out. Goldwyn was created to make a clean and finely balanced product. One might imagine that it would take a longer time to establish an organization of this kind, but it has not. We have become so well established and have been so well received in a year that we are for the coming season making more than fifty productions where in our first season we made twenty-six. But even if it had taken longer, we were willing to give years of our time to establishing the Goldwyn name and to building solidly. We did not expect to make money from the start—nor have we surprised ourselves by doing so. Perhaps we will not make money in our second year. In Goldwyn we are all young men, and we can afford to wait for the rewards until later.

Samuel Goldfish, of Goldwyn

"But there is one thing we have done: We have catered to the best tastes and the finer instincts of the American people. We have put our dollars on decency to win, and have no doubts on earth of our success. We know that the majority of Americans want what we are making and intend to make for the future. And I am unanimously supported in this view by all of those who are a part of the Goldwyn organization."

Hodkinson Service Adds Plaza Pictures

Plaza Pictures are the latest product to be added to the Hodkinson Service. Announcement of the fact came from the W. W. Hodkinson Corporation this week, but aside from the fact that two, and possibly three, stars will be seen in the new pictures, none of the details were given.

However, Mr. Hodkinson authorizes his own guarantee that the pictures will be good pictures. "We are convinced," he says, "that the producers of this material have obtained a consistent quality of productions which, coupled with the popularity of the stars appearing in these pictures, will make our new offerings very acceptable to the exhibitors.

"Producers of Plaza Pictures decided to release their material through us because they wanted not only present profit for themselves, but also to prove to the exhibitor that they were ready to make good pictures, sell them at a reasonable price to help the exhibitor make money from them, and by that same token insure the continued prosperity of their own business as producers.

"We will be in a position to announce the stars in Plaza Pictures next week, and may say, moreover, that the production of Plaza Pictures is well ahead of schedule, so that we can assure the exhibitors that there will be no delay or trouble on that score."

WATCHFUL WAITING

Kleine Wonders If Italian Films Will Arrive

GEORGE KLEINE has one more reason why he desires to see the Kaiser's U-boats "strafed." Sitting in his Chicago headquarters office last week he was almost ready to lay the blame to them for what he believes to be the loss at sea of a large importation of fresh Italian war pictures that he purchased, and which were made recently along the Italian battle front.

According to the last reports received by Mr. Kleine, a shipment of positive prints of twenty-five six-reel features had been dispatched to him from Italy on April 25. Giving them a generous allowance of time to take the tedious and circuitous route to this country, the films should have arrived by May 25 at the latest. Due to the stringent war rules, the port from which the shipment was made and the name of the boat carrying them was not divulged by the Italian authorities.

Fearing the U-boat activities when he bought the pictures, Mr. Kleine gave orders to have the positives made in Italy rather than risk the negative in shipment. It is believed, however, that the vessel carrying the films has been a victim of the German raiders. In order to learn the fate of the pictures, Mr. Kleine last week got in touch with the Italian Ambassador at Washington and an investigation is being made.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Shark Monroe"

W. S. Hart Sure to Please in Tale of Alaska and the Sea

(Artcraft—July 8. Directed by W. S. Hart)

"SHARK MONROE" is a very good offering, containing suspense and heart appealing situations. It will be a sure hit with Hart followers inasmuch as, besides being well produced, it is something different from anything he has ever done heretofore.

The story, however, will not stand an acid test. Several of the situations are not logical and somewhat improbable.

Although it was written by Gardner Sullivan, a writer who has repeatedly displayed ability of the highest order, this cannot stand against him when one takes into consideration the demand for stories from his pen.

The story depicts Mr. Hart first as a captain of a schooner and later as a gold seeker in Alaska.

There he marries a girl forcibly to save her from the clutches of a notorious character.

Shortly after he discloses to her the fact that the ceremony was performed by a fake minister, although loving her he would not force her to marry him against her wishes.

But the girl having by this time discovered the noble character of the man, and also fallen in love with him, asks to become his wife.

The picture is clean and will entertain.

"Safety Curtain"

Good Treatment Makes Latest Norma Talmadge Satisfactory

(Select—July 10. Directed by S. A. Franklin)

ALTHOUGH the story does not present any new situations, fine treatment by Director Franklin and convincing acting by the star lift this offering way high.

Miss Talmadge is given ample opportunities for emotional work and she certainly takes full advantage of it. Her work in this picture is as good as any she has ever done.

The scenario was written by the director himself in association with Paul West. It tells of a little waif who, through force of circumstances, was forced to marry a brutal man.

She was saved from a fire by a British officer, and believing her husband had perished in it she consented to become his wife.

Later the husband showed up alive and attempted to coerce her to follow him again. However, he was stricken with the plague and died.

This picture is clean and full of heart appealing situations. It ought to take well with any audience.

"To Hell with the Kaiser"

A "Jazz Patriotic Picture for the Hurrah Type of Fan"

(Screen Classics, Inc.—Released Through Metro. Directed by George Irving. Screen Time, 95 m.)

IF you cater to the "Hurrah" kind of crowd which respond easily to the touch of an "electric button," this picture might please them. There are a number of situations that will enthuse such a crowd.

If, however, your patronage is composed of the more intellectual element that demands more serious entertainment, the kind that is based on logic, I am afraid this offering will not appeal to them.

Barring the first reel, which is the only part that conveys more or less a feeling of seriousness, the balance is fantastic. It is simply wildly imaginative fiction.

The scenario was written by June Mathis. In the first reel it gives an incident in the Kaiser's early life.

It goes back to June 15, 1888, when Frederick III died. Wilhelm II demanded of Bismarck to know the secrets of his dynasty.

He was shown certain documents outlining the empire's policy and was also told that one was missing and the only person who knew anything about it was his mother who was of English birth.

She was ordered to produce it under penalty of arrest. It was found to be pertaining to the conquest of England.

The main part of the story tells of an American, resident of Berlin, who refused to sell to the Kaiser his invention of a wireless apparatus for sending messages that no instrument could intercept.

It tells of the declaration of the European war and the death of one of the inventor's two daughters, who was in a convent in a Belgian town, at the hands of some German soldiers after a brutal assault on her. The inventor was also murdered.

It tells of the declaration of war by the United States and shows how the inventor's other daughter, aided by an instrument of her father's invention, helped an American aviator capture the Kaiser.

"Good Night, Paul"

Nothing to Brag About in This Constance Talmadge Offering

(Select—June 20. Directed by Walter Edwards)

THIS offering was intended for a comedy drama but it will hardly get any laughs. It is just a fair picture.

The scenario was based on the stage play of the same name by Roland Oliver and Charles Dickson.

It tells of a girl who pretended to be the wife of her husband's chum in order to extract some money from his uncle.

In the end the truth becomes known, the uncle finds a helpmate and even the nephew, who is supposed to be a woman hater, is paired off.

There are some very transparent X-ray gowns shown worn by the models of the dressmaking establishment which will make lots of young folks giggle.

Where this star is popular this picture may get by, but I wouldn't say too much about it if I were you.

"The Ghost of Rosy Taylor"

Mary Miles Minter Satisfies in Simple Story

(Mutual—July 8. Directed by Edward Sloman)

THIS is a simple story simply told. It will just hold the interest.

The story tells of an American orphan girl who returned to America from France.

While seeking employment without success she finds a package containing a house key and a letter requesting a woman to clean her country house weekly.

Upon investigation she learns the woman is dead, thereupon she assumes her identity.

The owner's young son mistakes her for a burglar and has her sent to the reformatory, from which she later escapes. She takes refuge at the old house.

Eventually the mystery is cleared and her relatives are located. She finds happiness in the love of the young man.

Part of the story is based on the element of mystery of the spooky kind, which helps somewhat to hold the attention.

The picture on the whole is clean, with an appeal mostly to the high class element.

"The Golden Wall"

An Average Offering with Carlyle Blackwell and Evelyn Greely

(World—July 15. Directed by Doll Henerson)

THIS is an average program offering. It contains no heart appealing situations that might retain the interest of a picture-goer.

The story was adapted from an old French novel by Clara Beranger and is very simple. It tells of an impoverished young

French nobleman who decided to come to the United States incognito and make a new fortune by hard work.

He became the superintendent of the estate of an American millionaire who had a young daughter.

The young nobleman fell in love with the girl but she suspected him of being a fortune hunter. In time, however, she learned that her suspicions were unfounded and they became engaged. After which he disclosed his identity.

Some of the situations are hardly logical. For instance, it is not probable that the superintendent of the estate of a wealthy man would live in the house as one of the family.

The action is somewhat mechanical and the characters hardly convincing.

"The Deciding Kiss"

Edith Roberts Stars in An Ordinary Offering

(Bluebird—July 8. Produced by Mr. Browning)

THE basic idea of this story is good—love for the children—but it has been badly expressed.

To begin with, Edith Roberts is too old for the part. You can't make a young woman look like a child simply by putting her in short dresses. You have to take into consideration the eye of the camera, which is relentless.

Assuming, however, that she would fit the part well, the idea of having a fairly mature young man fall in love with a child, however sincere that love may be, is repulsive to public taste.

That this last criticism is correct is evidenced from certain changes made in the story, which may be construed as an admission. For instance, the synopsis reads that the young man in the end married the child, while in the picture it has been changed. He marries his old sweetheart, while the child asks to still be loved as their child.

Another bad point is that a young lady of fairly mature age should be jealous of a little child.

The story was written by Ethel M. Kelly, and tells of two young lovers who adopted an orphan child in order to test themselves as to whether they would make a good father and mother.

You will get by with this picture provided your audience is not critical from a philosophical point of view.

"Outwitting the Hun"

Harry Raver Predicts An Interesting Novelty

(Staged and Directed by Giovanni Pastrone, Producer of "Cabiria"—Distributed by Harry Raver. Screen Time, 40 Min.)

THIS is an interesting and entertaining film novelty, in which the different roles are played by animated tin soldiers. It all happens in the dream of a little child.

The story is a fantastic representation of the present war. As the child falls asleep he dreams that his two tin soldiers, Track and Trick, representing the Hun and Allied soldiers respectively, become animated.

Track imprisons Trick in a shoe of large proportions but the latter escapes by cutting the shoe. His limbs, disjointed, come out of the shoe one at a time. They are again joined together outside.

Then comes the call to arms and the war commences, more tin soldiers taking part.

The firing of "Big Berthas," a miniature of the real ones, with all the details of loading and adjusting to position and the disappearance of the guns after each shot, is really amusing.

It also shows Track's invention of the Poison Gas and Trick's counter-invention of the Sucksmobile, which draws the fumes, thus neutralizing its effects.

Then comes the aerial battle, in which aeroplanes and Zeppelins participate. This battle is realistic.

There is nothing wonderful about the camera work. It has been done in this country just as successfully if not more so.

The trick, however, is in the conception of the thing and the successful co-ordination of the movements so that they could be made to appear as running smoothly.

It must have required lots of patience and hard thinking to produce it.

You can advertise this as a feature. You will get by with it as it will amuse your patrons. It is comical to watch the tin soldiers move and perform like human beings.

"The Claws of the Hun"

Charles Ray in a Convincing Patriotic Offering

(Paramount—July 8. Directed by Victor L. Schertzinger)

PROPAGANDA subjects when produced intelligently can prove of help to the Allied cause. They can also do harm, however, when done childishly.

This is one of those offerings that will do good as propaganda and at the same time entertain. It is full of thrilling situations and heart interest.

The basic idea in it is a conflict between duty to one's country and the pleading of a mother against it.

The story was written by R. Cecil Smith. It tells of a young American who, when war was declared by the United States against Germany, decided to enlist. But his mother begged him not to do so as she was afraid she might lose him.

German spies had kidnapped his father and were about to blow up his munition plant.

The young man, aided by a certain clue, succeeded in capturing the criminals, thus preventing the destruction of the plant and the killing of his father and many of the workers.

Finally his mother gave him her consent to enlist.

The action is swift throughout. Mr. Ray is convincing in his role and so is the entire supporting cast.

This picture will appeal to all classes.

"One Thousand Dollars"

Good Cast in a Rather Light Offering

(Vitagraph—July 8. Directed by Kenneth Webb)

THE story in this picture is light. It contains no big situations that will excite a picture goer.

It is from the pen of O. Henry. It tells of a young man who was cut off by his uncle's will with one thousand dollars and a provision to give an account as to how he spent it.

After trying to get rid of it unsuccessfully by various methods, he gave it to his uncle's ward.

There was a provision in the will of which he was ignorant, making him heir to a large fortune provided he spent that one thousand dollars wisely.

When told of that provision, while rendering a statement of the disbursement, he tore it so that the ward, whom he loved, would inherit the fortune. Eventually they became engaged.

The trouble with the story is that you can guess the action in advance.

The action becomes somewhat brisk in the last reel and that helps some.

The direction is creditable. With good scripts Director Webb could surely produce pictures.

This attraction may appeal to the high class element. Edward Earl, Agnes Ayres and Florence Deshon are included in the cast.

"Wedlock"

Sympathetic Role for Louise Glaum Puts This Over

(Paralta-Hodkinson—July 8. Directed by Wall Worsley)

THIS picture will please your patrons, in spite of the fact that there is a weak point in the story which almost spoils it.

The chief reason why it will appeal is because the principal character, the heroine, is given a very sympathetic part. In such cases picture-goers are inclined to overlook faulty spots.

The weak point in question is the method used by the heroine in compelling the villain to admit his guilt, thus proving the innocence of the hero, her former husband.

The story was written by Dennison Smith. It is based on the marriage of the hero, the son of wealthy parents, to the heroine, a girl beneath his station in life, with the consequent divorce on account of the objection of the parents.

After the divorce the hero married the girl chosen for him by his parents, but she secured a divorce when he was sent to the penitentiary on a false charge.

The heroine, who always loved him, succeeded in causing the guilty man to confess, thus securing the release of the innocent man. They were again married.

The picture is clean and ought to appeal to all classes.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"All Woman" (Goldwyn)—"Star don't draw as she deserves."

"The Midnight Trail" (Mutual)—"Very fair picture."

"Two Bit Seats" (Kleine)—"Good."

"Kidder and Ko." (Pathe)—"Pictures like this is what the public wants."

"White Man's Law, The" (Paramount)—"A good picture."

"Say, Young Fellow!" (Artcraft)—"The best ever; come again." "Doug. stands 'em up again."

"De Luxe Annie" (Select)—"Big for two days."

"Viviette" (Famous Players)—"A very good show." "Just program stuff."

"Believe Me, Xantippe" (Famous Players)—"Very good."

"Joan of Plattsburg" (Goldwyn)—"Great picture, but business poor on account of public prudes."

"Final Reckoning, The" (Paramount)—Frederick line of photoplay doesn't please here; poor business."

"Masks and Faces" (World)—"Better than average business. A picture, that, if advertised in the correct way should bring good returns. A wonderful cast is the big point."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
"$5,000 REWARD" (Farnum—Bluebird).....May	Poor	"Poor business due to heat."
ACE HIGH (Mix—Fox).....June	Average	"Pretty fair."
ALIEN ENEMY, AN (Glaum—Paralta).....Apr.	Average	"Fine picture; star not popular." "Better than average business; story very good for patriotic subject and very well asembled; photography and direction fine.
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)..... Apr.	Average	"Good picture, but did not draw." "A few more like this and I won't damn the business." "Fine kid comedy, but did not draw."
BACHELOR'S CHILDREN, A (Morey—Vita.)....Apr.	Average	"Just average business." "Picture good, but did not draw."
BARBARY SHEEP (Ferguson—Artcraft).....June	Average	"Not well liked."
BELIEVE ME, XANTIPPE (Reid—F. P. Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong here; Xantippe a very good story." "Very good comedy drama."
BELL BOY, THE (Arbuckle—Paramount).....Apr.	Extra Big	"He never made a better one than this." "Some picture." "A knockout." "Great." "Best Arbuckle comedy we ever ran." "Big business; great."
BERLIN VIA AMERICA (Ford—Fordart).....May	Average	"A joke to thinking people—great for kids."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) .....May	Average	"Very good." "Good circus stuff." "Very good; her best; getting very popular here."
BIT OF JADE (Minter—Mutual).....Apr.	Average	"Minter is well liked." "Light entertainment; good."
BLINDNESS OF DIVORCE (Fox).....Apr.	Big	"Good subject; well received." "My people do not want this type of play."
BLINDFOLDED (Barriscale—Paralta).....Apr	Big	"Story too common; did not get great interest; acting good." "Barriscale, another gone as far as our house is concerned."
BLUE BIRD, THE (Artcraft).....Apr.	Average	"Good picture, too high class for my town." "A magnificent production of a beautiful thought—no box-office value."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story."
BRIDE OF FEAR, THE (Carmen—Foxfilm).....Apr.	Average	"Very good picture."
BUSINESS OF LIFE (Joyce—Vita.).....Apr.	Big	"Very fine production." "Well liked."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	No comment received with report.
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K."
CROSS BEARER, THE (Montague Love—World)—Apr.	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one."
DANGER GAME, THE (Goldwyn—Kennedy)....Apr.	Average	"Everybody well pleased." "Not as good as other Madge Kennedy's pictures." "Did not please."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with report.
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	No comment received with report.
DOG'S LIFE, A (Chaplin—First National).....Apr.	Extra	"House record." "Went over big, but not as much as expected." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good."
DOLL'S HOUSE, A (Ferguson—F. P.-Lasky).....June	Poor	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated."
DOLLY DOES HER BIT (Osborne—Pathe).....Apr.	Big	"Picture very pleasing." "Star and pickaninny very good; story no good."
EAGLE'S EYE, THE (Wharton Serial).....	Big	"They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card." "Pleasing patrons every week."
EMPTY POCKETS (Brenon—First National).....May	Average	"Good picture." "Very poor picture." "Not as good as we expected."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FACE IN THE DARK, THE (Mae Marsh—Goldwyn) ....Apr.	Average	"Name and story killed it." "Star not popular here." "Mae Marsh is not popular here—and never will be with this kind of story." "Did not draw for me — reason not known." "Pronounced good; fair in drawing power. "Clever picture.
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep."
FAST COMPANY (Farnum—Bluebird).....Apr.	Average	"Business good, but picture below standard." "As good as the kind they ask twice as much for."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with report.
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here.'
GIRL FROM BEYOND, THE (Shipman—Vita)...Apr.	Average	"Everybody liked it." "Not as good as 'Dodging a Million'." "Good program picture." "Good picture." "Best Normand production—better than 'Dodging a Million'."
GRAIN OF DUST, THE (Lillian Walker—Crest Pictures)	Poor	"Better than average program picture; story drew more than star."
GUILT OF SILENCE (Salisbury—Bluebird).....May	Poor	"Wonderful snow scenes; fine picture."
HEARTS OR DIAMONDS? (Russell—Mutual)....Apr.	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories."
HER ONE MISTAKE (Brockwell—Foxfilm).....Apr.	Average	"Should not have been released." "Pleased all who saw it." "Gets by; weakest spot on Fox program."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford).....Apr.	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially." "Fine picture, and just the type for star." "Went over big; star always liked." "Only fair." "Good—Pickford drawing better with each release."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"The star is no drawing card."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a big favorite here."
HONOR OF HIS HOUSE (Hayakawa—Paramount).Apr.	Average	"Average picture; strong finish." "Average picture." "Good picture; well put on." "Good picture, but Hayakawa seems to be lessening as an attraction."
HOUSE OF HATE, THE (Pathe Serial).....	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Reid—Paramount)..Apr.	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong." "Paramount falling down."
HOW COULD YOU CAROLINE?. (Love—Pathe).May	....	"Audience didn't like it."
HUMDRUM BROWN (Walthal—Paralta).....Apr.	Average	"Not up to Paralta standard. Poor story." "Picture fair—star don't draw here." "Good picture, but did not draw."
JOAN OF PLATTSBURG (Normand—Gold.).....May	Average	"Poor star; poor story; poor picture.'
JOURNEY'S END (Clayton—World).....May	Average	"Very light."
KAISER, THE (Jewel).....	Extra Big	"Three days' big business." "A picture with several powerful kicks—film in very poor condition."
LANDLOPER, THE (Lockwood—Metro).....Apr.	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws." "Only fair." "Well liked."
LEAP TO FAME, A (Blackwell—World).....Apr.	Average	"Poorly directed, but pleased."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people."
LET'S GET A DIVORCE (Billie Burke—Paramount)Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best."
LIE, THE (Ferguson—Artcraft).....Apr.	Average	"Very good picture because it had heart appeal." "Very good." "Pleased all." "Very good." "Very poor." "Pleased everybody.' "Star liked; fine production." "Good drama." "Just didn't draw—good picture, but fell down badly."
LITTLE MISS NO ACCOUNT (Leslie—Vitagraph).Apr.	Average	"Excellent picture."
LONE WOLF, THE (Lytell—Select).....June	....	"A very fine production."
LONELY WOMAN, THE (Bennett—Triangle)....Apr.	Average	No comment received with report.
LOVE'S CONQUEST (Cavalieri—Jewel).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out."
MADAME SPHINX (Rubens—Paralta).....June	Average	"Good story, but morbid."
MAGIC EYE, THE (Zoe Rae—Universal).....Apr.	Poor	"Good picture, but did not draw for me."
MAN TRAP, THE (Rawlinson—Bluebird).....May	Big	"Herbert Rawlinson at his best, and a great favorite here."
MARRIAGE LIE. THE (Myers—Universal).....Apr.	Average	"Very good." "A very fair picture." "Miss Myers is always a good value."
MASKS AND FACES (Forbes-Robertson—World).May	Average	"Big, if not for costumes." "Poorest World ever ran."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere."
MME. PAULETTE (Claire Anderson—Triangle)..May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy."
MR. FIX-IT (Fairbanks—Artcraft).....Apr.	Big	"Everybody pleased; good in every respect." "Big all week." "Reissues hurt star." "Fine, and a relief from his usual type of plays."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone."
OLD WIVES FOR NEW (—Artcraft.....May	Big	"Fine production."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with report.
ONE HOUR (Keefe-Foursquare).....May	Big	"A good picture, that draws business."
ONE MORE AMERICAN (Beban—Paramount).....	Average	"Great stuff." "Star not strong here." "Excellent." "Beban is wonderful, but the public can't see it." "Star great, but doesn't draw for me."
ONLY ROAD, THE (Dana—Metro).....June	Average	No comment received with report.
ORDEAL OF ROSETTE, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture."
OVER THERE (Richman—Select).....	Average	"Pleased immensely. "Poor picture; did not draw.
PAIR OF SIXES, A (G. Kleine—Perfection).....Apr.	Big	"Best comedy we have had in a long time." "Splendid; pleased greatly; title drew well." "Dandy picture, pleased all; fair business, hot weather."
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day."
PAYING HIS DEBT (Stewart—Triangle).....Apr.	Poor	"Pleased." "Good direction."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.).Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture."
POWERS THAT PREY (Minter—Mutual).....Apr.	Average	"Not up to standard." "Star is popular here." "Just fair."
PRIMITIVE WOMAN, THE (Fisher—Mutual)....Apr.	Average	"Light entertainment; fair."
PRUNELLA (Clark—Lasky-Paramount). .....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes."
PURPLE LILY, THE (Gordon—World).....Apr.	Average	No comment received with reports.
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority." "Well produced, but misses fire."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
RED, RED HEART, THE (Salisbury—Bluebird)..Apr.	Average	"A very satisfactory picture." "Good title, fair picture."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best.' "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw."
RICH MAN'S DARLING (Lovely—Bluebird)....Apr.	Average	"Splendid picture." "Average program offering."
RICH MAN, POOR MAN (Marguerite Clark—F. P. Lasky-Para.).....Apr.	Average	"Well liked by all; star will come back strong if given stories like this." "Not star's style of picture." "Good picture, but no punch in it." "Didn't draw as well as usual; good picture"
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
RISKY ROAD, THE (Phillips—Universal).....Apr.	Average	"Just ordinary program value; does not justify Blue Bird tilt in prices."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson).....May	Average	"Not up to standard." "Very poor feature—should never have been made."
RULER OF THE ROAD (Keenan—Pathe).....Apr.	Average	"Keenan always good." "Good." "Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card." "Keenan fine; makes good character study in this picture."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Average	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost."
SOCIETY FOR SALE (Desmond—Triangle).....Apr.	Average	"Good."
SON OF DEMOCRACY (Chapin—Paramount).....	Big	"Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful." "Theda Bara scores again; splendid vehicle for her work." "Very good."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card."
TIGER MAN, THE (Hart—Artcraft).....Apr.	Big	"Not up to Hart standard." "Best thing Hart has done for Artcraft; good story." "Big all week." "Not up to standard; weak." "Very good." "Pleased greatly, Hart is a favorite." "Fine, with big opposition—one of our best drawing cards." "Typical Hart picture." "Silly picture; three Hart pictures a year enough."
TRAP, THE (Brady—World).....Apr.	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro).....Apr.	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..Apr.	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures. "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good."
TWENTY-ONE (Washburn—Pathe).....Apr.	Average	"Very poor picture." "Average program picture.' "Pleasing comedy-drama—worth what we paid for it. Drew average business."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Picture cut to pieces; story ruined."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal, but picture did not please.' "Good picture.'
VORTEX, THE (Warren—Triangle).....Apr.	Average	No comments received with reports.
WESTERN BLOOD (Mix—Foxfilm).....Apr.	Big	"Very good; pleased." "Good Western." "Went over O. K." "Mix liked here; pleased."
WHISPERING CHORUS, THE (DeMille—Artcraft)Apr.	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here."
WILD GIRL, THE (Tanguay—Select).....June	Average	"Film in good condition."
WILD WOMEN AND TAME LIONS (—Fox). June	Extra Big	"The best I ever saw."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	'Good picture, but poor business." "Failed to win or please; Miss Allison remained hidden too long to come back, perhaps."
WITCH WOMAN, THE (Clayton—World).....Apr.	Average	No comment received with report.
WITH HOOPS OF STEEL (Walthall—Paralta).....Apr.	Average	No comment received with report.
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro).....Apr.	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz." "Fair picture." "Excellent."
WOLVES OF THE BORDER (Stewart—Triangle) May	Average	"Nothing out of ordinary."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Splendid Sinner, The (Goldwyn)—"Did not please." "Production good; star poor."

Tempered Steel (First National)—"Best picture she has made."

Knife, The (Select)—"Not up to Select; story inconsistent."

Woman Between Friends, The (Vitagraph)—"Good program picture."

Thing We Love, The (Paramount)—"Good."

Girl with the Champagne Eyes, The (Fox)—"Just fair."

La Tosca (Paramount)—"A poor card; worst business in seven months."

Marionettes, The (Select)—"Excellent picture, but Clara has slipped with us."

By Right of Purchase (Select)—"Great." "Excellent value always with this star." "Norma sure draws them in."

Faith Endurin' (Triangle)—"Only fair."

High Speed (Universal)—"Jack Mulhall's smiles and quick acting always please."

Under Suspicion (Metro)—"A satisfactory feature."

Woman and the Law (Fox)—"Well liked.'" "Very good." "Good picture; well liked."

Hell Hound of Alaska, The (W. H. Prod.-Reissue)—"Hart being worked to death; good story—terrible ending." "Stood them up for three days."

Boss of the Lazy Y (Triangle)—"This picture is all right."

Land of Promise, The (Paramount)—"Very well liked."

Wooing of Princess Pat, The (Vitagraph)—"Good program picture."

Brown of Harvard (Kleine)—"Good stuff."

Mother's Secret, A (Bluebird)—"Very good."

Bab's Burglar (Paramount)—"Very pleasing."

Midnight Trail, The (Mutual)—"Our people can't see Russell. All alike; ought to get a new cast."

Interloper, The (World)—"Good picture; star don't draw."

Beloved Traitor (Goldwyn)—"Mae Marsh in very pleasing role."

Fair Barbarian, The (Paramount)—"Miss Martin's best picture."

Wild Youth (Paramount)—"Picture above crowd's head; considered a high class picture."

Camouflage Kiss, A (Fox)—"No draw for us."

Daughter of Destiny (First National)—"Better than previous Petrova subjects."

Family Skelton (Paramount)—"Too morbid."

Within the Cup (Paralta)—"Well produced but too long—ran 1 hour and 41 minutes."

Blue Jeans (Metro)—"Pleased greatly."

Heart of the Sunset (Goldwyn)—"Very poor; did not take. Good photography; impossible settings and theme."

Exhibitor Service Bureau

Observations on a Small City

What Muncie Is Doing Provides Points on All-Around Cooperation in Cities of This Class

ADMITTEDLY, the purpose of this series of articles is to induce greater co-operation between the newspapers and the motion picture theatres. The cities that we have been considering and which we will take up for the present are the larger ones—the points at which co-operation ought to be in the greatest evidence, though it is true that some of them make a most sad showing.

But now comes a letter saying: "Why not tell us something about the smaller cities? Most of the smaller city exhibitors are the ones that need advertising the most, but their newspapers are unable to afford to do anything to amount to anything for them. Why not show us what is being done in some of the smaller cities so that we can pass the word along to our editors and get them to do likewise?"

All right. Muncie, Indiana, has a census population of 24,969. That certainly does not put it in the large city class by a great deal. And, at the same time, while we do not consider this paper is supplying an ideal photoplay department by a great deal, it does show the start of doing things when the theatres show a willingness to co-operate. Four pages devoted to motion picture matter and advertising is certainly a mighty good showing for a city of that size.

Let's see what the theatres there are doing and what better the newspapers could do for the theatres, and how similar principles may be applied to cities of equal size, or even smaller. Naturally conditions differ in cities of this size from the bigger centres, and there are a lot of things that have to be taken into consideration, but certainly there is no difference in the willingness on the part of the theatres to advertise and on the part of the newspapers to co-operate as far as their facilities will permit.

There are two newspapers in Muncie. *The Star* has a circulation larger than the population of the city, some 26,000, but it covers the territory immediately around Muncie, and a great portion of these people can be brought to the city by the traction lines. The afternoon paper, *The Press,* is smaller, but a comer. We are citing *The Star* in this case for we need but one example to illustrate the points that we want to make. We have reproduced on the opposite page four of the pages from one of the Sunday issues of *The Star.*

The Saturday *Press,* in the issue that we have before us, has a page of motion picture matter, of which more than half is advertising, with the remainder devoted to reading notices for each theatre.

The first thing that strikes us about these *Star* pages is that the Wysor Grand theatre uses a solid page for its announcement for the week and two columns, nine inches deep, on "My Four Years in Germany," the attraction for the following week. We are told that this is unusually heavy advertising for this theatre, though it uses big space regularly. However, it appears to us that there is no reason why a theatre in a smaller city should not just as well use a full page display as a theatre in the biggest city. Its rate in the newspaper ought to be according to the pulling power of the advertisement, and for that reason it ought to cost no more per patron reached than the displays in the biggest cities.

Let's say right here that one of the first objections that we find among theatres that fail to advertise is: "*I haven't the capacity. I couldn't seat the thousands of people if they came.*" We have heard that argument put up by houses in larger cities. We know of one case of a theatre that seats only 600. This house played a high grade of attractions, but the advertising that was done was very small. When the very intelligent photoplay editor went to suggest that he increase the space used and to point out the business that another house had built up by advertising and the evident prosperity of that theatre, the reply came: "It's all right for the Empire to use big space. It seats 2,200 and can afford it, but I can care for a little more than one-fourth that number. You can see that I could not afford the bigger advertising." He convinced himself that capacity was the block.

But that did not convince the newspaper man, though he dropped the argument for the time being; but that evening from seven to closing time he stood in front of the house and counted the number of people that entered. During the hourse of seven and ten there was time for three shows. There were about 800 people entering the house during that time. After the show he dug up the manager and told him the result of the count. The manager in turn looked at his cashier's record, which showed that there had been 787 paid admissions sold after seven o'clock, the time that she came back from dinner.

"Now," ran the argument of the newspaper man, "you ought to have had 1,800 people in your house during that time." The manager laughed. "Ought," he replied, "and having are two different things." And then the newspaper man recalled to him the excuse given was that the theatre could not afford to use larger space in advertising because it did not have the capacity to care for the people that might be brought.

Then the newspaper man made the manager a rather daring proposition, that of taking a half page advertisement. The picture he was to show on his change of bill for the latter half of the week was a really good one, and the newspaper man knew what to say about it. The proposition, in brief, was this: The theatre was spending about $5 a day in advertising. A half page of the newspaper space was worth $80, leaving a difference of $75. "Now," said the photoplay editor, "we'll fix your initial share of admissions for Thursday night at 800. All the additional admissions after seven o'clock that come in up to enough to pay for the advertisement we will take. You can have for yourself the increased business that comes during the day."

We say that this was a rather daring experiment because we do not believe in one-day advertising. It is our opinion that advertising must be continuous and up to a certain standard to build and hold business. But in this case it worked. There was a line in front of the theatre at eight o'clock, something that had rarely been seen, and the house played practically to capacity business until it closed. The admissions were more than doubled, and, while we haven't the exact figures, you can see the result at the ten and fifteen cent admissions.

Now what has the newspaper man done in the meantime? He had prepared a half page advertisement, using four full columns of the newspaper. It was attractively done and well written. In addition he gave the theatre a story about the picture, a rather unusual one, with a cut. "That's what did it," said the manager. "I never had that much story or a cut like that in the paper before." The newspaper man explained that this was co-operation, and, though he admitted that he had given more free space than he would regularly, he wanted to show what could be done.

Today this manager is using Sunday space ranging from a quarter page to a half, not in one, but three newspapers, and he has twice enlarged his house within two years.

But after those observations let's get back to the illustration from Muncie. The Star and Columbia theatres are under the same management, and we are told that C. R. Andrews, who directs their policies, was one of the first to realize the value of advertising and that he is probably the most consistent advertiser in the city. On the Columbia he uses here ten inches double column. There are two different advertisements for the Star, one two columns five inches on the Sunday bill and the other six inches double on the Monday, Tuesday and Wednesday offering.

(*Continued on page 222*)

How Theatres In One Small City Have Been Converted To Advertising

Here are four pages taken from one Sunday issue of the Muncie, Ind., Star. Exhibitors and newspaper have both found out that cooperation pays in the smaller communities. See article on page opposite.

WEEK OF FEATURES AT WYSOR GRAND

Appears in Own Initial Production

King of Fun Makers In Big Feature Picture

THEDA BARA PLAY AT STRAND TODAY

Strong Drama of Northland

Film Tells His Career in Germany

Ambassador JAMES W. GERARD

IMPORTANT Change of Time

—ON—

Muncie-Newcastle-Indianapolis Division

At 6 a. m. Wednesday, May 1 1918

Trains Leave Muncie

Trains Arrive at Muncie

Ask Local Agent For Detail Schedule

MUCH TALKED OF FILM COMING HERE FOR WEEK

New Vaudette Theater "The Snail"

Written by the Man Who Defied the Kaiser

Authorized Film Version of Ambassador James W. Gerard's

"My Four Years In Germany"

THESE ARE THE PRICES

— One Week, Starting Sunday, May 5th —

CHILD ACTRESS IS STAR OF PICTURE

Pictures at Vaudeville-House

Today's Film Play at the Star

One of Screen's Great Favorites

NEW VAUDELLE

COLUMBIA THEATRE

HOUSE OF CLASS & QUALITY

"THE BLUE BIRD"

The Greatest Picture Seen in Years

WALLACE REID

"Nan of Music Mountain"

"THE ZEPPELIN'S LAST RAID"

STRAND THEATER

SUNDAY AND MONDAY

DID SHE SIN — SHE MAKES HIM PAY

THEDA BARA

'The Forbidden Path'

Tuesday Wednesday Carlyle Blackwell and June Elvidge 'The Way Out'

THURSDAY-FRIDAY TOM MIX 'Six Shooter Andy'

SATURDAY ONLY Dorothy Dalton 'Unfaithful'

SOME PLACE TO GO STAR THEATRE

TODAY AND TONIGHT ONLY

"The Marriage Speculation"

SOME PLACE TO GO STAR THEATRE

NOTICE TO OUR PATRONS

"THE GUILTY MAN"

THE PLAY THAT ENTERTAINED BROADWAY FOR MONTHS

PHOTOPLAY AT STAR FIRST HALF OF WEEK

Theda Bara

THREATEN THE OVERTURN OF AUSTRIA HUNGARY

MEN WANTED

Shipping Department

BALL BROS.

LIBERTY THEATER

SUNDAY-MONDAY

YOU MUST SEE

CARMEL MYERS in the WINE GIRL

EXTRA

TOTO Everybody Knows TOTO Him Now

"HIS BUSY DAY"

Wysor Grand

THEATER BEAUTIFUL - PICTURES SUPREME

TODAY (Sunday,) and TOMORROW (Monday)

Continuous From 1:30 to 10:45

"The Sign Invisible"

Mitchell Lewis in A Mighty drama of the Northland

by Edgar Lewis The Master Producer

"First National" Attraction

Winona — Father of Winona — Von Bonbeau — Edgar Lewis The Master Producer — The Bishop — Monihan The Rough River Boss

Next Tuesday, Wednesday, Thursday

CONTINUOUS FROM 1:30 TO 10:45

THE GENUINE BEARS THIS SIGNATURE

Charles Chaplin

ACCEPT NO SUBSTITUTE

First of the Million Dollar Comedies

CHARLES CHAPLIN IN A Dog's Life

The Biggest and Most Expensive Picture Yet Made By the Undisputed King of the Screen

CHARLIE CHAPLIN IN A DOG'S LIFE

A DOUBLE FEATURE PROGRAM

PETROVA'S First From Her Own Studio

The story of an American girl's two marriages — first to a rascal who kills a man and disappears, the second a morganatic union with a Prince.

MADAME PETROVA "DAUGHTER OF DESTINY"

THERE ARE NO WAR SCENES

THIS IS NOT A WAR DRAMA

Two Attractions at the Liberty

Popular With Photoplay Fans

CARMEL MYERS IN IN "THE WINE GIRL"

Takes an Active Part in Bur and Play at the Liberty Theater Today.

ATTRACTIONS THIS WEEK

Open a Charge Account

NO COLLECTORS TO ANNOY YOU

We Do Not Charge Extra for Credit

Pay as You Earn — Wear as You Buy

Silk Dresses

Ladies' Suits

Women's and Misses' Coats

$12.98 to $35.00

MEN'S SUITS

$15.00 to 35.00

WALDNER'S CASH PRICE CREDIT STORE

HICKSON BARGAINS

In Slightly Used Furniture

Buy Home Outfits at Hickson's

$65 $95 $150

HICKSON'S 708-714 South Walnut Street Phone 3097

DUNKIRK

FRANKTON

LON MILLER for (Count) RECORDER

"TIZ" FOR FEET

Instant Relief for Sore, Tired, Tender Feet, for Aching, Swollen, Calloused Feet and Corns

ECZEMA CAN BE CURED Free Proof To You

Newman Asks Producer To "Know"

TWO of the leading exhibitors of the country and men representing entirely different sections of the country, the extreme east and the Trans-Mississippi west, are in unison in on important point on the exploitation of motion pictures—they want to be told honestly what the pictures are before they start advertising.

Thomas S. Soriero analyzes the theory and the practice of selling pictures by the producer to the exhibitor only, instead of selling them through the exhibitor to the public, which he contends is the only proper method. He declares that it is up to the producer to tell the exhibitor exactly what the picture is, so that the exhibitor in turn can merchandise the goods that he has bought.

Mr. Soriero objects to the generalities—the bunk—about the stars and says that when the producer does not tell the exhibitor honestly the character of the picture and give him real exploitation help, he is putting something over on both the exhibitor and the consumer. Ineffective publicity, he shows, does not help to create consumer demand. "He must know," says Mr. Soriero, "that his goods will meet the public demand and he should be able to show the exhibitor how and why."

Frank L. Newman hits the same argument in a different way, though he bases his conclusion on the same merchandising plan. He declares his belief that there should be no publicity sent to the exhibitor about the picture until after the producer himself has seen the finished product and knows just what kind of a production he has. Mr. Newman himself sees every picture before he runs it, but be knows that the great majority are not in the position to do this.

He calls attention to the "greatest ever" fault in advertising and points out that this is the surest way for the exhibitor to lose the confidence of his patrons. He wants frank dealing all the way through the exploitation and shows how it will work out for the best.

FRANK L. NEWMAN, manager of the Royal and Regent theatres, Kansas City, gets closer to his pictures than almost any of the other exhibitors, and he makes a strong point in declaring that the producers should themselves see the pictures before they send out a line of exploitation matter, instead of preparing this matter merely from a synopsis of the story of what someone says about the production:

This is a subject that every exhibitor should be interested in, and there is no doubt that the producers could greatly improve the aid they are giving us in exploiting pictures.

First, I want to take up the subject that I call the "Silent Salesman"—that is, my lobby display. Personally, I have never used any paper in front of my theatre since I have been in the picture business. Some years ago, when I was unable to get photos that were attractive, I used to take some paper and have cut-outs made on the mat board, but what I am vitally interested in is the photos we use in our lobby. This plays a big part in our business and can be a great asset to our business if we have the right kind of a lobby display.

The picture business, being so different from any other business because the patron must pay before entering the theatre, and he is always guided by the photos of the class of show he expects to see, except on some unusual occasions where it is a well-known stage play or some well-known book—then, of course, he knows something about the play itself.

We ought to have stills in our lobby without death scenes or murder scenes and photos that will appeal to the young and old.

For an example, last week I showed a well-known stage play featuring a well-known, legitimate star at the Royal theatre, which is located in the shopping district, and our patronage is about ninety per cent ladies during the day. I stood out in front of the theatre a great deal during that week and *invariably seven out of ten would walk up and look at my lobby and ask me what we were showing at the other theatre, and we told them and they would just turn around and walk away.* Now this play I have reference to is a well-known play and it was a great success on the stage just recently, and you would naturally think that that would offset the stills in my lobby even if they were not as attractive as they should have been.

What I am trying to bring out is this—that our lobby is the "Silent Salesman," and unless we have good "Silent Salesmen" our business falls off.

I remember not long ago of showing a picture where it was laid in a very fashionable home and nearly the entire story was a society play, but there was some incidental part where the hero meets the girl in a foundry, which was just incidental in this particular play—still the photos were about half of the foundry scenes and the other half society scenes. Now this picture would be misleading, because the foundry part was just incidental and meant nothing whatever to this particular play, and you know that well dressed people and good looking people are always attractive, and when you put out stills with foundry scenes you know they are not attractive and a great many times the patron would be misled and walk away from the front of the theatre, expecting to see a rough picture of some kind.

I am strongly in favor of having scenes that will appeal, and well dressed people in them. You know that people never tire of looking at good looking men and women both.

I think the producers should be interested in helping the exhibitor to exploit his pictures, because, after all, it is getting down to merchandising, and when the producer is getting out his advertising matter on different pictures and after he sees this picture and makes a statement that it is the best picture this star has ever made (possibly the real truth is that it is the poorest one that star ever made) and then he misleads you and you in turn believe in him and tell the same story to your patrons, and what is the result—they lose confidence in you and it does not take long to lose the business you have built up.

Personally, I run first-run pictures in both of my theatres and do not pay any attention to the advertising that is in the trade journals, and we see every picture before it is put on the screen and when I make a statement to my patrons I know exactly what I am telling them. I have never yet failed to get the business when I frankly make a statement to my patrons that I have an unusual

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
M. Marcus, former manager, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Soriero Wants Facts Told The Exhibitor

play because I have never lost their confidence.

I appreciate that it is impossible to make one hundred per cent good pictures, but if the producer was frank with the exhibitor so that he could be guided and not mislead his patrons by making statements to them about his picture—taking the producer's word for it and then to have the patrons disappointed.

As I mentioned to you in one of my other paragraphs, that the picture business is so different from any other business—that they pay before they enter and if you have made some statement about a picture, that it is wonderful—naturally they go out feeling very much dissatisfied.

I believe there should not be any publicity about a picture until after the producer has seen this picture and knows just what kind of a play it is before he makes his frank announcement to the exhibitor.

THOMAS D. SORIERO, manager of the Park theatre, Boston, and the Strand, Lowell, contributes a thorough analysis of the question of exploitation. He declares that the producer is just as much bound by the demands of the consumer as is the exhibitor and that he should act accordingly. He declares that the advertising in the trade papers shows little effort to tie up the consumer demand with the exhibitor need:

The problem of vital interest to the exhibitor of motion pictures is all embraced in the term "merchandising." Somebody wants something. The exhibitor engages to supply it. The principle is the same—from supplying a demand for shoe strings to selling an automobile, a piece of land or a suit of clothes. In this case the customer wants entertainment, and the exhibitor engages to supply it.

To supply it he must buy it. Before he buys it he must know what his customers want. The manufacturer must also know what the customers want, so that he shall have it in stock for the exhibitor. The exhibitor must be a good buyer; that is, he must be able to judge the merchandise so that what he has bought will meet with the approval of his customers. If the customers do not get what they are paying for—entertainment—they will go elsewhere. So the first and final judge is the customer—in this case the audience.

When the exhibitor has in mind what he thinks the customer wants his next step is to procure it. He is greatly concerned in procuring exactly what he thinks will provide entertainment for his audience. This is one of the most essential steps in his merchandising problem—to obtain the goods which will respond to the demands of his audience.

The next consideration is to procure those goods at a figure that will enable him to sell at the price his customers will pay, and then have a fair margin of profit over and above his costs.

What his profit shall be must be determined by the price his customers are willing to pay and the number of customers whose demands he can meet; that is, the seating capacity of his house. This will also determine the price he can afford to pay for his merchandise, no matter what the value or how much his customers will pay. His net profit must always be limited by the seating capacity of his house.

So the next important consideration is to buy merchandise at a figure which will enable him to sell in limited quantities at a price the customer will pay. After he has procured this merchandise (entertainment) at the right figures, he is then concerned in convincing the customer that he has it, that it will give the customer maximum value for his money, and in telling him where he can get it, and the advantages of procuring it of him. This latter item is publicity, or advertising. Advertising is a selling expense, great or small, according to the demand for the commodity. Unadvertised goods are difficult to sell. Advertising secures a more rapid rate of turnover of capital. Up to a certain point, this is true in our case. But you cannot any more than exhaust the seating capacity of your theatre, and keep that seating capacity exhausted. After this is accomplished a greater proportion of advertising is wasted and produces no return for the money expended.

The exhibitor then is interested in filling the seating capacity of his theatre. So he procures the entertainment which he thinks will do this. This is *buying.* He tells customers and prospective customers he has it. That is advertising. He persuades them to buy it. That is *selling. Buying, advertising and selling is merchandising. The manufacturer (producer) is a link in the chain and is governed by the same law of merchandising which confronts the exhibitor; that is, to supply the consumer's demand—entertainment.*

If the exhibitor cannot buy his right goods at the right price he goes out of business, and the producer has lost one of his trade, a customer. If the exhibitor sells unadvertised goods he must add to his expense by extensive advertising. This cuts down his profits. So unadvertised goods are not so desirable and profitable to him as advertised goods.

Advertised goods are easier to sell, whether they are the products of the shoe manufacturer or of pictures. The producer of a picture occupies the same relative position that the manufacturer of shoes does to the local dealer. The right kind of publicity will make it easier for the exhibitor to convince his patrons that he has the entertainment he wants. This will enable him to exhaust the seating capacity of his theatre, and will make him a steady customer of the producer.

The producer is just as much bound by the demands of the consumer as the exhibitor is. He is bound by the same laws of merchandising; namely, buying, advertising and selling. He has a commodity that will satisfy a demand. He must show the exhibitor. Will he blackjack the exhibitor into buying what the public does not want? Then sooner or later the producer and the exhibitor will die a natural business death. For never forget for one minute that the consumer decides in the end, buys what it wants and pays the bills. And if you fail to provide the commodity it desires, the consumer says "To the bow-wow with you."

There is not a business administration expert or writer or an advertising and merchandising expert in the world whose opinion has any weight who does not know that the only excuse for any man to be selling something is that somebody wants it and that he has something of value in proportion to the price.

Ineffective advance publicity does not help to create consumer demand. Much of the present-day press matter dwells too great length on the stars. Why is this? Imagine any such need to gain a reader's interest in a gripping magazine story. If it is the star alone that people want to see, why the story? The star should be but a means to an end, and that end is to make a good story, visualized to entertain the patron. The only excuse for the use of the star's name is a sort of guarantee that the story will be entertainingly visualized.

So the press notices should briefly and concisely and convincingly explain the story so that the reader will want to see it, believing that he will be entertained satisfactorily.

And if the story will not allow of this, then the producer is putting something over on the exhibitor and consumer when he offers paste diamonds in the form of a made star in a poor story. This is not fair either to the star, exhibitor or patron, and will react unfavorably to all in the long run because the patron will eventually be the judge and court of last appeal.

There is a decided lack of proper selling talk in nearly all trade paper film advertising. There is little effort to tie up consumer demand with exhibitor need, so that he can judge the box-office value of the film in the limited time at his disposal. The burden of proof should not all be put on the shoulders of the exhibitor, whose patrons will not forgive him easily if his choice is unsatisfactory to them.

It is up to the producer to tell the facts exactly as they are, giving in the publicity all details necessary to the exhibitor in forming a correct judgment of its value to him in supplying his customer's demand. The producer should give every possible aid by assuming his share in the burden of convincing the consumer that the goods meet his demand. He should know that the goods will meet their demand, and should be able to show the exhibitor how and why, "which they don't do."

Then there is a completed chain from patron to producer, every link of which is as strong as the other, all making up the perfect whole of mutual benefit in which producer and exhibitor both keep in business, and make a reasonable net profit because the consumer has received value for his money in a commodity which he wants, namely—ENTERTAINMENT.

Seeing Rialto and Rivoli with Rothapfel

IT is not always a pleasure to sit through two shows in the same day, having to analyze them all the time, knowing that it is a part of your work. It is sometimes hard to thrill when one would much rather be at the beach or in the mountains. But let us say that we have never yet more enjoyed a presentation than that at the Rialto this week, not only because of the excellence of presentation, but because of the effect of the arrangement of the numbers on the audience.

Now one of the advertised features of the presentation is a new installment of the Italian Official War pictures, showing the recent fighting on the Piave. There was a considerable sprinkling of Italo-Americans in the audience when we saw the presentation, and we have never seen an entire audience aroused to greater heights of enthusiasm. *People stood and cheered and cheered again and there wasn't a person in the audience that did not get the fullest thrill of patriotism. And it wasn't the picture alone that was responsible for this, but the arrangement.*

See how the Italian and the American themes are blended through the presentation and how one gets out of the whole presentation good Americanism, with a genuine American laugh at the end. In the first place, every musical number from the overture to the organ solo at the end of the performance is Italian. The scenic is of Cuba and of course the war spirit dominates in the feature picture, "The Claws of the Hun." Then, after all have been soothed with the beautiful music, stirred with enthusiasm, they are sent away laughing at the antics of the Katzenjammer Kids.

"Capricio Italien," a brilliant creation, is the overture. For this the lighting is all gold with the center of the main dome in green. The overture opens with the bugle calls of the Italian cavalry and then follows an artistic blending of the various instruments.

One of the Harold Horton scenics, views in Cuba, follows. This contains many interesting shots of life in the island republic including milking donkeys, scenes in harvesting sugar cane, besides many shots of unusually beautiful spots. There is a special music score used for this, including "Boardil," "Goysecas," "Espana Valse and ending with "Granada."

With the lighting all red except for the center of the dome in blue and the stage and orchestra in red Miss Annie Rosner then sings the aria from "La Forza del Destino" before the Byzantine setting.

By this time we are well soothed with beautiful music and attractive scenes. The time is here for a punch, and watch the wallop with which it goes over. To produce this the "Fighting Along the Piave" pictures are combined with the Animated. Hearst-Pathe offers as the opening number of a well arranged series of scenes with the drawing of the new draft numbers at Washington as the starter. The opening music is "It's Time for Every Boy to be a Soldier," and then when we are shown the rookies marching away the orchestra shifts to "The Girl I Left Behind Me." Then with scenes in the training camp come bugle calls and then the music goes back to "Time for Every Boy" with some fine shots of marching soldiers under the subtitle, "We Are Ready, Uncle Sam." There is great cheering with these shots and then come pictures of the men marching through London and "Over There" stirs the enthusiasm to a still higher pitch.

But it remains for the title saying that it was only a year ago that Gen. Pershing landed to bring the house to its feet. There is a shot of him coming from the ship and with "My Dough Boy" being played the pictures of the men fighting with the Allies swinging along at a martial clip cause yells of enthusiasm to come from all parts of the house.

Gaumont then supplies a little change from the martial with the Americans bringing baseball to England and here "Giddyap, Go On."

Now we come back to Hearst-Pathe pictures of what the Americans are doing in Italy and the full orchestra plays "Hands Across the Sea." These scenes show the arrival of the American ambulance units and what they are doing for Italy. The gallery literally went wild with its enthusiasm. Then we have a title declaring that Italy's armies are triumphant and that the Austrians flee before them and with that the music turns to "Bersaglieri," one of the most stirring of musical creations. We have here views of the marching men and of many incidents on the fighting front until the scene changes to "Fighting Along the Piave."

"Le Cid" is the music for the opening of the picture which first shows artillery being shifted into position and then preparations along the Piave with big guns mounted on barges. There are some fine shots of big guns in silhouette effect and then, as reinforcements are rushed to meet an Austrian thrust the music changes to "Garibaldi." In the scenes that follow we have some views of observation balloons going up, views from them and a village where the Italians refuse to yield. "Le Forza del Destino" is played here and when the scenes turns to a church "which is always the object of a Hun attack" we have the music carried on the organ. Finally we are shown the Italians ready for the attack with "Hurry" the music and then with the charge over the top the audience goes wild, inspired not only by the thrilling pictures but with the full orchestra playing "Italian Royal March."

There are some long distance shots of troops ready for the battle and close-ups of the men in the trenches. Battle scenes are graphically reproduced with the flashes of red from around the screen as the huge guns roar. A special battle agitato is played for these scenes which include pictures of Italians being shot down in the fighting and finally we are shown the troops of King Victor Emmanuel victorious, and here the music changes back to "Italian Royal March," with the final scene showing hordes of Austrian prisoners. During these pictures the audiences are constantly cheering, with their voices as well as with their hands, and when we saw them there was a tremendous outburst at the end. The pictures are wonderful and the musical setting ideal, but it *is the arrangement given these pictures that gets the biggest possible punch out of them.*

Follows Carlos Mejia singing "La Donna e Mobile" from "Rigoletto." The center dome is red with a blue center, gold on the stage half dome and blue lights on the orchestra. The outer curtains part at the side with the red curtains showing, giving an atmosphere of warmth to the music.

"The Claws of the Hun" is a very melodramatic picture, and therefore it is fitting that a considerable portion of the music should be striking. It opens with "Finlandia," one of the most stirring of selections, and then takes up "The Dixie Volunteers." Some of the other selections used are "Grand Old Flag" when the hero declares that he wants to do his bit. "Bonnie Blue Flag" and "The Battle Hymn of the Republic" are played with "Over There" as the marching men, with the hero among them, start away to war at the finish. There are several of the numbered selections, which we have mentioned before as indicating arrangements of music that are in the musical library of the Rialto and Rivoli, employed to get special effects. There is an interesting little bit at one point where the music all stops and a phonograph back of the stage plays "Over There" in reproduction of an instrument shown in the picture.

Then comes the lighter element of the bill. With the lights gold the cheery selections from "Miss Springtime" are played by the orchestra and then follows the Katzenjammer Kids in "The Heathen Benefit," in which the "cap'n" acts as a magician, with the youngsters as his "assistants."

FOR THE U. S.

Rothapfel To Stage Goverment Pictures Here

ANNOUNCEMENT is made this week that in addition to his work for the Marines Lieut. S. L. Rothapfel will stage all the presentations of government films shown in New York City. He will arrange the stage settings, the musical score and attend to all the other details. Some elaborate plans are being made.

Full accounts of the methods followed by Lieut. Rothapfel will appear in this department. They will be authoritative, first hand descriptions.

Rialto and Rivoli

This attractive stage setting was used during the run of "Revelation" at the New Garrick, St. Paul. It corresponds closely to the scene shown in the picture. "Kamenol Ostrow" was played with this

And so, after they had applauded to the echo, they all went away from the Rialto laughing.

Love and life unite in the theme of the presentation at the Rivoli, or rather the happiness of accomplishment. "Poet and Peasant," a happy selection which is played with the lights all gold and which draws repeated applause from the audiences.

Then come the Pathe-Post pictures, these showing scenes in Dominica, British West Indies. A few bars of "Rule Britannia" are used at the start and then the descriptive music turns to "Serenade." A considerable portion of this selection is carried on violin and harp, with the rest of the stringed instruments finally coming in. There are some good scenic shots and a laugh at the end with "one of the most troublesome animals on the island," and then the picture of a very indignant kiddie.

With the lights all red the orchestra then plays a few bars of "Maytime," the curtains part revealing Lieut. B. C. Hilliam seated at a piano, playing the final chords. He sings a parody on "Knocking the 'L' Out of Kelly," changing it into "Knocking the 'K' Out of Kaiser." He sings this without music except his own piano accompaniment, the orchestra coming in at the end. Then he plays an average love song and one of his own composition for the business man who is in a hurry, the effects by the orchestra adding no little part of the amusement.

Then the animated, which includes the first of the Allies' Official War Review. It opens with Gaumont pictures of Gen. Joffre welcoming the American commission with "Le Pere de la Victoire" the music, "Bombardment" succeeds as pictures of American gunners manning the French "44's" are shown. Gaumont shows pictures of the South substituting wheat for cotton and the number gets a big hand as "Dixie" is used. "Battle Hymn of the Republic," played on piccolo and drums only is the accompaniment for Gaumont pictures of school children at Tropico, California, burning their German text books and the same service furnished scenes in the speeding up of locomotive building at San Francisco for which "Listen to That Dixie Band" is played. Gaumont follows this with 7,000 marines being inspected at Quantico, Va., by Secretary Daniels and members of Congress. There are drills and a sham battle for which "Marine Hymn" is used and then "Semper Fidelis," the latter played with tom-tom effects as scenes of the Indian style of fighting are shown.

An open drum roll with the adjutant's call open the Allied War Review and then "Tarentella" is used with pictures of the patrol boats looking for submarines and then when "Hiram and Alphonse" are shown polishing up their weapons to go after "Fritz" it becomes "When Yankee Doodle Learns to Parley Vous." Next come pictures of the King and Queen of England honoring the heroes of the sea and there is great cheering as the marching men are seen and the orchestra plays "Admirals All." Then comes a remarkable picture of sailors forming the word "America," thousands of them, and finally the whole living word moving forward to the camera. Here, with striking effect, there is employed the trio from "Daughter of the American Revolution" which counterpoints "My Country 'Tis of Thee."

Now there is an unusual element of love in the Hart feature, "Shark Monroe," and so with this in view "My Heart at Thy Dear Voice" is the next musical number, sung by Julia Beverly. There is something unusual in the lighting effects here, with the main dome in blue and the inner in the same color, with no side or proscenium lights. There is a new setting of a Greek temple beside a lake with just the faint impression of a sunset in the background while the only light on the stage is a faint, small spot on the singer's face, this coming from the side of the stage.

"Kangaroo" introduces the action of the feature and the theme is brought in as the third selection with the appearance of the girl. "It is "Contemplation" and is used twice during the running of the picture and at the end. "Flying Dutchman," "Go to Sea" and "Mountain Music," No. 3 and 4, are used during the feature with several of the numbered selections for the storm and fighting scenes.

Here again Mr. Rothapfel has adopted the expedient of using a violinist seated by the organist during a considerable part of the feature, as this is the only chance during the entire bill for the orchestra to get any rest. And so gradual is the substitution that one is almost unconscious that the big orchestra is no longer playing. It shows the wonders that can be accomplished in music even without a great force of musicians.

Then come selections from "Babes in Toyland," with Fatty Arbuckle winding up the bill with "Good Night, Nurse," unquestionably one of the funniest comedies that we have seen. Light and catchy music with all sorts of imitations are seen, and at one period "La Paloma" is brought in as the star does his dance. The audience is in a constant roar of laughter through the showing.

Now the thing that strikes us chiefly about the shows at these two houses this week is that while the bills are unusually good, here is something almost every exhibitor can do if he will give the same attention to his theatre as Mr. Rothapfel does. Probably the exhibitor could not have the same wealth of stage settings, certainly not the wonderful orchestras and not as high grade of singers, but he could have them on a different scale. *And, yet the very thing that makes these bills stand out as they do is the perfectly harmonized spirit of each one.*

Only a few days ago we were looking over some programs of a very large and handsome theatre. We happened to be familiar with the greater portion of the pictures listed and we could imagine what jarring sorts of programs would be the result. Not that the pictures were not good, but there had evidently been no selection with an eye to their relation to each other—there had been no calculation of the effect on the audience. In one instance we could well imagine the audience leaving and wondering a few minutes what it has seen, after all. There could have been no definite impression left.

When Mr. Rothapfel is on the job there will always be found a real theme, a genuine motif for each production. It may take the form of the presentation of the Rialto this week and carry Italian music nearly all the way through it, or it may take the form of the Rivoli where love, action and happiness are the notes struck. *And in both cases one is aware that some definite impression has been left of every number that formed the bill.* Everyone may not be able to figure it out that everything was done was done for a purpose. Everyone may not understand the wherefore for each particular thing, but one gets the effect, and gets it strikingly.

Atmosphere in Film Advertising

By S. Barret McCormick

Managing Director, Circle Theatre, Indianapolis, and Member Advisory Board

This is the second of the series of articles on advertising by Mr. McCormick, who is recognized as one of the best advertisers and most successful managers in the world of motion pictures. The first article, "Advertising Pictures to the Heart," appeared in the June 29 issue. We believe that this is the greatest series of articles on theatre advertising that has ever appeared. And they contain not theories, but accounts of successful methods that have helped to make the Circle theatre the splendid success that it is.

UNLIKE most commodities, amusements cannot be returned by the purchaser with a money back demand. Each attraction represents an individual product which when once consumed ceases to exist (except in rare instances) as a sales possibility for the person who has seen or heard it played.

It is the same as though an automobile factory made a hundred cars each year and *each of a different model.*

The same sales argument that created interest in one design would not apply to the next.

So in amusement advertising *each production presents its own problems of merchandising.*

Each picture must be sold on its own appeal. Generalization is impossible because of the varied elements that make photoplays marketable. It is just as logical to advertise a program as "A Thrilling Photoplay Bill," omitting title and description, as it is to advertise *all* Western films as "A Thrilling Western Story."

Salesmanship in Print

It is there that *salesmanship in print* enters. The finding of the marketable element and *the presenting of an appealing sample to the prospective purchaser.*

—and advertising is the only sample of an attraction that the public receives before buying.

It is the fragrant whiff from the cologne bottle that Madame gets before she *decides* on a certain perfume.

So atmosphere becomes an essential quantity in photoplay advertising. *It is the frame to your sales argument. The dress of your salesman in print. It must convey a mental impression of the product either through subtle insinuation or bold proclamation.*

Advertising atmosphere can be conveyed either pictorially or through the printed word. It is just as practical to impress refinement through elegant and harmonious reading as it is to visualize it through dainty etchings, just as possible to convey virility through vigorous words as it is to picture it with bold strokes and vivid color on a canvas.

Frederic Remington painted the West, *so did Bret Harte.*

Combination Is Necessary

In advertising, particularly amusement advertising, the combination of pictorial atmosphere and written atmosphere is desirable. The illustration speaks with a universal tongue, attracts the attention and interest, the reading should clinch the sales argument and convince of the necessity of purchase.

Pictorial atmosphere, it should be remembered, is not merely the illustration of a locality *but the visual soul of the thing.* Likewise written atmosphere *must carry the spirit and express the human interest of the attraction.*

Humor, Pathos, Tragedy all have their modes of expression in print not merely by proclaiming, either with words or pictures, the outer shell of their character but by digging beneath the surface and *exposing the true reason for their being.*

In photoplay advertising the still photograph must, of necessity, form the basis of most copy. Ordinarily it is the most effective sample of the animated commodity. But its selection for advertising purposes should be made not from the view of pictorial beauty but with the idea of *visualizing the theme and heart appeal of the play.*

Appealing to the Heart

Perhaps in a group of stills a splendid cabaret scene may appeal to the eye while the soul of the story is expressed in another picture, less beautiful to look upon, *but which tells the theme.* There can be but one selection to the advertising writer, the picture that carries its message *through the eye to the heart.*

Which of two illustrations for a play that we might call "Kultur" would be the most effective: The majestic sweep of belching cannon or the simple illustration of a shell blasted home, a mother lying dead before the open fireplace, a child in tears sobbing over the lifeless body?

And again in another play, whose very essence is spectacularism and magnitude, the individual, the personal element, must be subordinated to the *selling appeal* of the colossal.

Difference in Four Pictures

Take four recent patriotic pictures as an example of the varied styles of advertising atmosphere required to convey their spirit to the public. In "The Unbeliever" lay an ardent patriotism based on love and fervent heroism with which was mingled the subtle appeal of the Infinite. The human element dominated. Advertising had to aim not at the glory of fighting but at the glory of achieving the righteous conquest.

With "My Four Years in Germany" a vital document was opened to the public, patriotism ran rampant, but only through logical and authoritative channels. Advertising had to express the spirit of the picture by dealing with facts and elaborating incidents into patriotic appeals. "The Beast of Berlin" was purely emotional, advertising had to strike the dramatic chords and play on the brass and tympani of the senses. With "Pershing's Crusa-

Artistic atmosphere is given with the use of this display by Mr. McCormick in announcing Nazimova in "Revelation." The whole display centers on the woman element

Here is a case where use of a large cut is depended upon to supply the atmosphere, and it does it perfectly

Franklin to Tell of Picture Environment

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, Buffalo, and member of the Advisory Board, is not only at the helm of one of the finest motion picture houses in the whole country, but he is in the front rank of the originators in advertising and staging photoplays.

Readers of the MOTION PICTURE NEWS are familiar with the stage settings that he uses, for they have been illustrated here from time to time. Two of them, together with Mr. Franklin's views of music with pictures, appear on another page of this issue. He is one of the foremost organizers, and system plays a large part in the conduct of his theatre.

Hereafter articles from Mr. Franklin will appear regularly in these pages. He will tell how he arranges his stage settings and lobby advertising, discuss music with the pictures and many other angles of exhibition. Special reference will be paid to adding to the appeal of the feature. In other words, Mr. Franklin will tell of the plans that he uses to get the most out of each production.

Environment counts as much with a motion picture as it does in any other element of life. Mr. Franklin is pre-eminently qualified to tell you of the environment in which he places the productions shown at his houses. Watch for these articles. You will be sorry if you miss one of them.

And so we add another feature to the Exhibitors' Service Bureau. There are still others to come in the rapid expansion of this department for the welfare of the showman.

ders" there is the element of pride, the loyal patriotism that inspires everyone to feel that this is his picture of his war and the intense interest of knowing what is being accomplished.

How to Get Atmosphere

Atmosphere in advertising can be gained in a thousand different ways, perhaps merely by the selection of appropriate type or by a certain border, by a simple illustration or an elaborate art layout, by some bit of symbolism even foreign to the plot of the story, with a single word or with a full text that characterizes by its expression the theme and nature and character of the play.

But always the sales argument should be carried out to its fullest possibilities, whether it takes one word or a thousand, one illustration or a dozen for a sales talk half given is quite as ineffective as one over told, and advertising atmosphere, it should always be remembered, is purely *a method of insinuation, the conveying of an idea through mental impressions.*

Summer Changes Made in Parkway Theatre

Many changes have been made at the Parkway theatre, Baltimore, for the summer season by Manager Bernard Depkin, Jr.

A portion of the stage has been cut away and that space given to the enlargement of the orchestra pit. There is an elaborate stage setting with light stained glass, set in light colored wood strips. Behind the glass are electric lights which send a soft glow over the house between the picture showings.

AN AMERICAN POKER GAME WITH AN ENGLISH VALET IN THE POT!
TAYLOR HOLMES
With Lawrence D'Orsay, Frederick Burton, Virginia Valli
— IN —
"RUGGLES OF REDGAP"
BY HARRY LEON WILSON
From his entertaining Saturday Evening Post Story.
Engagement Extraordinary
"The Liberty Boys Quartette"
INITIAL SHOWING OF "CIRCLE SCREEN TOPICS" "THE LIVING NEWSPAPER"
"THE DEPTHS OF THE SEA"
CIRCLE ORCHESTRA
FOUR DAYS—STARTING TOMORROW
The Circle
SHRINE OF THE SILENT ART
"CARMEN OF THE KLONDIKE"

Here we have a case of introducing the characters in a picture to the newspaper reading. The atmosphere of the picture is thoroughly conveyed—and it will be noted taht there is not a line of descriptive matter about the picture used

Elizabeth Theatres Get "Long Bill" Habit

Elizabeth, N. J., a prosperous city just across the river from New York, is in the midst of a movement that calls for quantity in pictures. Copies of the local papers have been sent to this office with the request that we show what the theatres there are doing.

Broad theatre advertises "Three big features" and offer Walker Whiteside in "The Belgian," Carlyle Blackwell in "The Cabaret" and Pauline Stark in "The Man Who Woke Up," with a weekly as an additional attraction. Prices in the afternoon are ten and fifteen cents and in the evening fifteen and twenty-five, but you can be sure that bill is a full evening's entertainment.

Here is one of the advertised bills at U. S. Garden: Taylor Holmes in "Ruggles of Red Gap," Harold Lockwood in "The Trail to Yesterday," Charles Murray and Polly Moran in "His Bitter Half," and Charles Chaplin in "The Roustabout." It lacks a few reels of being as long as the bill at the Broad, but it is "going some" at that.

Colorado Theatre Aids in Thrift Stamp Sale

Majestic theatre, Grand Junction, Colo., is encouraging the sale of Thrift Stamps by offering one 25 cent stamp with each purchase of twelve 20 cent tickets to the theatre. The entire receipts for the week are to be invested by the theatre in Thrift Stamps, the management pledging itself to buy $1,000 worth.

Your Idea and Ours

THIS is easily one of the most artistic advertisements that we have seen. "The Studio Girl" has loaned itself splendidly to exploitation and we have noticed that several different theatres have adopted different ideas, yet all of them have gotten a good play on the picture.

Criterion theatre, Atlanta, Ga., is always

one of our very best advertisers and generally gets a degree of distinction in its displays that is most commendable. Here the designer has given the suggestion of the artist's model in the main figure and then pictures the star cleverly as in a looking glass.

Criterion generally confines itself to announcing the name of the picture and the star. Where there are ample reading notices given, as they are in Atlanta, this is about all that is needed, but where the newspapers are not liberal with this news space it would be wiser to adopt a selling argument with the paid announcement.

"Greatest ever" advertising doesn't leave much to say about your next picture.

WE believe in using pictures of stars, and especially where the star is a woman, to the fullest extent in newspaper advertising, but the Grand theatre, San Antonio, Texas, seems to us to have gone

GRAND
ONE WEEK STARTING —TODAY—
THE UNBELIEVER
AN EDISON SUPER-FEATURE
The U. S. Marines Corps now in France take a prominent part in the extremely interesting production and seen in actual duty show themselves to be first in the fight, always full of
You Will See the Greatest Picture Ever Produced—It's Thrilling and Inspiring. With a Great and Clever Love Story
PRODUCED IN CO-OPERATION WITH the UNITED STATES MARINE CORPS
U. S. Marines Will Recruit in the Lobby All This Week See the HODGKISS Machine Gun used in FRANCE by the Marines on display in the Lobby.

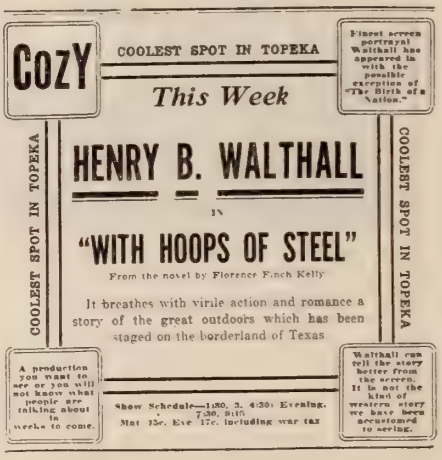
too far in this: While Miss Courtot is a most beautiful young woman and while her photo is attractive and all of that, she is not the selling argument of "The Unbeliever" by a great deal. The Grand has taken a space of seven inches deep across five columns and it has sacrificed fully one-third of this to a picture of Miss Courtot and *then the display fails to even mention her name.* In other words we are left merely with the appeal of a pretty face without anything to show her part.

And while the marine feature is mentioned three different times in the smaller type, their participation should have been brought out as the main feature of the picture instead of the statement of their part being divided up into different announcements.

Evidently the man who wrote this display had no dominant idea of the appeal of the picture. If he did he utterly failed to send it along to his public.

Ignorance may be bliss, but neither is there any pain until the club strikes.

YES, Cozy theatre, Topeka, Kan., used every inch of its space. In the first place it used the large ad about of 4½ inches double column for its Sunday announcement. And having all this space the designer of the "display" thought it would be a good thing to sprinkle a few facts around. He figured out that it was a


COZY
COOLEST SPOT IN TOPEKA
This Week
Finest screen portrayal Walthall has appeared in with the possible exception of "The Birth of a Nation."
HENRY B. WALTHALL
IN
"WITH HOOPS OF STEEL"
From the novel by Florence Finch Kelly
It breathes with virile action and romance a story of the great outdoors which has been staged on the borderland of Texas
COOLEST SPOT IN TOPEKA
COOLEST SPOT IN TOPEKA
A production you want to see or you will not know what people are talking about in weeks to come.
Walthall can tell the story better from the screen. It is not the kind of western story we have been accustomed to seeing.
Show Schedule—1:30, 3, 4:30; Evening, 7:30, 9:15
Mat 15c, Eve 17c, including war tax

pretty good thing to put the name of the theatre in a little box effect in the upper left hand corner, and, having done this, why would it not be a good thing to make the display "balance" nicely by putting something else in each one of the other corners, and so he proceeded to do just that thing. The result is just about as bad a mess as we have seen, a display that really dares people to read it.

Don't be afraid to risk something in advance. Opportunity begins with "O."

HERE is an excellent and an unusual one-sheet on the Outing-Chester pictures which are being distributed by Mutual. One of similar design will be issued with each release. H. F. Turrill, head of

OUTING-CHESTER PICTURES
present
KAIETEUR
A hair-raising camera adventure through the river jungles of British Guiana in South America including a visit to the waterfall five times as high as Niagara — Patamonan Indian shooting fish — life on the coorial trails over mountain and mad water courses.

the poster department of the company, in describing their design says:

"In the Outing-Chester pictures the subjects have been assembled with a view to continuity and action. There is something doing all the time, and the progress of the exploring party is shown and told with all the artistry of a narrative of adventure; there is real action that leads to an interesting culmination. The same idea is carried out in the poster. Each one shows some definite action, while not attempting to portray an actual scene. In the color scheme, contrast is accentuated. Intense colors—never garish, however—with a maximum amount of white space, are used, which make the posters discernible at a great distance."

This is a mighty good idea in poster work and it is certainly going to cause a great deal more interest in the series than if the posters were simply the meaningless things that go out with most short subjects.

Let the other fellow's theatre use all the camouflage but keep the spot light on yours.

WE get this "advertisement" with the comment written on it: "Every Saturday down here. How do you like it?"

And we answer very emphatically, "Not at all."

It occupies a space four columns wide and twelve inches deep in the Saturday paper and is given an excellent position in the upper right hand corner of the page with no other advertisement touching it except a two column one at the bottom. The theatre is to be commended for using plenty of space and in getting good position, but then it is done. A large part of the matter under the heading "Local News" and Society Items" is pure waste. Its humor may be appreciated by the public of Fort Scott,

What Live Wires are Doing

Kan. It might be in a house program, but the Empress theatre would have done a great deal better to have devoted the space to straight advertisements of its productions. Here is a theatre that is changing every two days and certainly there is ample space to advertise these properly.

What do you think of a display that makes you read down to the last line of the smallest type to find the TO-DAY attraction? You have to do that with the story at the upper right hand to find that Douglas Fairbanks is, and even then the name of the production is not given.

The exhibitor who merely counts the number of reels that he shows is likely to be a staggering failure.

ANY time that you can attract attention to your theatre by unusual advertising, you will generally find it a mighty good thing. Here is a very cleverly conceived display, but we doubt very much whether it did a great deal of good in the way of bringing patronage.

Notice To Merchants

As a rule, pay day at the Strand is on Monday.

This week, however, it was deemed advisable, for certain reasons, to make the three remaining days,

THURSDAY, FRIDAY AND SATURDAY

additional pay days.

These extra pay days put a lot of money into circulation, and you can benefit by same by advertising your wares. You'll be sure to "cash in."

After you have "cashed in" on these pay days, we would suggest that you inform yourself further as to the meaning and value of "PAY DAY," the five-act comedy featuring MR. and MRS. SIDNEY DREW, now showing at our theater, TODAY, FRIDAY AND SATURDAY. You will find that you will be highly entertained as well as instructed.

Now, then, enjoy yourselves to the limit, It's always "PAY DAY" when the DREWS are around. You're PAID a thousand fold in real enjoyment when you witness their delicious humor. This particularly applies to "PAY DAY."

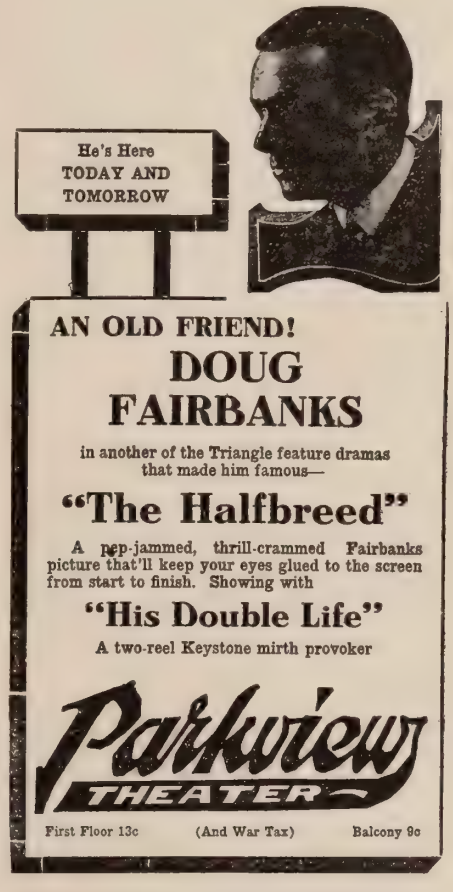
B. F. KEITH'S STRAND

In the first place managers should remember that the greater part of the advertising appeal is to the women and children. The address of this advertisement—"Notice to Merchants"—and the style in which it is set leaves the impression that it is a business announcement and we would expect that the greater part of the women and children would pass it by. It comes from the Strand theatre, Louisville, Ky.

Better to let the man who doesn't like the motion picture stay away as merely disinterested than bunk him with false statements and convert him into an enemy.

HERE'S a chatty ad from the Parkview theatre, Johnstown, Pa. And above everything about the display we like the frankness with which the display says that this is one of Fairbanks' old pictures.

We don't quite understand why some designers of displays think that they have to



use heavy borders to bring out the meaning. Certainly the two pieces of heavy horizontal leads connecting the date with the remainder of the advertisement is distinctly unnecessary. In the first place it interferes with the prominence of the cut of Fairbanks and the white space is sacrificed at a place where it brings no return. We would a great deal rather have used this space with the words "An Old Friend" and then have made the name of the star larger and used the date close to the name plate of the theatre.

LAST week we reproduced a page from a daily newspaper showing the bad effect resulting from producers using lettering all over their cuts. We commented on the fact that many of the producers seemed desirous of getting in all of the possible advertising for the producer itself and that a newspaper that thought much of its apearance would rather do without illustrations than to print such advertising matter.

We were discussing the question merely from the point of view of the newspaper, but here is another illustration taken from the Dallas *Times Herald;* here is a mat that was sent out by Paramount during the time that Mme. Petrova was with that company and before she went with First National. The newspaper saved the mat and here it was used on the occasion of the visit of Mme. Petrova to that city to make a personal appearance in connection with the War Savings Stamps. Another newspaper used a cut sent out by Metro during the time she was a Metro star, but there was only a very small brand mark on that and it would probably be overlooked by the ordinary reader.

WHAT OF THE FOURTH?

THIS issue comes to you while your method of celebrating the nation's birthday at your theatre is fresh on your mind.

Why not sit down and write to us now what you did?

Send us photos of any special settings or lobby displays that you used. Even if these are not available, give us accounts of the way that you made this day stand out in the history of your theatre.

This lobby display was used by the Rialto, Toronto, in boosting the Essanay-General Film reissue of Chaplin's "A Night Out." All of the display work was in board effect, with cut outs arranged from the poster material supplied by General. The subject was given the entire lobby display during its run

Pace Set By Muncie Theatres Shows What Can Be Done In the Smaller Cities

(*Continued from page* 212)

Strand and Liberty theatres use each ten inches double column. Now let us mention one thing about the advertising of the Muncie theatres that we like. That is that they do not equalize the display on the various bills during the week—that is, with the exception of the Wysor Grand, where there were two unusually strong attractions that it wanted to bring out. In the other cases they feature the current attractions and mention the bills for later in the week in small type.

But there is another reason for this: *The Muncie theatres have progressed beyond the point that many theatres in big cities stop at—Sunday ONLY advertising. The Muncie theatres advertise during the week, carrying displays sufficiently large to attract attention.* They have realized that the way to get business is to keep the attractions constantly before the public. They have passed the most of the smaller cities that place the great share of their faith in word of mouth advertising after they have made a fair once a week display. And they get daily reading notices from the newspapers.

If you had a theatre in a city of 25,000 you wouldn't try to give a really good picture one day a week and then any old thing the remainder of the days and expect to make a success of your house. And in a great measure the same principle applies to advertising. Don't expect one advertisement to do the work. Be consistent in your efforts and you will soon find the business building steadily and permanently.

Now as for co-operation. There is about one and two-thirds pages of newspaper advertising in this issue of the *Star* and slightly more than that space devoted to matter about the pictures. Now the fault that we have to find is that the matter is practically all reading notices and that there is no news matter. We doubt very much whether the paper could afford to pay a photoplay editor to devote his entire time to that work, but certainly there is some one around the office who could prepare each week a column or more of bright newsy paragraphs about the players and about productions in the making. A careful rewrite of the Motion Picture News would give this material and it can also be bought already rewritten and in advance from a syndicate.

Another thing that strikes us as bad—cuts. *Here is a case where it is distinctly the fault of the producer or his exchange men.* We have mentioned this once before and have printed an example from a city much larger than Muncie. Note the effect on this page as the result of the producers and distributors putting lettering all over the matter. Only one of the entire number, that of Theda Bara, is without some degree of this lettering. In some cases it is so bad as to convert the free space practically into display advertisement. *These cuts would probably pass muster for use in the display advertising, but it is hard to expect a newspaper that cares for its appearance to use these.*

In suplying this matter the producers must remember that it is even harder to get the newspapers in the smaller cities to devote this space than is the case in the large centers where there is a demand for this matter as news and where the motion picture-going population is so large that it cannot be ignored without loss of prestige to the newspaper. Most of the newspapers in large cities have their own engraving plants and want to follow their own styles in making cuts. Every publicity department knows that and also knows that the smaller city paper is without this facility and that it probably cannot afford the expense.

Let's look further. Wysor Grand has used some striking advertising cuts in its page display. These are good cuts for advertising matter, but one can see immediately how out of place they would be in the news portion of the paper. One has only to turn to the news columns to see this, though perhaps these cuts offend less than do the average. Strand, as we noted, has a clean cut of Theda Bara, but that on "The Way Out" is practically an advertisement while the Liberty couldn't do much better on "The Wine Girl."

And right here is the point. The Liberty has used a display ad that has been supplied by the exchange, and it is a good one. And yet, when this exchange gets ready to provide one for the news pages it hands out one that makes the labeling more prominent than the scene itself. Another thing is that most of these cuts are available for use only on one production, even where they are only pictures of stars.

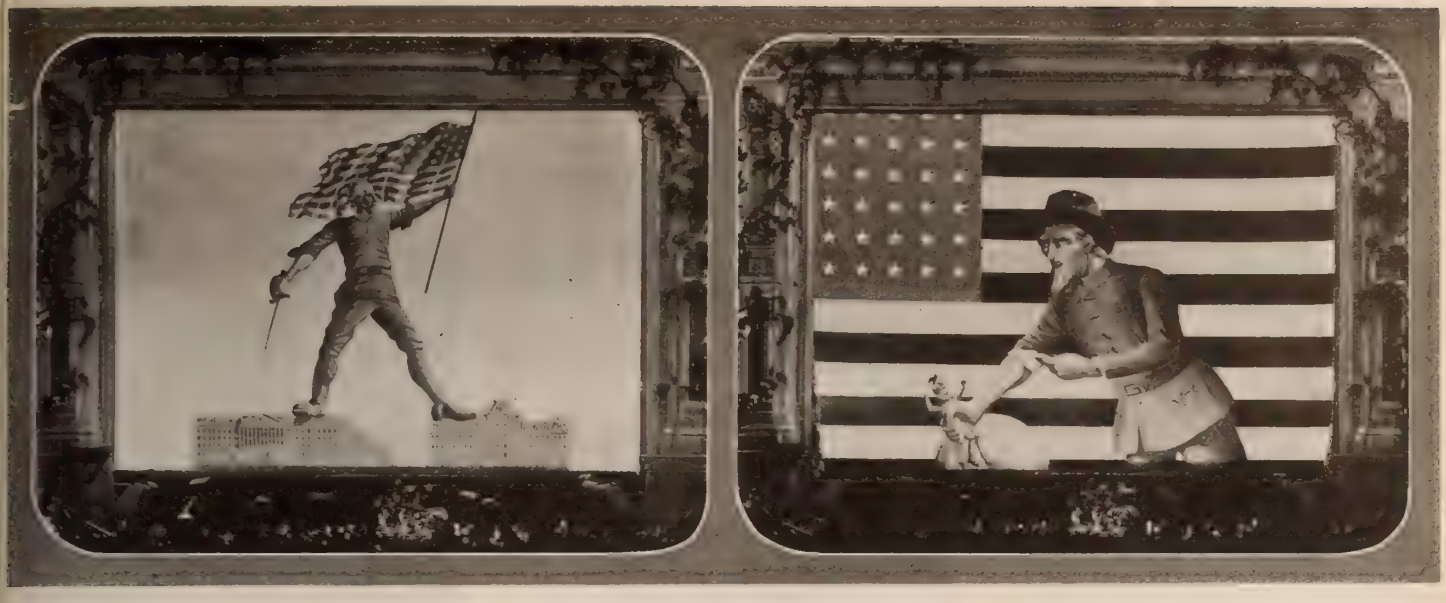
And this point had a good deal to do with co-operation. But let us say that many of the companies do supply decent cuts, but that it appears that many of the exchanges are at fault in simply getting a supply of the advertising sort and making the exhibitor take them so that at the end the newspaper has only a choice between using a bad cut or leaving it out entirely. *Exhibitors are going to get a great deal more co-operation out of their newspapers if they will impress this on their exchanges and through them on the producers or distributors.*

There is just space for a few more observations here. The case of the Muncie *Star* shows what we believe that most small city newspapers would be willing to do if they could get the advertising co-operation of the theatres. Some one has to blaze the way in everything. If your theatre starts to using larger space in advertising, the others are pretty sure to follow. You immediately conclude that there is no use of you spending more money if one of the results is going to be to make your competitor do the same. *It's that spirit that prevents co-operation in so many instances.*

If you are in one of these smaller cities go to your newspaper and have a talk with the business manager. Tell him what you want and what you would like to have in the way of co-operation. Don't tell him what he HAS to give before you will advertise. But show him how one theatre advertising has developed advertising from others in every city, large and small, where it has been tried and where the advertising theatre has gotten real CO-OPERATION. Explain to him that it is up to him to make your advertising pay by giving you space for news matter and cuts. He will see in a moment that if the other theatres are not convinced that advertising is paying you they will not come into the fold. If he has any real business sense, he will appreciate that.

Now when your paper has made this agreement, don't say to yourself that the paper has agreed to give you approximately so much space for reading matter and cuts and then conclude that any old thing will do. We know that the temptation to indulge in superlatives is mighty strong all the way through the film business. But be assured first that all of the good, big national advertisers have long ago dropped that form of advertising because they found that IT DID NOT PAY.

Prepare your matter carefully. Don't simply tear a sheet out of the press book and shoot it in without reading it. Know that it agrees with the story, that it is free of bombast and that it has an interesting twist to it. Encourage the paper to print short paragraphs about the plays and players, without mentioning the name of your theatre. Show it where this material can be obtained. *Don't try to put over bunk, but do your share in honest co-operation.*



Two of the recent patriotic settings at Shea's Hippodrome

Franklin Wants Great Composers to Write Musical Settings for the Big Productions

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo and one of the leading exhibitors of the country, admits that he owes a great deal of his success to the emphasis which he lays on the music—one of the big features of the handsome Buffalo theatre. With his musical director, Alfred R. Moulton, Mr. Franklin attends to the selection of the musical setting for each picture that he shows.

"I hope some day to see the time when some far-sighted producing company will have such composers as Victor Herbert, Walter Damrosch or possibly John Philip Sousa write the musical settings for their productions," say Mr. Franklin.

"Why not have this work done by the big men in the music world. Fortunes are spent on stories, stars, and directors. Surely the finished product is entitled to the same consideration. Thomas Dixon did have Mr. Herbert write the score of 'The Fall of a Nation.' He was on the right track, but it evidently was dropped there—and no one picked up the idea.

"Good music is as essential to the success of the photoplay as good projection. Yet there are managers who would not tolerate poor projection that do not grasp the necessity of proper musical accompaniment.

"And when I say 'music' I do not necessarily mean operas, symphonies or the classics. Ragtime and popular music belong to everybody, while the classics may have a limited appeal. However, they both have a place on your program. Your music must be comprehensive alike to the high brow and the one who merely loves music for its own sweet sake.

"Good music can do more to make your theatre succesful than anything else. The size of your orchestra matters not. Quality—not quantity is essential. It is better to have one good pianist who properly accompanies the picture than five poor musicians.

"Music speaks a universal language—a language of emotional eloquence and melodic beauty. Every mood of pictured drama has a motif expressed in music.

"How readily 'Love's Ecstasy,' awakens echoes in your heart. Have you a touching scene of a loving little mother? There are hundreds of gentle flowing melodies. Does your picture call for gayety? There are plenty of happy and gay little tunes that will fit just right. Majestic marches of irresistible swing and spirit play up your weeklies and make 'Home' worth fighting for. Humor can be successfully brought out by careful attention. A vivid climax is made soul stirring when properly played up.

"Some of the truly great film productions owe much of their success to the musical settings given them. If a masterpiece like 'Hearts of the World' has so much stress laid on its musical accompaniment, it is quite apparent that the average pictures are entitled to the same careful thought as a notable production such as this Griffith spectacle that could hold up without music if necessary.

"At Shea's Hippodrome, we feel that our music has had as much to do with our success as the class of pictures that we show. Here we have a symphony orchestra of 27 soloists and with the advent of the new season, we expect to add five additional members.

"Managers and their musical directors cannot entirely depend on the music cue sheets furnished by the manufacturers. At our theatre every foot of film is screened two or three times before music is selected. When this is not possible, the one who selects the music should carefully familiarize himself with the subject by scrutinizing the advance press material, reviews in trade papers, etc., which will give him a thorough idea of his subject.

"How many managers are there who sit through the first show of each change of program, that pick their own shows to pieces, music and all? Try it some time. You will then know why your patrons come or do not come to your theatre. At Shea's Hippodrome the manager personally watches the first show with an assistant. Every little defect is jotted down. The good points also are noted. A copy of this review goes to the musical director with recommendations and commendations. I believe that it is just as necessary to hand out bouquets as brick bats. It makes the musical director feel that you are sincere in your criticism."

IT'S UP TO YOU

More Smaller City Matter Suggested for This Department

W. S. McLAREN, managing director of the Majestic and Colonial theatres, Jackson, Mich., and one of the live wires of the country called at this office this week and said many nice things about the Exhibitors Service Bureau.

But he said one thing, and we agree with him. That was the advisability of printing more matter about what the managers in the smaller cities are doing. He declared that these accounts would come close in the range of possibilities of still smaller theatres that would show the same pictures even later.

And we said to him, and we repeat to you, that accounts from the smaller cities, from the towns and the villages are welcome, and they will find a place in these pages. The matter which appears here is on-the-spot accounts of what theatres are doing. It is not imaginary stuff; we have to depend on you to send it in.

If you want to see more from the smaller cities, set the pace yourself.

Newman Puts Ideas Gathered in Many Tours Into Magnificent New Theatre

FRANK L. NEWMAN, who has so successfully conducted the Royal and Regent theatres, Kansas City, Mo., of which he is president and general manager, is to have a new house that will outdo in every way not only his two present theatres but anything in that section of the country.

This theatre will occupy the site at 1112-1118 Main street, where two buildings were recently destroyed by fire. Mr. Newman has a 99-year lease on the site at an annual rental of $62,500. Mr. Newman writes that he is devoting the greater part of his time to the plans for the new house, and that he hopes to have it completed by Christmas.

This new theatre will embrace many ideas that Mr. Newman has originated since the construction of his other two houses. Mr. Newman is not only one of the most successful exhibitors in the country, and known as one of the leaders in the thought of the industry, but he believes in keeping in close touch with what the rest of the country is doing.

Several times a year he makes trips through various sections and inspects the new theatres, sometimes taking with him his musical director or other members of his staff. The result is that there is probably not another exhibitor who knows so thoroughly from personal observation what the finest new houses everywhere have accomplished. It is expected that the new house will not only concentrate the best features of other new theatres, but that it will present original ideas of Mr. Newman.

Music is one of the things to which he gives his chief attention. He directs the scoring of each production and is a firm believer in getting the spirit of the picture into the music. On a recent visit to the Motion Picture News he told of an instance in which he and his musical director had visited a large theatre in another city, and before they had entered the auditorium they heard the music and at once both of them announced the picture that was being shown—for the obviously proper music, and the same that Mr. Newman had used at his theatre for the same feature was being played.

It is not a surprise, therefore, to learn that there will be a 35-piece orchestra in the new house. Leo F. Forbstein, musical director for the Newman houses, has already started to work collecting the musicians, as a pick of the best artists in the country is planned.

Italian renaissance will be the general exterior design of the new house, which will have 2,000 seats in addition to two rows of loges in which there will be lounging chairs. The front of the building will be as high as a six-story building, finished either in stone or terra cotta. F. Alexander Drake is the architect.

Completion of this house will make Mr. Newman one of the leading men of the industry from the point of view of theatres controlled. Besides the two present Kansas City houses he is also interested in the Butterfly, Milwaukee. Mr. Newman is a member of the Advisory Board.

Frank L. Newman, building third Kansas City theatre

Pacific Coast Cities Succeed in Showing Many Films For Long Runs and Repeats

SHOWING of "A Soul for Sale," Jewel Production starring Dorothy Phillips at the Superba theatre, Los Angeles, is having a remarkable run which will go at least two weeks and possibly longer, which is considered remarkable because of the exceedingly warm weather experienced in Los Angeles during this period.

Much of the success of this film in Los Angeles is attributed to the advertising. Previous to the opening announcement of the showing of this photoplay eight inch ads were carried in all local newspapers and five hundred one sheet "snipes" were put out which bore the copy "A Soul for Sale. Inquire at 520 S. Broadway." That is the street address of the theatre. Seventy-five twenty-four sheets of pictorial nature and the usual advertising space was used. On the opening Sunday the film showed to more people than viewed "The Kaiser" on its opening day. The advertising and press matter was prepared by J. H. Beal, in charge of publicity for this theatre and at Universal City.

However, it is not believed "A Soul for Sale" will top the business of "The Kaiser, Beast of Berlin," for this timely subject which has played three weeks at the Superba, has been booked for a return engagement of an indefinite period for showing at the Garrick theatre beginning July 7th. It will probably go two weeks more.

"The Kaiser" is also to play a return engagement at the Palace theatre, Long Beach. Manager Fahey showed the film there four days, then it returned for three more, June 20, 21 and 22. Later in July "The Kaiser" will play its third run at Columbia theatre, Long Island, remaining for three days.

Another film brought back for a return engagement is the Clune production. "The Eyes of the World," which is now showing at Clune's Auditorium. This will probably run two or three weeks, raising its Los Angeles run from seven to nine or ten weeks. This film was originally shown at Clune's Auditorium, and practically the same advertising used at that time is being repeated.

The exceptional business of the Liberty theatre at Long Beach during the four days "Hearts of the World" was shown there last week, caused Manager O. Hoyt to extend the engagement for three days, making a run of seven days in this town of less than thirty thousand population, and which has at least ten theatres. The total receipts were said to exceed $7,000.

Reports from San Bernardino, California, where the picture is now being shown, are to the effect that a longer run or return engagement will be necessary there. The subject recently ran three weeks in a fourteen hundred seat house at San Diego, which is the longest run of any film or theatrical attraction there. The same prices prevailed in all cities, namely, twenty-five cents to one dollar top.

Town of 226 Doubles Pay for "The Kaiser"

Strand theatre, Jackman, Me., with a census population of 226, claims to have made a record with the showing of "The Kaiser." After paying a rental of $100 a day for the production, the books showed a profit of $112.55.

But the manager of the Strand didn't take any chances on getting his money back. After he had written into the American Film Co., Boston, and had found out how much the picture would cost him, he set about his own part of the work. After having tickets printed he jumped in his "flivver" and drove about the town and the surrounding territory and sold his tickets with the understanding that if he did not sell enough to pay expenses he would return the next day and pay back the money. He didn't have to make the second trip, but the only trouble that he reports was in finding seats for those who came.

"Convicts" Aid in Exploit of "Honor System"

William Stewart, manager of the Rialto theatre, Toronto, put over "The Honor System" to unusual business through a clever plan that he used in his display.

He placed prison bars across the windows in front of the theatre and behind these he had men in convict garb and in addition had men similarly dressed parade the street in front of the theatre and for a block on either side. On their backs he had announcements that "The Honor System" was being shown at the Rialto.

"Cool" Ushers Important in Summer; How Fans Outside Boosted a Theatre

EVERY time we think about the words "ushers' uniforms" we are reminded of the exhibitor whose name all of you know who came into the office the other day, picked up a copy of a publication and said something like this:

"Advertising suggestions? I would rather think it ought to be headed bankruptcy note. Every time these so-called suggestors run out of anything else to spring besides giving you enough law-violation stunts to put yourself and your wife in the penitentiary for life they suggest that you dress up your ushers as this and that. I suppose that a bi-weekly or even a daily change in costume doesn't cost anything—when you merely suggest it."

Few managers ever follow these freak suggestions and then only once in a long time on some special production. In the first place the motion picture theatre is dark a large part of the time and the "appropriate" costuming would be missed by a greater portion of the patrons. In the next place the sight of an usher dressed as a "rube" or devil leading a patron down the aisle is, to say the least, embarrassing to the patron. In the chief instance, the usher should be so costumed that a person would at once recognize him or her as the one whose duty it was to find a seat.

Usher Part of Your Theatre

The usher is just as much a part of your theatre as the sign in front of the house and the usher's costume should just as quickly be associated with the theatre as would the name of the house. But that does not mean that you should not freshen up the whole appearance of your theatre in the summer by costuming them so that they will apear, and really be comfortable. We cannot imagine a worse handicap to business than to see a couple of ushers lined up in front of the theatre mopping the perspiration from their brows. The immediate conclusion that the posssible patron reaches is that the inside of the theatre must be "powerful warm."

Sam W. B. Cohn, manager of the Liberty theatre, Spokane, Wash., devotes more attention to the appearance of his ushers than do most managers. He uses girls for this purpose and when the summer season comes around he sees to it that they shall be supplied with garb that not only looks comfortable, but that is comfortable. "There is a whole lot in suggestion to your audience," says Mr. Cohn. "If the employes that the patron sees on entering the house look cool, it takes ten degrees off the temperature of the place because the people will conclude that if the people working regularly in the house look so cool the theatre must be cool. Costuming is a great deal like a smile; the suggestion is contagious."

Promptly on the first of June each year S. L. Rothapfel not only puts summer uniforms on the ushers, but he covers his seats with flowered white goods and in addition provides new curtains for the stage. Instead of the heavy velvets that are used during the winter there are lighter curtains that at once suggest the open window of the summer home with the white canopies fluttering in the breeze. He carries the idea still further and during the summer season you will see that most of his stage settings for the musical numbers are those that will suggest summer and coolness of it. You find here a rose garden with its blooming flowers, and REAL flowers on the stage, or reproduction of the depths of the woods and evergreens.

Costume worn by girl ushers, Liberty theatre, Spokane, Wash., this summer

Let 'em Know It's Cool

Cooling and ventilating the theatre is an important thing, but it is not more important than letting the public know that it is cool. In one Southern city where it gets very warm and where the summer is exceptionally long, a manager uses a small line every day in his advertising calling attention to the coolness of his house and keeps in the lobby a sign saying that the theatre is 10 or 20 degrees cooler than the street. Another manager made a hit by inviting the public to come to the theatre, not to see a picture, but to inspect the ventilating system. As the people came in the theatre was wide open, full of light and air. Then he explained the ventilating system and showed them "how it works." It had a splendid effect of getting word-of-mouth advertising started. If you have one of these modern ventilating systems, you can stir up a lot of interest, especially among the housewives who are too familiar with warm kitchens by showing them the fan system.

Another manager reports that he made business for the summer season by having printed small cards which said:

> Temperature Yesterday at Madison Weather Bureau:
> 98
> Temperature Yesterday in Empire Theatre:
> 72

"I used the exact records," this manager explains. "In winter time the people do not pay so much attention to the official records, but in summer it seems that everyone believes that today is just a little bit hotter than the day before and you will generally find that a large portion of the people know just what the thermometer registered the day before. I knew then and so I did not take a chance at putting in any fake temperature, but even if I had to make the printer work day and night and cause the cards to cost me a little more, I got the official figures in. I had several people to mention the fact to me and to comment on my enterprise. Had I merely dealt in generalities half of the advertising power of the announcement would have been lost."

Fans Outside Theatre

Here is another summer suggestion that attracted attention to a theatre:

"My house is on the side of the street that is hit by the sun in the afternoon. Those who can select the way to go usually take the shady side of the street. One day it was unusually warm and I had to make a hurried trip to an exchange for a film with which to fill in my program and I became so heated that I stopped on a corner where there was a breeze to cool off. During this short pause I noticed many things that I never knew existed at that very corner. It gave me an idea and I went back to my theatre and ordered six of the largest buzz fans. My house was in the middle of the block and I had a torrent of fresh air rushing out to the sidewalk. Of course the people stopped; pretty soon there was almost a jam. And when they stopped they read the announcements that I had in front of the theatre.

Ten Per Cent Increase

"Those six electric fans I credit with an increase of ten per cent in business. I am a great believer in newspaper advertising, but I am sure that these fans attracted more attention to my house than any newspaper display that I have ever used. For two years now they have been a feature and if you'll walk up and down the street you'll hear people say 'Let's go across in front of the Royal and cool off.' And after they do stop it's up to my lobby displays to bring them inside."

Here are just a few of the ideas. There are a lot more in every community, there are new ones being brought out every day. Some of the simplest little things bring business. Let us hear what you are doing in this summer season.

Ready-Made Ad Talks

Dorothy Phillips in "The Mortgaged Wife"—Story of Young Wife's Sacrifices

(Jewel Production—Six Reels)

Dorothy Phillips, in "The Mortgaged Wife," a Jewel production in six reels is coming to the ——— theatre on ——— of ——— week as a special attraction. One of the most absorbing dramas of the domestic relations question, that has ever been presented for review on the screen is shown when Miss Phillips presents the featured feminine role in "The Mortgaged Wife," written by Frank Howard Clark, and produced under the direction of Allan Holubar. In the supporting cast are seen, Albert Roscoe, who has done such fine work in some of Miss Phillips' best known features, has the principal male role; William Stowell, Sam De Grasse and Edwin August. "The Mortgaged Wife" tells of the sacrifice a young wife makes to save her husband from imprisonment for stealing. He comes to her and pleads that she intercede for him with the president of the bank from whom he had stolen the money. Prior to her marriage the president of the bank had admired Gloria, and she takes the only epening left through which she can possibly save her husband. She gives herself as collateral to the bank president until such time as her husband can pay the debt. Instead of working to free his wife, the husband renews acquaintance with another woman. He finally takes to underhanded methods in securing money with which to supply the wants of his new-found friend and is detected in the act of aiding a German spy. The bank president proves a man in his relations with the young wife and after her husband meets an untimely death, she and the man to whom she had offered herself as collateral for a debt are united.

June Elvidge in "Joan of the Woods," a World Picture of Strong Dramatic Fiction

(World Five-Reel Production)

"Joan of the Woods" is June Elvidge's latest starring vehicle on the World program. George McQuarrie and John Bowers are in the principal supporting roles. The picture was produced under the direction of Travers Vale. The story was written by Louise Vale. Miss Elvidge has the title-role. She lives in the heart of the woods and succumbs to the ardent wooing of a young attorney who is spending his vacation near her home. The young wife is taken to the city, and because of her backwoods manners, her husband is ashamed to present her to his friends. A baby is born after the husband has deserted his wife for an old sweetheart. The wife dies, and little Joan is reared in the surroundings of the city. When she has reached the age of majority she meets and weds Norman Dicks, Judge Wentworth's stepson. A baby is born to Joan while her husband is on a yachting tour. The baby dies before the husband returns, and the young wife attempts to bury her child in the lake. She is detected and brought before Judge Wentworth, her mother's husband, to answer for the attempted crime. During the trial the judge discovers that Joan is his own daughter.

"Joan of the Woods," featuring June Elvidge, will be seen on the screen of the ——— theatre on ——— of ——— week.

William Hart in "Shark Monroe"—Written By C. Gardner Sullivan—New Hart Role

(Artcraft Five-Reel Production)

"Shark Monroe," Bill Hart's latest, is a knock-out—it's something different in the way of Hart offerings. C. Gardner Sullivan, one of the most accomplished writers for the screen, is responsible for the story, and the picture was produced under Mr. Hart's direction. Katherine MacDonald, Joe Singleton, Bertholde Sprotte and George McDaniel are seen in the principal supporting roles. Bill Hart's pictures are always of the red-blooded brand, and this one is no exception to the rule. Where the exception comes in is the fact that Bill has the role of a sea captain piloting his ship, "The Gull," from the Klondike sea ports to Seattle. And Bill is some pilot. He hits the mark every time in his characterizations of the Western good-bad man, the man of the Northwest and the cowpuncher and sheriff, but wait until you see him play around the centre of that target in "Shark Monroe," his latest picture for the Artcraft program. "Shark" meets a girl from the East, who accompanied by her brother, who is on the downward path, is on her way to the Klondike region. He takes them aboard his vessel, and tries to make a man out of him, and in so doing he arouses the animosity of the sister. But in the end he proves himself to be the man of the two, and he and the girl are united. "Shark Monroe" is a rapid-fire Hart picture, full of pep and red-blooded action.

It will show at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 6, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Other Men's Daughters"	Fox	5 reels
"Good Night, Nurse"	Paramount-Arbuckle Comedy	2 reels
"The Kaiser's Shadow"	Paramount	5 reels
"You Can't Believe Everything"	Triangle	5 reels
"Uncle Tom's Cabin"	Paramount	— reels
"Ghost of Rosy Taylor"	Mutual	5 reels
"The Girl in the House"	Vitagraph	5 reels
"The Voice of Destiny"	Pathe	5 reels
"A Little Sister to Everybody"	Pathe	5 reels
"The Eagle"	Bluebird	5 reels
"The Heart of a Girl"	World	5 reels
"Closin' In"	Triangle	5 reels
"Annexing Bill"	Pathe	5 reels
"A Man's World"	Metro	5 reels
"Some Job"	Fay Tincher Comedy —World	2 reels
"Hell Bent"	Universal	5 reels

Carlyle Blackwell and Evelyn Greeley in "The Golden Wall"—Royal Romance

(World Five-Reel Production)

Carlyle Blackwell and Evelyn Greeley, supported by little Made Evans, Johnny Hines, Winifred Leighton, Jack Drumier, Florence Coventry, George MacQuarrie, Louise de Rigny, Kate Lester and A. G. Corbell will be seen on the screen of the ——— theatre on ——— of ——— week in "The Golden Wall," a five-part World picture produced under the direction of Dell Henderson, and written by Clara Beranger. Mr. Blackwell has the role of a French Marquis, and Evelyn Greeley that of a millionaire's daughter. "The Golden Wall" is a romantic episode of this young couple, the one possessing everything that money can buy, the other penniless. Mr. Blackwell is called upon during the portrayal of the character of the Marquis d'Aubeterre, to all sorts of stunts, and he proves himself as accomplished an athlete as he is an actor for the screen. Romance runs rippling through this screen drama with a dramatic touch that only such a recital by way of the screen, can give. Love, romance and adventure always serve as an excellent combination for entertainment on the screen. These three essentials are contained in this World offering in full measure, and the principal characters are portrayed by some of the best artists working before the camera.

"The Golden Wall," with Carlyle Blackwell and Evelyn Greeley, portraying the chief roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

Kitty Gordon in "Tinsel"—Supported by Muriel Ostriche and Frank Mayo

(World Five-Reel Production)

Kitty Gordon, supported by Frank Mayo and Muriel Ostrichs, two stars in their own right, comes to the ——— theatre on ——— of ——— week in "Tinsel," her latest work before the camera. "Tinsel" is a story of modern society life, depicting the various types of men with whom a young girl comes in contact when she swings into the social whirl. It was directed by Oscar Apfel, one of the best known directors for the silent drama. Others in the cast are: Bradley Barker, Ralph Graves, George De Carlton, Tony Merlo and Marie Nau. "Tinsel" is one of the best screen dramas in which the famous stage star has been seen. It offers opportunities for Miss Gordon to display all those qualities which placed her in the front rank with the stars of the stage. Muriel Ostriche, who has the principal supporting feminine, has been seen to fine advantage in several World productions, and will be remembered for her excellent work on the stage before taking up work before the camera. Frank Mayo is one of our best known male stars. The story tells of how the daughter of a wealthy woman is made to meet the various types of men of society in order that she might form her own opinion and not follow the dictates of others. She proves that her judgment is sound, but not until her mother has intervened and shown her the right path to follow.

"Tinsel," Kitty Gordon's latest picture at the ——— theatre of ——— week.

"The Glorious Adventure," Mae Marsh's Latest Dramatic Screen Hit—A Corker

(Goldwyn Production)

The manner in which a young girl, wrapped in the luxury of a Southern refinement and grandeur, takes it upon herself to seek, alone, "the glorious adventure" which turns out to be the happiness which comes from helping others, is the story which Mae Marsh tells in her latest Goldwyn picture. "The Glorious Adventure," written by Edith Barnard Delano and produced under the direction of Hobart Henley, whose production, "All Woman," featuring Miss Marsh, was said to be her best since her appearance in "The Birth of a Nation." Miss Marsh is known to you all, so there is no need for an introduction. She has delighted millions with her capable performances before the camera, and the management of the ——— theatre promises a rare treat when her latest, "The Glorious Adventure," comes to the ——— theatre ——— week. Miss Marsh has a typical Marsh role—one that elicits sympathy from the start and one that offers her in dramatic situations that only a Miss Marsh can handle to advantage. The story tells of how a young Southern girl, in search for "the glorious adventure," meets the owner of a factory whose harsh treatment of his employees, arouses them to desperate means. The girl takes it upon herself to defend the factory people and vindicates their action in blowing up the owner's factory.

"The Glorious Adventure" has the punch of real drama and you will enjoy every minute of the time that Miss Marsh is on the screen.

"The Brief Debut of Tildy," an O. Henry Subject—Side Lights on Restaurant Life

(General-O. Henry Two-Reel Release)

"The Brief Debut of Tildy," one of the many entertaining bits of short fiction accredited to O. Henry, is this author's latest work to be presented for screen review. In the cast of players are seen Betty Blythe, Alice Terry, William Shea and Bernard Siegel. The drama is in two reels and was produced under the direction of George Ridgewell, for release on the General program. The human incidents that meet the eye of a visitor to one of New York's free-and-easy restaurants, are cited in this drama with a touch of naturalness that only an O. Henry could give to a story of this type. It relates the love affairs of two distinct types of girls, both waitresses, the one good to look upon, the other freckled and homely in her appearance. The freckled one longed for the loving arms of an admirer to embrace her—the beautiful one was bored with the continual gazes of the patrons of the restaurant. But one day a new customer arrives and makes eyes at the homely and lonesome one. Her paradise had been found. Yes—the stranger even took the liberty to kiss her. And then he disappeared. After the expiration of a week or more he returned to apologize. During the interval, the homely one spent all her spare moments in looking pretty. The apology is all that was offered. He left, never to return.

"The Brief Debut of Tildy," an O. Henry two-reeler, at the ——— theatre on ——— of ——— week.

Alice Brady in "The Whirlpool"—Screen Version of Successful Novel

(Select Five-Reel Production)

Victoria Martin's novel, "The Whirlpool," has been adapted for screen presentation and produced by Select Pictures Corporation, with Alice Brady in the featured role. This, Miss Brady's latest screen work, will be seen at the ——— theatre on ——— of ——— week. Alan Crosland directed. In the supporting cast with Miss Brady are seen H. E. Herbert, J. E. Gilmore, William Davidson, Robert Walker, Warren Cook, William E. Williams, Louise Lee, Virginia Lee, Mabel Guilford, Wally Clark, H. van Beusen and Joseph Burke. William Marshall photographed. The picture is in five reels. Miss Brady has the role of Bella Cavallo, stepdaughter of a gambler. Her mission in life is to lead the men, who frequent her stepfather's gambling resort, on, to play the losing game. Inwardly she revolts against the life she is compelled to lead, but on the surface she wears a smile, and to all outward appearance she is contented with her lot. Richard Brettner is one of the patrons who tries to win Bella. Brettner, in order that he might buy expensive presents for Bella, steals, but is acquitted by a friendly judge. Later he is implicated in a murder and Bella has reason to believe that he is innocent. "The Whirlpool" offers strength in the drama and offers Miss Brady in a role that brings to the screen, her best exhibition of dramatic acting.

Alice Brady, in "The Whirlpool," at the ——— theatre on ——— of ——— week.

"We Can't Have Everything"—Cecil De Mille Production with an All-Star Cast

(Artcraft Five-Reel Production)

Cecil B. De Mille's latest Artcraft creation for screen presentation is "We Can't Have Everything," adapted from Rupert Hughes' popular work of the same title. Mr. De Mille's last work,

"Old Wives for New," adapted from Richard Harding Davis' book of the same name, was received by motion picture audiences throughout the country in a manner that stamps it with the approval of all. This, his latest production, deals with the vexatious problems of marriage and divorce in the high society circles of New York. In the cast interpreting the principal roles are seen Kathlyn Williams, as a society woman; Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Raymond Hatton, Tully Marshall, Theodore Roberts, James Neill, Ernesy Joy, Billy Elmer, Charles Ogle and Sylvia Ashton.

Mrs. Cleever is the neglected wife of Peter Cleever, a wealthy man who succumbs to the wiles of a pretty dancer. Jim Dyckman loves Mrs. Cleever, but she remains true to her faithless husband and gives Jim no encouragement. Later, she obtains a divorce. Jim has married a motion picture actress. Jim's wife soon tires of him, obtains a divorce and marries a young aviator. Jim becomes a captain in the U. S. army and Mrs. Cleever a nurse. They are married on the battlefields.

At the ——— theatre on ——— of ——— week, Cecil De Mille's latest creation, "We Can't Have Everything." A Rupert Hughes story.

"The Coming of Faro Nell," Latest Wolfville Number by Alfred H. Lewis

(General Two-Reel Release)

"The Coming of Faro Nell" is the latest number of the Alfred Henry Lewis Wolfville series of two-reel dramas released on the General program. In the cast are seen, Robert Burns, Tex Allen, William Lester, George Hold, Patricia Palmer, Hattie Buskirk and Euna Luckey. The picture was made under the direction of George Sargent. The scenes of the action are laid in a Western dance hall. Cherokee Hall is seen dealing for the boys at the Red Light when the game is interrupted by the entrance of a surly stranger, one Boone, who has spent most of the evening imbibing in whiskey at the bar, unnoticed and alone. He loses steadily until his last dollar has passed across the table. He leaves with a threat to return with a six-shooter working overtime. That night he returns and is shot dead as he enters the door of the saloon. Cherokee is the only person around. He cares for the body and rides away into the night. A posse is sent in search of Cherokee, who is also accused of robbing the stage. The posse apprehends the real murderer and hold-up man. Cherokee arrives on the scene and explains that he has been at Boone's cabin, protecting his daughter, Nell.

The latest number of Alfred Henry Lewis' Wolfville series, "The Coming of Faro Nell," at the ——— theatre on ——— of ——— week.

Jack Pickford, Louise Huff in "Sandy," by Author of "Lovey Mary" and "Mr. Opp"

(Paramount Five-Reel Production)

Jack Pickford and Louise Huff present "Sandy." If nothing more be said in the way of introduction, these few words, alone, should be a sufficient incentive for you to be present at the ——— theatre on ——— of ——— week. "Sandy," you will, no doubt, remember, is from the pen of Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp" and "Calvary Alley"—all "best sellers" and all having been presented on the screen with huge success. It remains for Jack and Louise to interpret the author's loveable characters of Sandy and Ruth and they give a characterization of these parts that will surprise the author herself. In the supporting cast with Jack and Louise, are seen James Neill, Edythe Chapman, C. H. Geldart, Julia Faye, Louise Hutchinson, George Beranger, Raymond Hatton, Jennie Lee, Parkes Jones and Don Lykes. George Melford produced the picture. It tells the story of the Blue Grass region of Kentucky, Kentucky belles, thoroughbred horses and gentlemen of the old school of Southern chivalry. The action centers about a young Scotch lad, who arrives in America as a stowaway and is befriended by a Kentucky maid. The girl has a brother whose dissipation and deviltry causes her the only unhappiness she knows.

Jack Pickford and Louise Huff in Alice Hegan Rice's story, "Sandy," will be seen on the screen of the ——— theatre on ——— of ——— week.

Eddie Lyons and Lee Moran in "Shot in the Dumbwaiter"—Biff, Bang, Bing

(Universal-Moran-Lyons Comedy—One Reel)

Eddie Lyons and Lee Moran, the Universal fun-makers, offer as their latest comedy, "Shot in the Dumbwaiter." There is only one reel but—Oh boy—what fun these two comedians do squeeze into this one reel. Zip, bang, bing—from start to finish. And comedy every inch of the way. There is no time left for anything but good hearty laughs. Eddie and Lee are on the job every minute and turning funny tricks during the entire course of the thousand or more feet of some of the best comedy film you have seen for some time. Mr. Ups and Mrs. Ups—Mrs. Downs and Mr. Downs, are two young couples living, one above the other, in the same apartment house, but each ignorant of the other's presence until one night Mr. Ups and Mrs. Downs return home at the same time and discover that there are burglars in the apartment. Mrs. Ups and Mr. Downs had remained home and it is Mrs. Ups who discovers the burglar. She rushes to Downs's apartment and the chase starts. Up and down the dumbwaiter the couple go until they are intercepted by Mr. Downs and Mrs. Ups and a policeman. What happens? A reconcilliation, of course, and they are happy for ever afterwards.

Eddie Lyons and Lee Moran in their latest comedy, "Shot in the Dumbwaiter." At the ———theatre on ——— of ——— week.

I MISSED IT

Another Exhibitor Who Doesn't Want His Name Used Is Heard From

PRETTY soon we are not going to be able to print any names with the letters that come in to the Ad Talk writers. Two weeks ago we printed a letter from a man who admitted that he has been overlooking an opportunity because he did not use these. Now read this:

"Three weeks ago I played a certain picture and I did not do much business with it. I'll have to admit that I didn't even see the picture before I played it or during that time. As a matter of fact I was out of town during the actual showing, but I know that I ought to have known about it in advance.

"Last week a theatre in the neighborhood section played the same picture. I met him at an exchange today and I said: 'Such and such was an awful flivver, wasn't it?' 'Not for me,' he replied, 'I did next to my best day's business with it.' And then when I asked why, I found that a local girl who is in the pictures had a role in this film. I asked him how he knew this in advance so as to circularize his neighborhood.

"'I read THE MOTION PICTURE NEWS,' he replied.

"And I am going to read every line of it hereafter."

Roy Stewart in One of the Red Saunders Stories, "The Fly God"—Western Drama

(Triangle Five-Reel Production)

Another of the red-blooded, "Red Saunders" stories, "The Fly God," presents Roy Stewart, one of the screen's most capable portrayers of Western characters, in the role of Red Saunders. The story was written by Henry Wallace Phillips and produced for the Triangle program, under the direction of Cliff Smith, who has turned out some of Mr. Stewart's best Western dramas. In the supporting roles with Mr. Stewart are seen Edward Peil, Claire Anderson, in chief feminine support; Aaron Edwards, Percy Challenger and Walter Perry. Unlike anything that Roy Stewart has done, "The Fly God" is a type of the Western drama that will get under the skin and take you to the land of the Western sun. It's real in its presentment. The action runs at top speed from the flash of the title to the end of the final reel, and during all this time, Roy Stewart is portraying a character that will elicit the sympathy and admiration of every man, woman and child in the audience. Red Saunders is riding the plains when he hears a cry for help. On investigation he finds Robert Allers, a consumptive, and his wife, who are on their way to Arizona. Allers has been robbed of his savings and Red takes him and his wife to his ranch and provides every comfort. Allers is bent on getting the man who stole his money, and he does so. He is saved from lynching by Red and his band of cowboys. The trial is had, the jury retires for deliberation and a fly decides the verdict. How?

See Roy Stewart in "The Fly God" at the ——— theatre on ——— of ——— week.

Billy West in His Latest Fun-Maker, "Straight and Narrow"—Laugh-a-Minute

(King-Bee Comedy—Two Reels)

Billy West is going the "straight and narrow" now. He demonstrates that this can be done in his latest comedy, of the same name. "Straight and Narrow" is a scream from start to finish and any patron of the ——— theatre who fails to get a bunch of laughs when Billy covorts on the screen in this, his latest comedy for the King-Bee Film Corporation, has got something against his or herself. The comedy shows, in addition to Billy, Babe Hardy, Leo White, Rosemary Theby, Budd Ross and Fay Holderness. Billy and Babe wander into a mission house. Billy decides that it is for his best interests in life to go straight but Babe can't see it that way. They are not in the mission house long when a detective, who has been on their trail, nabs both, and away they go to the station house. The mission head pleads for her two new charges at the station house and they are released on the condition that she take them to her home. Soon after their arrival, Babe's fingers start to itch and he commences an inventory of the silverware and other valuables kept by his hostess. But wait until you see what follows their initiations into the society, as presented at the home of their hostess. Babe and Billy certainly do make things lively about that woman's house.

Billy West in his latest comedy, "Straight and Narrow," at the ——— theatre on ——— of ——— week.

Charles Ray in "The Claws of the Hun," a Story of a "Slacker" Hero

(Paramount Five-Reel Production)

If you want to witness the real, American spirit in regard to "doing your bit" in the great world war, accept the invitation of the management of the ——— theatre and see Charles Ray in "The Claws of the Hun," which will show at the ——— theatre on ——— of ——— week. Nothing Mr. Ray has ever done for screen presentation can compare with his latest drama, in point of real, absorbing interest. Its theme strikes home because it deals with a subject in which every man, woman and child in America today is interested. "The Claws of the Hun" tells of the son of a wealthy munitions maker, who wanted to enlist in the army but is persuaded not to because of his mother. His heart and soul are with the boys at the front. But there is more than one way to take a punch at the Kaiser, and Charles Ray demonstrates one of these many ways. He could not be downed. He wanted to do something for Uncle Sam and was not contented until he had done his bit. His bit amounted to a big bit before he finished, for he saves not only the life of his father but those of thousands who worked in his father's munitions factory. And he emerged from the battle which he stages, with flying colors. He gets the respect of those who had condemned him for being a "slacker." Jane Novak is Mr. Ray's leading lady.

Charles Ray in "The Claws of the Hun" will be seen on the screen of the ——— theatre on ——— of ——— week.

Chester Conklin and Mary Thurman in Sennett Comedy Full of Laughs, "Ladies First"

(Paramount-Sennett Comedy—Two Reels)

Do you want a good laugh, or more correctly stated—do you want many good laughs? Chester Conklin and Mary Thurman, supported by Harry Gribbon, Eva Thatcher and Paddy McGuire, will be at the ——— theatre ——— week in "Ladies First," to furnish these promised laughs. This collection of fun-makers has never failed to date to supply a brand of comedy that is inimicable. Chester Conklin has delighted more people by his funny antics on the screen than any other comedian now working before the camera. He has been seen in comedy for years back and he is just as good now as he was when he first made you laugh in the early days of the motion picture. Mary Thurman is considered one of the prettiest comediennes working before the camera. Nor does she have to rely on her beauty. Miss Thurman is an accomplished comedienne and has had her schooling in the most popular comedy company furnishing amusement for picture patrons—Mack Sennett and his cohorts. The trials and tribulations of a husband who is not appreciated by his young wife, form the backbone of this comedy which Chester and Mary put over with a bang. If it hadn't been for a male dressmaker, whom Mary took a shie to, Chester would have been a most contented husband. But—well, "Ladies First" will tell the story better than we.

Chester Conklin and Mary Thurman in "Ladies First"—a bunch of good laughs.

Live News from the Producers

Serial Policy Wins Much Favor

Vitagraph Gets Over Score of Yearly Contracts on New Booking Plan —Four Serials Promised in Coming Year

WHAT Vitagraph terms a remarkable demonstration of exhibitors' faith in Vitagraph promises and Vitagraph product has been recorded during the past week as the result of the new continuous serial policy announced by Albert E. Smith, president of the Vitagraph Company.

About a week ago Mr. Smith, in letting it be known that Antonio Moreno had resumed his place on the roster of Vitagraph stars, gave out a statement in which he stated that a permanent serial policy had been decided upon by Vitagraph, whereby William Duncan, with Edith Johnson and Joe Ryan, would head one serial company and Moreno and Carol Holloway another. The company will produce four serials a year, each of these companies appearing in two productions, it was stated.

Already a score of exhibitors in various sections of the country have signed in advance for a yearly serial service on the new Vitagraph booking plan. This is believed to be the first time in the history of the industry that exhibitors have been given the opportunity of arranging their serial bookings a year or more in advance, and the first time that contracts for such service have been made for that period of time.

Within an hour after a telegram had been sent out to Vitagraph branches by Walter W. Irwin, general manager of the Vitagraph distributing organization, announcing the new serial policy, an exhibitor in Cleveland had signed up for four fifteen-episode serials, and, although the plan is less than a week old many other exhibitors have followed his lead. This is taken as an indication that the exhibitors have grasped the chance given them to stabilize their serial business with Vitagraph product as they have their feature programs, and in affording them this chance Vitagraph has taken another step forward toward standardization of the exhibitors' business.

Florence Deshon, In Vitagraph's "One Thousand Dollars"

News from the office of Walter W. Irwin is to the effect that bookings on "A Fight for Millions," the William Duncan serial which is to start on July 15, have broken all previous records with the company's serials. Every branch office, it is said, has already reported a greater demand for this serial than for any other at the same date before release time, and the indications are that these will be greatly increased during the next few weeks.

Friendship Incentive to Farnum in Film

"WHEN, the other day at the offices of the Fox Film Corporation," said an announcement this week, "William Fox gave a private screening of his forthcoming production, 'Riders of the Purple Sage,' he brought to conclusion a real-life story which is as fascinating and as beautiful as many of the fictions shown in the films. For, woven in every scene of 'Riders of the Purple Sage' is the record of the friendship of William Farnum, star of the production, and Zane Grey, the author.

"Farnum and Grey have been the closest of friends for many years. This friendship began in the West, where, both lovers of the outdoors, they found a bond of common interest in their passion for hunting and fishing. In the years that have followed, this friendship has grown strong and enduring through the test of close companionship and in the perils and hardships of out-of-door life.

"Together the two men have hunted big game in the Rockies; together they have fished the streams and lakes from the Columbia River to Southern California; they have lived with each other under the most trying circumstances—in camp, on the trail, roughing it generally. They have tested each other in the greatest of all trials—close companionship—and their friendship has grown into something as strong and as lasting as their own mountains.

"It was on one of these long hunting trips—an expedition into the wildest part of Utah—that Zane Grey first conceived the idea of writing 'Riders of the Purple Sage,' his romance of the early Mormon days in Utah Territory."

In another story on this page will be found news of the purchase by William Fox of two additional Zane Grey stories, for William Farnum.

Fox Buys Two More Grey Books

In line with his policy to buy only books of the best authors, William Fox has purchased the motion picture rights to two more of Zane Grey's books. The latest novels of this author, two of whose works have already been filmed by the William Fox forces, are "Last of the Duanes" and "The Lone Star Ranger."

Purchase of these two novels followed the success which William Farnum achieved in filming "Riders of the Purple Sage," the story of the rough life in the early days of Utah Territory. Under the direction of Frank Lloyd, Farnum scored such a triumph in this play when William Fox saw the picture at a private screening in New York that he ordered that Farnum should go ahead immediately on "The Rainbow Trail," the sequel to the "Riders" story. "The Rainbow Trail" is now in work in Arizona, with William Farnum as the star and Frank Lloyd as the director.

The success of "Riders of the Purple Sage" also led to negotiations for "Last of the Duanes" and "The Lone Star Ranger."

Carey, Grand Marshal in Parade

Harry Carey, Universal's cowboy star, was conferred a signal honor recently by the Los Angeles Advertising Club, when he was chosen to act as grand marshal of the parade of club members from the Southern Pacific depot to the organization's headquarters, staged in honor of the visit of Celestine J. Sullivan, special envoy from President Wilson to the Associated Advertising Clubs of the World.

Sullivan brought to the Angeleno scribes a message from the nation's chief executive urging every member to attend the convention of the associated clubs of San Francisco, July 7 to 11 inclusive.

Carey, with his band of Universal cowboys, welcomed the official emmisary with a fusilade of gun shots and a series of war whoops.

Triangle Gets Taylor Holmes for Comedy

H. E. Aitken for the Triangle Film Corporation, has closed a contract with Taylor Holmes for a three-years' term with that company to make comedy pictures. It is the purpose of the Triangle to feature the well-known actor as a comedy star and present him in a series of program releases along the lines that made Douglas Fairbanks famous when Triangle introduced the latter to the film field about three years ago.

Among Vitagraph's Thirteen Feminine Stars Are Agnes Ayres, Jean Paige, Hedda Nova, Edith Johnson and Florence Deshon. Their Popularity Is Ever on the Increase

Illness Causes Change in Metro Plans

A shift in the plans of directors at Metro's New York studios has been necessary owing to the illness of Edwin Carewe, who has sustained a minor operation at Miss Alston's private hospital. Mr. Carewe having completed the production of "The House of Gold," with Emmy Wehlen as star, was to have directed Emily Stevens in "Kildare of Storm," a screen version of the novel by Eleanor Mercein Kelley published by the Century company. His brother, Finis Fox, was scheduled to assist him. Since Mr. Carewe's enforced absence from the studio renders this impossible, Harry L. Franklin directs Miss Stevens in the Kelley story, production on which has already been begun. Mr. Franklin is now engaged in completing a capable cast, assisted by P. Thad. Volkman.

According to the earlier schedule, Mr. Franklin expected to handle the production of "His Bonded Wife," starring Emmy Wehlen.

Frederick Film Starts Soon

Goldwyn Pictures is already making preparations for Pauline Frederick to begin work on her first production for that organization. The staff that will make her pictures has been organized and the sets and gowns are ordered. Miss Frederick is a frequent visitor at the company's studios.

Gloria Joy and Henry King, in "The Locked Heart," Distributed by General

Hoodoo Number Is Lucky for Vitagraph

IT is so long ago since the "Hoodoo 13" has been in good standing in our best superstition circles, that folks nowadays pay little or no attention to it. Albert E. Smith, president of the Vitagraph Company, shows his contempt for the old hoodoo by listing thirteen young women as featured stars in Blue Ribbon features and other Vitagraph productions. He has even gone farther by picking them from thirteen different cities of the world. For instance:

Anita Stewart, who is soon to appear in "The 'Mind-the-Paint' Girl," first of a special series of Vitagraph productions, acknowledges Brooklyn as the place of her nativity. Alice Joyce of the soulful eyes, is from Kansas City, Missouri; Corinne Griffith comes from Texarkana, Texas; Gladys Leslie is a product of Manhattan Isle; Nell Shipman was born under the British flag, while Hedda Nova hails from remote Odessa, Russia. Carol Holloway, teammate of Antonio Moreno in the list of Vitagraph serial stars, was born in Williamstown, Massachusetts; Edith Johnson, who is in the new William Duncan serial, "A Fight for Millions," was born in Rochester, New York, and started her career properly by going to Vassar College. Grace Darmond, Earle Williams' beautiful leading woman, is a Canadian, a native of Toronto. Betty Blythe affords Los Angeles something to be proud of in addition to the "most wonderful climate in the world." Agnes Ayres is from Chicago; and Paris, Illinois, hard by, gave us demure Jean Paige. Florence Deshon gave the great Northwest representation in the screen hall of fame, having come from Tacoma, Washington.

However, their birthplace had nothing to do with their selection for starring honors by Albert E. Smith, because Mr. Smith's first consideration when he selects a star is what he calls "dramatic temperament," plus good looks. That his system is a pretty gone one, is attested by the fact that Vitagraph is generally known as the school for stars.

"Hypocrites" Hopes to Break All Records

THE three outstanding personalities directly connected with the making of the film version of "The Hypocrites," now being distributed by General Film Company, are expected to make this production one of the most attractive and widely booked features released in recent months, according to a General Film statement. Elizabeth Risdon, star; Henry Arthur Jones, the author of the original play, and George Loane Tucker, the director, are names for the exhibitor to conjure with, the statement continues, and should call forth the best showmanship of the exhibitor.

The success of Elizabeth Risdon in the English melodrama, "Seven Days' Leave," presented on the New York stage for several months last winter, is expected by General Film to add greatly to the drawing power of "The Hypocrites." The dramatic talent of the star who contributed to the success of "The Manxman" and "The Mother," two photoplay successes, is said to be strikingly emphasized in her latest film story which has been greatly embellished by the masterly Tucker direction which made successes of such features as "The Manxman," "The Cinderella Man," "Joan of Plattsburg" and "The Mother."

General Film is said to be building its sales and exploitation campaigns for the screen story with a view to duplicating the tremendous success enjoyed by "The Hypocrites" on the legitimate stage.

Announcement for the release date is to be made in the near future.

Stover Uses Universal Films on Road

G. H. Stover, manager of the Orpheum vaudeville, Tacoma, Washington, called at Universal Exchange in Portland recently to arrange for film service for a traveling circuit which he will run out of Portland, through tributary towns during the summer vacation season.

Mr. Stover is associated in this venture with his father, W. B. Stover, and may make the enterprise permanent, if the test which he is making in his vacation proves satisfactory.

When Goldwyn's Branch Managers Met In New York Recently, Madge Kennedy Decided to "Sit In" to Help the Color Scheme

Five Pictures to Start Goldwyn New Year

FIVE productions, two of them virtually completed, for Goldwyn's second producing year, which begins the first week in September, are under way at the Fort Lee studios of the company.

This means that the twenty-six pictures promised for the year which was begun with "Polly of the Circus" have been finished and are undergoing titling and assembling. With the release of "Money Mad," starring Mae Marsh, on August 25, Goldwyn's first milestone will have been passed.

Geraldine Farrar's initial Goldwyn production, which probably will be the first release of the new year, is nearing completion under the direction of Reginald Barker. Its title has not been announced, nor has the nature of the story been made public. Herbert Rawlinson heads a supporting cast including such well-known figures of the stage and screen as Violet Heming, Hassard Short, Percy Marmon and Maude Turner Gordon.

Tom Moore's first Goldwyn starring vehicle, completed some time since, is being given the final polishing touches of assembling and titling and will be ready for release among the first few of the forthcoming season.

Madge Kennedy has been photographed in the concluding scenes of her newest production, "Friend Husband," written by Lois Zellner and directed by Clarence G. Badger, and has begun work on her first picture for the new year. Its title has not yet been announced, nor has its nature been made public.

Mabel Normand's "Back to the Woods" is completed and she is at work on a new production, no details of which have been made public. Mae Marsh has finished "Money Mad" and is already busy on the first scenes of a picture to be released early in Goldwyn's second year of their successful career.

Mutual Completes Hayakawa Selling Plans

SELLING plans for the series of Sessue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through exchanges of the Mutual Film Corporation, have been completed, it was announced this week, at a series of conferences between Haworth representatives and officials of Mutual. These meetings were held in the office of James M. Sheldon, president of Mutual, in Chicago.

September 1 has been selected as the date when the first of the Hayakawa specials will be available for pre-release. The succeeding pictures, eight in all, will be available at Mutual exchanges.

The exhibitor will be provided with the most complete array of advertising ever furnished, Mutual declares.

Some novel and original experiments are said to have been made in the preparation of the paper to fulfill the theatre's demand for "something new." Two sets of one-sheets and two sets of three-sheets will be furnished. Sixes, sixteens and twenty-four sheets will be supplied in addition to a vast quantity of other material necessary to the exploitation of productions of high quality.

"His Birthright" and "The Temple of Dusk" are to be the first of the Hayakawa specials, both of which will be completed well before the date of release.

Goldwyn Proud of Its Directors

Goldwyn Pictures begins its second releasing year the first week in September with a roster of directors of which it states it has every reason to be proud.

Reginald Barker, Hobart Henley, George Irving, Charles Giblyn and Clarence G. Badger are five names to conjure with in picture production. Each is a master of his craft, each in the forefront of his profession.

Lawrence Grant Like German Kaiser in Looks Only

Lawrence Grant, who has the featured part in "To Hell with the Kaiser," has a reputation for a peculiarly striking resemblance to the German ruler, and in addition to his screen impersonation, he has played the part in his own vaudeville sketch for the past two years. As a matter of fact, it is said that Grant is quite unlike the Kaiser except when he wants to look like him—then, in a twinkling, he can so arrange the muscles of his face to assume an expression that causes the likeness to become immediately apparent, even without the moustache.

To a representative of Motion Picture News Mr. Grant last week remarked, in speaking of his character part: "Many people who have remarked the extreme length of cane affected by a number of Englishmen do not know that this custom is due to the Kaiser indirectly. These canes vary in length from 42 to 45 inches. I use a medium 44. The Kaiser came to visit King Edward some years ago, bringing with him one of his very long crook handled canes, which, used in his left hand, served to hide the deficiency in its length. Edward, with his well-known tact, a gift which made him beloved by all with whom he came in contact, ordered a cane of the same length; several of the men in his entourage ordered similar canes, and by this simple act of courtesy the length of the Kaiser's stick was not noticeable, and the camouflage of the afflicted arm was still further help because the British also carried their long canes in the left hand. Similar canes were soon displayed in the best English stick shops, everybody in the London world bought one to follow the King, and the long stick had become the English fashion, and had come to stay. It's management is a little difficult at first, but once used no one would ever give it up again for the old-fashioned ordinary cane of 36 inches."

Lawrence Grant, Who Has the Role of the Kaiser in "To Hell with the Kaiser," Metro Release

H. H. Buxbaum, Special Representative to Exchanges for F. P.-Lasky Corporation

Jewel Patriotic Films Score Steadily

According to a report said to have been made to Joe Brandt, assistant treasurer of Universal, by Edward Armstrong, manager of the Denver office, and Gus A. Metzger, general manager of the Portland and Seattle offices, the West and Northwest are particularly keen on subjects of a patriotic nature.

Both these Universal representatives point to the popularity of such subjects as "The Kaiser," and "The Man Without a Country," which they handle for Jewel Productions, Inc., and to the steadily increasing demand for the boy scout serial, entitled "Boy Scouts to the Rescue."

As evidence of the business being attracted by subjects dealing with patriotism, Armstrong cites the experience encountered by Manager Erb of the Plaza theatre, Denver.

Erb, whose normal business is highly satisfactory, booked "The Boy Scouts to the Rescue" as an experiment. With the very first episode, the Plaza's attendance was increased by five hundred above normal and it has been growing steadily ever since.

Ella Hall Appears With Fred Stone

Ella Hall, recently in Universal productions, has been engaged to support Fred Stone in his first Artcraft picture, "Under the Top."

Wanda Hawley, who recently played an important part in "We Can't Have Everything," and was also cast for the role of Sophie at eighteen in "Old Wives for New," had been entrusted with the role in Stone's first film. Miss Hall was substituted. Miss Hawley will work in another Artcraft picture, it is understood. She recently signed a contract with Famous Players-Lasky Corporation.

Ella Hall was born in New York and educated there; she made her first appearance on the stage with "A Grand Army Man," and then went to the films, appearing with Biograph, Reliance and Universal. Among her best pictures were "The Buglers of Algiers," "Little Miss Fix-It," "Green Magic," "We Are French," "The Spotted Lily,' etc.

F.P.-Lasky Plans Cause Ripple

Wires and Letters Pour Into Offices Carrying Congratulations and Good Wishes — Exhibitors Pleased with Outlook

THE FAMOUS PLAYERS-LASKY Corporation plans for the coming year commencing September 1, announced in Motion Picture News in what was probably the largest amount of advertising space ever taken by one company at one time, created wide interest throughout the trade, according to a statement made this week by the company.

It is said that many wires and letters poured into the New York headquarters of the organization, expressing much appreciation of what Famous Players-Lasky announced as the greatest undertaking by one organization since the inception of the motion picture industry. Congratulations, says the statement, have been heaped upon the executives of the company, and from every state a representative showing of recognition from exhibitors and exchange men over the importance of the announcement and its effect upon the industry has been received.

In speaking of the occasion, Famous Players-Lasky said: "The dedication of the organization and its activities toward helping to keep up the morale of the nation at a time when such stimulus is most desirable, has attracted the attention of persons outside of the film industry, as has the fact that the producers of Paramount and Artcraft pictures will present a greater output during the next twelve months than any one concern has ever approached, namely, two hundred and eight feature productions and one hundred and fifty-six short subjects, covering practically every demand of the exhibitor in making up his program.

"Shortly after the initial announcement made its appearance in the advertising and reading pages of Motion Picture News, telegrams and letters began to pour in from exchanges who stated that exhibitors in their respective territories were behind the great plan of thte Famous Players-Lasky Corporation for the coming year. Messages direct from exhibitors and of a similar nature were also received. That the big organization has laid out a schedule of pictures particularly suitable to the present demands of motion picture patrons everywhere in the country, pictures that will exclude from the screen all morbid and tragic material was of particular interest to exhibitors who expressed their satisfaction over this decision.

"The possibility of obtaining more Paramount and Artcraft pictures, as outlined in the new schedule, also met with popular enthusiasm, especially in communities where the present maximum supply is far less than the demand.

"Of particular interest, was the announcement of the Success Series, which will give exhibitors the opportunity in presenting some of the most famous masterpieces of the screen in modern dressing."

Fox Visitor Lauds Gladys Brockwell

A tribute to the industry and cheerfulnes of Gladys Brockwell, the William Fox star, was recently paid in a letter to the William Fox home office by a visitor to the Fox studio at Hollywood, Cal.

"Friday," states the letter, "I went to the studio and met Gladys Brockwell. Apparently Miss Brockwell is always the first one you meet here because she begins work about 8 o'clock in the morning and quits about 6, and she is the same person at 6 o'clock at night that she is at 8 in the morning—a very pleasant, likable girl. Her picture, which is now called 'Kultur,' looks like a crackerjack. It is the one which shows how Germany forced Austria to declare war."

Donald Crisp, Jesse L. Lasky and Douglas Fairbanks Greeted Fred Stone and Family at the Station, and Gave Them a Royal Welcome to Filmland. Stone Will Star in Paramount Pictures

One of the Beauty Spots Used As a Background for Metro's "A King in Khaki," Starring Harold Lockwood

World Sees Biggest Year Ahead

Bases Belief on Facts Gathered by Publicity Department — Thinks Conditions in Country Point to Sure Prosperity

THE coming season will mark the biggest year in the history of the motion picture industry, is the opinion of World Pictures. This is not the hope born of desire but is the deduction based on certain incontrovertible facts. In the last issue of *World Works,* a house organ published by the World Film Corporation, and distributed among its employees, attention is called to the fact that opportunity is crying in a stentorian voice; that she is close at hand and not to neglect the chance of reaping the reward that accrues to the alert and industrious.

An enumeration of these facts includes—Farm Products: A billion bushel wheat crop. The states particularly interested are those North of the Mason and Dixon line. The largest, oat, barley and rye crop in the history of the United States. This will be of vital benefit to the northern states. The biggest yield of flax. Minnesota, North and South Dakota and Kentucky will cash in. The bumper crop of tobacco. Kentucky, Virginia, North Carolina, Tennessee, Missouri and Connecticut, are the principal producers. All of these products will be sold at prices that insure a tremendous income to the farmer and make him a creature of wealth. Cotton and corn. The United States crop forecast on these two essentials indicates an enormous yield. All southern states will profit on cotton. Kansas, Nebraska, Iowa, Missouri, Illinois, Indiana, the principal states of the corn belt, will reap great wealth from this cereal.

Fruits. The reports for the apple crop show that New York State alone, as an example, will produce over 1,200,000 barrels, the largest crop recorded. Other states interested are Washington, Oregon, Missouri and Michigan. On small fruits, the South, Wisconsin, Michigan, Ohio, New Jersey, Delaware and New York are particularly fortunate, with first-class conditions existing insures large supplies.

And all in all with bank vaults crowded with gold and rates of interest low, the desire for entertainment by men, women and children must necessarily become intense and the moving picture theatre is bound to look forward to a standing room only condition.

World Pictures sees the handwriting on the wall. It is active in its preparation to meet the demand for interesting features. Its studio is buzzing with the hum of industry.

Pearl White Begins Pathe Serial Shortly

Pearl White, Pathe's serial star, is expected to return from her vacation just after the Fourth of July and will immediately begin work on her new serial. The working title is "The Lightning Raider," and it will follow in release sequence, the Pathe-Astra serial, "Hands Up," some time next fall.

In "The Lightning Raider," Pearl White assumes a part said to be rather unusual to her former roles, but the scenario is reported to be full of remarkable opportunities both for stunts and for legitimate acting. The serial will be staged in the Astra studios in Jersey City as usual, although it is understood that some of the exteriors will require long journeys by Miss White and her supporting cast.

Paralta Names Barriscale Feature

It is announced that "A Wife's Conscience" will probably be the title of Bessie Barriscale's Paralta production which is being filmed at the Brunton Studios in Los Angeles. At the base of the story, and its whole reason for being, there is said to be a problem of human life which makes thrills and suspense, causes the characters much travail, and puts Miss Barriscale, as Dorothy Kingsley, into a situation of risk from which it seems that there is no way out—and yet keep the sympathy of the audience.

The plot centers about the woman's little daughter, a girl whose dark hair is a matter of surprise and comment with her blonde father and mother, and among their friends.

In this production Bessie Barriscale is directed by her husband, Howard Hickman. Both Mr. Hickman and the star are said to be particularly pleased with the character of the story, which was, in fact, found for her by Mr. Hickman. It was written by William Parker.

July Sees Last of "House of Hate"

Pathe announces the release of the concluding episode, No. 20 of "The House of Hate," on the regular program for the week of July 21. This episode is called "Following Old Glory," and is said to provide a satisfactory finale of this Pathe serial.

The romance in which the two characters played by Pearl White and Antonio Moreno have been concerned, arrives at a happy conclusion. Stern justice overtakes the Hooded Terror and his confederates and there is a battlefield scene staged, in which Pearl White and Antonio Moreno have opportunity to inject patriotic flavor into this concluding episode.

Pathe executives stated that "The House of Hate" has not only been the most satisfying serial ever released by that house from a technical standpoint, but it has been the greatest money maker.

Mary Miles Minter, American-Mutual Star, in "The Ghost of Rosy Taylor"

"The Glorious Adventure" Is Mae Marsh's Newest Production for Goldwyn

Metro Chooses New Wehlen Subject

"His Bonded Wife," a five-act screen romance by Lois and Arthur Zellner, has been chosen by Maxwell Karger, Metro's manager of productions, as the next starring vehicle for Emmy Wehlen. Miss Wehlen recently completed "The House of Gold," by Katharine Kavanaugh. Charles J. Brabin will direct the production, assisted by Alfred Raboch. June Mathis made the screen version, and work on the new picture will be begun shortly. Mr. Brabin is now choosing players to support the star in this feature. Lois Zellner is also the author of the feature photodrama on which Edith Story is at present engaged. In "His Bonded Wife," her husband was her collaborator.

In the new Metro picture Miss Wehlen will play the part of a fashionable girl upon whom society has called. She decides to go away somewhere and just be herself. Accordingly, she sets out for a beach resort where persons not overburdened with wealth are accustomed to find amusement and relaxation. She finds both,—and also a young man who means a great deal to her future. There are events of an unusual nature in this story which provides a genuinely unique "twist," and an opportunity for scenes of a nature seldom seen in a screen drama.

Melford Directs Lila Lee

George Melford, one of the most experienced and successful of the Famous Players-Lasky directors, has been assigned to direct Lila Lee, the new Famous Players-Lasky star, in her first Paramount picture, "The Cruise of the Make-Believe," from the story by Tom Gallon. One of Mr. Melford's early pictures was "The Cheat," in which Fannie Ward was starred, with Sessue Hayakawa as her leading support. On all the recent Hayakawa pictures, notably in "The City of Dim Faces," scheduled for release in July, the individuality of Mr. Melford has been clearly stamped.

"Cuddles," as Miss Lee is known to vaudeville, is now settled with her guardian, Mrs. Gus Edwards, in a bungalow in Hollywood.

About New Pictures

Mary MacLaren's second Universal Special Production has been completed under the direction of Ida May Park, the Universal woman director. It is an adaptation of the story, "Bread," by Evelyn Campbell.

Tom Mix, the William Fox star, has begun work at Hollywood on a new Western production, the temporary title of which is "The Man Afraid." The scenario was written by Lynn Reynolds, who is also directing it.

That "The Kaiser's Shadow," in which Dorothy Dalton, the Ince star, will next be presented by Paramount, will be an intensely absorbing photoplay, is the promise of the producer. R. William Neill directed the picture, under Ince's supervision.

In Mae Marsh's newest Goldwyn picture, "The Glorious Adventure," the star is said to enjoy some delightful moments. Costuming and settings are also said to be very original, and the story is far out of the ordinary.

Alice Brady has entered upon the production of another feature to be released by Select Pictures. No name has been chosen for the picture, but it has been scheduled to follow "The Whirlpool."

Louise Glaum's third Paralta Play, "Wedlock," has been completed at the Brunton studio in Los Angeles. Wallace Worsley, director, has turned the picture over to the developers and cutters.

"Her Husband's Honor" has been selected as the title of the first Edna Goodrich feature, in her new series for Mutual. It was produced under the working title of "The Gadabout," from Mabelle Heikes Justice's story.

With a company of thirty-five people, William S. Hart spent three weeks in the Santa Monica Mountains near Los Angeles, making exterior scenes for his newest Artcraft picture, "Riddle Gawne," under Thomas H. Ince's supervision.

Charles Frohman Everett, nephew of the late Charles Frohman, has the leading part in the George K. Spoor feature, "Young America." He has appeared in many motion picture productions, prior to which he was on the legitimate stage.

A majority of the exteriors for "Judgment," a Metro production co-featuring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and a Metro all-star cast, have been photographed.

Reports received by General Film Company indicate that exhibitors are keenly interested in the forthcoming production of "Good Luck in Old Clothes," an Ebony comedy. All the players in it are negroes.

Anita Stewart has completed "The 'Mind-the-Paint' Girl," the first of the special series of Anita Stewart productions which Vitagraph plans to release in the near future. Further stories are now under production.

In "The Rainbow Trail," which William Farnum is now making at the William Fox studios at Hollywood, Cal., the star appears in a dual role, playing in the earlier part of the film the characters of Shefford and Lassiter.

J. Warren Kerrigan, Paralta star, completed his third production under that banner, recently, just one year since he started filming his first picture for that organization. The production is the screen version of the novel, "Toby."

"Waifs," with Gladys Hulette and Creighton Hale in the leading roles, will be released by Pathe on August 24, according to announcements. Walter Hiers appears in support of the co-stars.

Preparations are being made at the Ince studio at Hollywood for still another picture starring Enid Bennett, some of the scenes of which will be laid in the Hawaiian Islands.

Immediately after completing the picturization of Gouverneur Morris's story, "You Can't Get Away with It," under the title of "The Fallen Angel," Jewel Carmen has begun on "Above the Law," a production based on the magazine story of the same name, by Max Brand.

Herbert Standing, for years a player on the English stage, and the father of seven sons, all of whom adopted his profession, is a member of the all-star cast headed by Anna Q. Nilsson and Franklyn Farnum, in the forthcoming Metro production, "Judgment."

Thomas H. Ince Presents Wm. S. Hart In "Shark Monroe," An Artcraft Picture

"Pirates Gold" To Be Made by World

What is said to be a real thrilling and blood warming tale entitled "Pirate's Gold," has been purchased by World Pictures from the author, Forest Halsey, for Montagu Love.

In the course of a hunting trip in one of the South Atlantic states last winter, Mr. Halsey came in contact with a peculiar race of people who live in the swamps. These people, as the author expresses it, "have a lurking suggestion of Spanish forebears," and their English was also spoken with a foreign accent. He had as his guide one of the natives and one night around the camp fire questioned him concerning this queer tribe and drew from him the matter from which the story was written.

The scenario is said to be a thriller and is modern in treatment. Oscar Apfel, who is to direct the picture, left New York early last week for the South to locate the scenes and engage natives themselves who will lend a unique background to a picture that promises originality.

Lloyd Searches Classics for Farnum Subject

Although he is extremely busy directing "The Rainbow Trail," the William Fox production which William Farnum is producing at Hollywood, Cal., Frank Lloyd, Mr. Farnum's director, is poring through the classics of literature to find a new play for the Fox star.

Mr. Lloyd believes that motion picture followers want such pictures as "Les Miserables," which he directed. Usually a motion picture director speaks of his latest success and forgets the pictures he made in the past, but Mr. Lloyd always mentions "A Tale of Two Cities" in the same breath with "Les Miserables," both of which he considers his greatest works.

"The Rainbow Trail," which he is now engaged in producing, is the sequel to "Riders of the Purple Sage," which Farnum just completed. Both pictures are taken from novels Zane Grey.

Stars Appear in Farrar Film

Goldwyn Chooses Herbert Rawlinson for Role Opposite Singer—Violet Heming and Hassard Short in Prominent Roles

GOLDWYN this week, in a statement to MOTION PICTURE NEWS, said that the company's emphasis upon production quality is made clear by an inspection of the cast engaged to appear with Geraldine Farrar in her first Goldwyn picture, now in the course of making at the company's Fort Lee studios.

Miss Farrar's leading man is Herbert Rawlinson, for several years a star in his own right, and possessing a definite following of his own in probably every section of the United States.

Another person who has been starred separately is Violet Heming, who has an important role in Miss Farrar's production. Miss Heming is known in most of America's larger cities through her stage successes and recently seen on the screen in "The Judgment House" and "The Danger Trail."

Still other well known names to be found in Miss Farrar's cast are Hassard Short, famous in support of many stars of stage and screen; Percy Marmont and Maude Turner Gordon.

Reginald Barker, Miss Farrar's director, is making headway with her first Goldwyn production, which has been under way without interruption or delay of any sort for two weeks. There has been considerable speculation in picture circles over this first Farrar story because of the atmosphere of secrecy and mystery that Goldwyn has thrown around it.

On the stage of the Fort Lee studios the Farrar company works carefully screened against intrusion or interruption. No outsiders have been permitted to come near the company while at work and members of the cast have been asked to maintain secrecy even about their own roles until the moment of the production's release in the early fall.

Meanwhile all of the preliminiary work has been completed for Miss Farrar's second production. The supporting players have been selected, the scenic sets are in readiness and the feminine players have received their gown charts. This reduces delays between pictures to a minimum.

"To Hell with Kaiser" Reaches Screen

THE new Screen Classics, Inc., superfeatures, "To Hell with the Kaiser," opened an engagement at the Broadway theatre, New York, on June 30, immediately after it had emerged from the cutting and editing rooms. The picture presented Lawrence Grant as the Kaiser, Olive Tell as Alice Monroe, and a large cast. John Sunderland is presented as Winslow Dodge, an American aviator.

The battle of two air-armies on the Western front is included in the many scenes. The opposing forces are each represented by forty aeroplanes in combat, shown at close view. It was necessary to use several cameras in order to obtain all angles of these scenes.

"To Hell with the Kaiser" was directed by George Irving and a staff of capable assistants from the scenario by June Mathis, and produced under the personad supervision of Maxwell Karger. It is distributed by Metro Pictures Corporation.

This picture, which has been developed in seven reels, is the fifth Screen Classics, Inc., production recently seen on Broadway. Others have been "Revelation," starring Mme. Nazimova; "Lest We Forget," a dramatization of the sinking of the Lusitania, with Rita Jolivet, a passenger of the ill-fated ship, as the star; "Toys of Fate," another Nazimova feature, and "The Slacker," a patriotic production de luxe starring Emily Stevens.

"To Hell with the Kaiser" is said to be not only a powerful arraignment of Prussianism and the Hohenzollerns, but it also contains a story effectively and dramatically told, in which heart interest and romance are combined with facts of international importance, facts which make amply apparent the Kaiser's attitude in this war.

Alice Joyce, Betty Blythe and Carol Holloway, a Trio of Vitagraph Winners

Theda Bara and Her Property Snake in the New Version of "The Clemenceau Case," Fox Production

Bara Takes Vacation of Two Weeks

Having completed "The Message of the Lilies," Theda Bara, the William Fox star, is taking a two-week vacation before beginning on her next picture. An announcement from the William Fox offices states that the star's next production will give her an opportunity to portray a role entirely different from any she has yet created.

J. Gordon Edwards, who directed Miss Bara in "The Message of the Lilies," "Cleopatra," "Salome," and other productions, also has gone on a vacation in Big Bear Valley, Cal., where he will spend his days fishing for trout. Mrs. Edwards accompanied her husband on the trip. "The Message of the Lilies" was the twenty-seventh photodrama Mr. Edwards has made for the Fox Film Corporation.

General Claims Popularity for "Shame"

"Shame," the seven-reel feature in which Zena Keefe is starred, continues to be the most successful feature production ever released by General Film Company, says a General statement issued this week. "Bookings for the John W. Noble production we are distributing for Duplex Films, Inc., have more than exceeded expectations, and the film is going better than ever," a General Film official stated. "To date we have not received an unfavorable report from exhibitors who have shown this feature, and in every instance it has lived up to all predictions as to its drawing power. That this is not exaggerated is indicated by the fact that "Shame" smashed all box-office records when shown for a week at the Majestic theatre operated by K. Moreland of Missouri Valley, Iowa, topping the record established by one of the most successful of the "Kaiser" pictures by $75 on the week's business. "Shame" has been unusually successful throughout the Middle West, where repeated showings are being made by numerous exhibitors who have already given the production a week's showing.

Fox Forces Complete Seven Pictures

Seven productions were completed during the week by William Fox companies, it is announced from the Fox Film Corporation offices. Four were begun and two others are nearly completed.

"The Message of the Lilies," a superproduction, has finished photographing at Hollywood, Cal., under the direction of J. Gordon Edwards. Jewel Carmen, under the direction of Robert Thornby, has completed "The Fallen Angel," a picturization of Gouverneur Morris's story, "You Can't Get Away with It," and has begun "Above the Law." Tom Mix, also at Hollywood, has finished "Fame and Fortune," which is based on Charles Alden Seltzer's magazine story, "Slow Burgess," and has begun on a new production.

At Hollywood, also, is William Farnum, who is at work on "The Rainbow Trail," a sequel to "Riders of the Purple Sage," the books of both of which Zane Grey wrote.

In the East Virginia Pearson, following the completion of "Her Price," has begun the filming of "The Liar," at the Blackton Studio in Brooklyn. Peggy Hyland has begun "Bonnie Annie Laurie" at Newdorp, Staten Island, and George Walsh has finished "Yankee Doodle Dandy." Two other big productions have been completed by R. A. Walsh and Richard Stanton.

Katterjohn Joins Famous Players-Lasky

Monte M. Katterjohn, one of the best known of the younger scenario writers of the country, has been permanently engaged by the Famous Players-Lasky Corporation as a member of the scenario staff at the West Coast studios.

Mr. Katterjohn has already written the continuity for "The Source" and "Broken Threads," two forthcoming Paramount pictures starring Wallace Reid. He is now at work on an original script for Lila Lee.

Monte Katterjohn hails from Indiana. He began his career as a newspaper writer.

Anna Q. Nilsson and Franklyn Farnum Are In "Judgment," Metro Film

"Hands Up!" Is the Commanding Title of Pathe's New Serial, and it Promises to be a Great Money-Maker for the Exhibitor

Universal Keeps Active in the Northwest

G. A. METZGER, according to an announcement this week by Universal Film Company, doesn't intend to allow summer to interfere with business. Mr. Metzger, manager of the Portland branch of Universal, is a firm believer, it is made known, in the idea that business will come to him who goes after it hard enough.

Recently Metzger sent out a letter to showmen in which he pointed out that the amount of busines done by an exhibitor during the summer season is in direct ratio to the amount of energy he puts into trying to get it. His letter continued as follows:

"Old Sol plus the gentle breezes of summer and good roads inviting every one who owns or can borrow a car to stay outside, is a combination that the theatre man views with annual alarm; and usually the summer 'dull season,' so-called, is accompanied by an outbreak of retrenchment.

"Which may be well and good—but in a big percentage of the cases the retrenchment starts in on the advertising end of the budget, which is just where the pruning hook should be applied last of all.

"If you want 'em inside, you've gotta convince 'em you have something there that out-lures the sun and the wind and the call of the outdoors; and you can't convince 'em by curtailing your advertising.

"Walter Armstrong showed what can be done in competition against the outdoor impulse when he put over the lobby on 'The Guilt of Silence' in Portland recently and packed his house for four days running in spite of a run of the kind of weather that makes every one want to stampede to the seashore.

"The summer dull season doesn't have to be so all-fired dull, unless the exhibitor helps it along by lying down on his crowd-getting activities."

Zeppelin Film Scores in Canada

General Film's two-reel war feature, "The Last Raid of Zeppelin L-21," has established itself as the most popular war picture of the day in Canada, according to reports received from the Canadian General Film exchanges. The film, which was featured for a week at the Imperial theatre in Montreal to tremendous crowds, has created a big sensation in that Canadian city and is one of the most widely booked war features now on the Canadian markets. Canadian government officials who have viewed "The Last Raid of Zeppelin L-21" are said to be greatly pleased with it, and it is expected that wide use of the film will be made throughout Canada because of the great faithfulness with which it portrays the Hun orgies over London.

Hodkinson Denies Kerrigan Withdrawal

"J. Warren Kerrigan will not go to Paramount as stated in the trade press recently." This is the simple and emphatic statement issued by the home office of the W. W. Hodkinson Corp. It is further stated that Mr. Kerrigan is under contract and will continue to release his pictures through the W. W. Hodkinson Corp.

Mr. Kerrigan's latest production, "One Dollar Bid" is now available for booking and he is hard at work on a "Burglar for a Night," a production in which Kerrigan depicts the adventures of the son of a rich New Yorker, who entangled in the plot of two crooks to defend him, completely vanquishes his enemies. The usual cast is beheaded by Miss Lois Wilson, who is very popular throughout the country.

Nell Shipman, Grace Darmond, Gladys Leslie, Anita Stewart and Corinne Griffith Are Numbered Amongst Vitagraph's Brightest Stellar Assets. They Are a Part of the Hoodoo Squad—Which Is Not Hoodooed

Mutual Names Hayakawa Films

"His Birthright" and "The Temple of Dusk" Available for Pre-Release September 1—Good Casts Promised

WITH two productions announced, a large staff of salesmen in the field and studio operations in Los Angeles running at top notch, the making and marketing of the Haworth Pictures Corporation's series of special productions starring Sessue Hayakawa are well under way, Mutual states.

The distribution of the pictures is to be handled out of the exchanges of the Mutual Film Corporation.

The first two productions on the schedule are: "His Birthright" and "The Temple of Dusk." The initial productions will be available for pre-release September 1.

These first productions were selected by Hayakawa and his directors, William Worthington and James Young, who will alternate in directing his productions, after a thorough consideration of the best available dramatic material. The plays chosen were finally decided upon as being the most effective vehicles for Hayakawa's talents, and containing dramatic elements that will appeal most strongly to the public taste at the present time.

In "His Birthright" Hayakawa is cast in the role of Yukio, son of Saki San and Lieutenant John Milton, of the United States Navy, born in Japan while the U. S. Navy is in Japanese waters.

Marion Sais will be Hayakawa's leading lady in "His Birthright." Tsuru Aoki, wife of the Japanese star, has an important role in this production.

Mary Anderson is the ingenue of the Haworth Pictures Corporation and plays the part of the Admiral's daughter. Miss Anderson has been appearing in pictures for the past three years, and was featured by Vitagraph in a number of productions. Howard Davies, who has the important role of Admiral John Milton, was a vaudeville actor before entering filmdom.

"The Temple of Dusk" will be under the direction of James Young. Mr. Young's productions while with Lasky and Vitagraph stamp him as a master-craftsman. Notable successes which he directed were: "Oliver Twist," "On Trial," "My Official Wife," "Deep Purple" and "Heart of the Blue Ridge."

An unusually strong cast has been selected for "The Temple of Dusk," Jane Novak, Sylvia Bremer and Lewis Willoughby having important roles.

"The Temple of Dusk" was written by Frances Marion for Hayakawa. It is a Japanese subject which calls for sumptuous Oriental settings and costuming. A beautiful Japanese tea garden used in one of the scenes is an exact replica of one of the famous gardens in Japan. The production also calls for twelve Geisha girls, all real Nipponese, who give a realistic interpretation of their native dance.

New Davies-Select Film Started

Work on Marion Davies second Select Picture was begun on July 1. The present plan is to do the studio scenes in the Norma Talmadge Studio in East Forty-Eighth street. Julius Steger will have entire charge of the production, and Andre Barlatier will do the camera work. Mr. Steger was busily at work on the script for this picture for three weeks.

Mr. Steger promises a surprise in this new Davies picture. The story, which as yet has been given no title, is an adaptation from a well-known work and is said to contain a big thrill. It is claimed to be right up to the minute, and has a patriotic flavor. Among the new contracts which continue to reach the home office, calling for the showing of Miss Davies' first Select Picture are two secured by Branch Manager V. P. Whitaker of the Washington Exchange. One of these covers the Jake Wells circuit of theatres in the Virginias, with first-run showings at the Colonial in Richmond, and the Wells theatre in Norfolk; the other is the contract secured from Manager De Hoff of the New theatre in Baltimore, where the picture is said to be booked for a long run at an early date.

Mistake in Names

World Pictures announced this week that "The Millionth Chance," in scenario form, has been purchased from Hamilton Smith, instead of Godwin Smith, as published last week.

Big V Comedies Ignore Hot Weather

There is to be no summer let-up in the production of Big V Comedies, according to Albert E. Smith, president of the Vitagraph Company. Two companies are steadily working at the company's studio in Hollywood and they will continue there indefinitely, Mr. Smith says. One of these companies is headed by Lawrence Semon, the other by Earle Montgomery and Joe Rock, and they alternate on the Vitagraph program, a Semon comedy being presented one week and a Montgomery-Rock product the other.

A statement from the Vitagraph offices is to the effect that the comedy business is on the increase and it is attributed to the general desire of the public to see the brighter side of life, even if it is slapstick.

Although both Semon and the Montgomery-Rock combination go in solely for slapstick, there is a difference in the productions of the two. The former combines burlesque with his buffoonery, using legitimate productions oftentimes as the basis of his comedies, while Montgomery and Rock run more to acrobatics and hazardous stunts in putting over their laughs.

World Pictures Engages Armand Kalicz

World Pictures announces the engagement of Armand Kalicz, now appearing in "The Miss Burglar" at the George M. Cohan theatre, New York City, to support June Elvidge in "The Love Wraith," Travers Vale directing. Mr. Kalisz is well known on the legitimate stage. He has also appeared in vaudeville with Amelia Stone as headliners. "The Love Wraith" was written by Earl Mitchell. Work on this picture is now in progress at World Studio. The theme of the story is based on an expose of hypnotism, spiritualism and fake mediums. Miss Elvidge is called upon to portray a dual role.

Percival with Metro

Walter Percival is the newest recruit from the ranks of musical comedy stars to "go and do it." In the role of Beauty Blair in Metro's production of "Our Mrs. McChesney," Miss Barrymore's first screen vehicle of this season, Mr. Percival is making his first appearance before the camera.

Triangle Names July 14 Productions

Described as an unusual mystery play, "Marked Cards," featuring Margery Wilson and Wallace MacDonald, is the first release on the Triangle program for the week of July 14.

"Marked Cards" was written by Adela Rogers St. Johns. It is a story of sacrifice. The heroine sacrifices her honor that she may save the boy she loves from the gallows. And she wins the affection of the obstinate mother who objected to the marriage of her aristocratic son to the beautiful daughter of a farmer laborer. H. D'Elba directed this production.

"Hell's End," with William Desmond, is the second release of the week of July 14. The New York underworld forms the background of this play, which shows Desmond as the ruler of a district from which the picture takes its unusual title, a refuge for crooks and political intriguers.

Mae Marsh Appears Soon in "Money Mad"

"Money Mad" is the title of Mae Marsh's last release in Goldwyn's first producing year, which will end the first week in September. Beyond the knowledge that the production will be first shown to the public on August 25 and in the sight of a lot of strange photographs with a strange Mae Marsh in them, there is nothing much to report but mystery.

Is Mae Marsh in "Money Mad" a fortune teller, the queen of a harem or what? The publicity department gives it up.

Christie Gets More Distribution

Another new contract to be announced by the Christie Comedy Company is the handling of Christie comedies weekly through Minnesota, North and South Dakota and Wisconsin by the First National Exchange, Inc. The Minnesota headquarters of this exchange are in Minneapolis.

Louise Glaum's Most Recent Paralta Play Is "Wedlock"

American Drops Program Films

President S. S. Hutchinson Plans Direct Dealings with Exhibitor—Will Make Big Features of Unusual Merit

DIRECT dealings with the exhibitor; the establishment of personal representatives in each of the distribution centres of the country; the withdrawal of its product from a program and the confining of all its future activities to the making of exceptionally high class feature productions for release at irregular intervals—these in brief are the salient features of the new policy shortly to be formally announced by President Samuel S. Hutchinson of the American Film Company, Inc.

A representative of MOTION PICTURE NEWS called upon Mr. Hutchinson to ascertain just what might be the full meaning of the American's recent announcement that it was prepared to pay anywhere from $1,000 to $25,000 for stories suitable for motion picture presentation. The American's president was found in his offices at the Chicago plant and was in a mood to reveal more fully his new sales plan.

"Yes," admitted Mr. Hutchinson, "we have received some really exceptional stories as a result of our advertising and were delighted to find that many of them were submitted by men and women whose names are found right at the top of any list of famous American authors. Already several manuscripts have been accepted and placed in production. More are still arriving and we expect shortly to be in a position to announce our productions for many months ahead.

"However, in future no arbitrary release dates will compel us to rush work at the studio unnecessarily in order to make a certain scheduled release date. We aim instead to control our own distribution—to take as long as may be necessary in order to properly put on each subject and shall demonstrate to the trade that American is making quality pictures rather than aiming to turn out as many as possible. We are about to announce a policy of dealing direct with the exhibitor. I shall have personal representatives in each of the country's distribution centers—men who are there to keep in daily contact with the exhibitors, to make daily reports to the home office—to establish a bond of contact between manufacturer and exhibitor such as I believe no other film manufacturer has ever established.

"Our productions will continue to feature such stars as Mary Miles Minter and Marguerita Fisher, and occasionally we shall probably announce a picture with an all-star cast, one perhaps that depends for its drawing power as much upon the story itself as upon any players who may interpret it. In addition to all of the above, I control, of course, the features made by William Russell Productions, presenting the popular athletic star, William Russell, whom exhibitors have found to be an immense drawing card.

"Though we shall begin our sales campaign sometime in July, it will be early in the fall before any of the new productions will be issued. However, each sales representative will have a print of some of the new subjects at least sixty days in advance of its first public showing, so exhibitors can see for themselves just the high quality pictures which we are prepared to offer them. Bookings will probably be made in the order of appllcation so it behooves all exhibitors to get in touch, as soon as possible, with either my personal representatives in the field or direct with the home office. Until I make formal announcement of the names and addresses of my personal representatives, exhibitors should write direct to the executive offices of The American Film Company, 6227 Broadway, Chicago. We will reply by mail giving each exhibitor a time and place where he can see the first of our new pictures and arrange bookings. As already stated, the bookings will probably be arranged in order of application, so those who first apply will stand the best chance of being assigned an early showing.

"We are not aiming to make a tremendous quantity of pictures per year, but shall adopt as our slogan the phrase, 'Quality first.' All the way through, quality not quantity, is to be the thought kept in mind by directors, stars, and all engaged in any part of the actual picture making."

Pasadena May Get C. K. Young Studio

Harry Garson, manager of Clara Kimball Young, announces that plans have been culminated whereby Miss Young will build her own studio in Pasadena, and that the site for the studio is now practically determined.

It is said that Mr. Garson's recent proposal to the Pasadena Board of Trade to establish a large motion picture studio there met with much discussion, due to the fact that heretofore all motion picture companies have been barred from Pasadena. The proposition was given much public consideration by many prominent business men of the city, with the result that when the proposal was put to the vote at a recent citizens' meeting, 155 out of 175 votes went for the erection of a studio for Miss Young.

It is announced that Miss Young will spare no expense to make her studio site one of the beauty spots of Pasadena, and that plans are already well under way for the laying out of the grounds. The various studio buildings will be drawn on the old mission style of architecture, and will include the instalment of a pipe-organ.

Paramount Chooses Washburn Title

Bryant Washburn, recently induced to twinkle in the Paramount constellation, will make his bow under his new management in "The Gypsy Trail," so Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, announces.

Coming Program Offerings

July Brings Six from Metro

Five Are All-Star Series Pictures and One is Special Screen Classics Film—"Kaiser" Feature Heads List

METRO will issue five All-Star Series pictures, and a special Screen Classics, Inc., production during the month of July. The seven-act de luxe patriotic feature is "To Hell with the Kaiser," which has been directed by George Irving from the scenario by June Mathis, with Lawrence Grant as the hated monarch, and Olive Tell as the American girl, Alice Monroe. They are supported by John Sunderland, as the American birdman; Winslow Dodge and other players. The five regular July releases will be in the order named, "Opportunity," starring Viola Dana; Bert Lytell in "No Man's Land"; May Allison in "A Successful Adventure," and Edith Storey feature, either "The Demon" or "As the Sun Went Down," and "A Pair of Cupids," starring Francis X. Bushman and Beverly Bayne.

The July 1 release, "Opportunity," with Viola Dana in the stellar role of Mary Willard, is an adaptation by John H. Collins of Edgar Franklyn's story in the All-Star Weekly, directed by Mr. Collins. Miss Dana appears as a "tomboy girl" who is determined to see a prize fight.

July 8 has been chosen as the release date of "No Man's Land," with Bert Lytell as star. "No Man's Land" will be Mr. Lytell's second appearance in Metro's All-Star Series productions, the first being "The Trail to Yesterday. Anna Q. Nilsson is the star's leading woman in "No Man's Land," and prominent in his support are Eugene Pallette, Charles Arling, Mollie McConnell and Edward Alexander.

"A Successful Adventure," starring May Allison, will be Metro's third release of the month. June Mathis wrote "A Successful Adventure," and it has been directed by Harry L. Franklin, assisted by P. Thad. Volkman.

The release of July 22 will be an Edith Storey feature, but whether "The Demon" or "As the Sun Went Down" has not as yet been decided. "The Demon" is a screen version of the novel of the same name by C. N. and A. M. Williamson, adapted and directed by George D. Baker. "As the Sun Went Down" is a screen version of George D. Baker's play of the same name, adapted by himself and directed by E. Mason Hopper.

The final July release will be "A Pair of Cupids," co-starring Francis X. Bushman and Beverly Bayne. "A Pair of Cupids" is from the pen of Luther a Reed, and was produced under the working title of "Both Members." Charles J. Brabin has directed it, with Rudolph J. Bergquist as cameraman.

Select Presents Three Stars During July

BESIDES Alice Brady's latest Select Picture, "The Whirlpool," which was released on the last day of June, therefore virtually becoming a July production, Select Pictures Corporation will have available for exhibitors, during the month of July, three new attractions by three Select stars. These pictures are "The Safety Curtain," Norma Talmadge's latest subject; "A Pair of Silk Stockings," in which Lewis J. Selznick presents Constance Talmadge, and Clara Kimball Young's production of "The Savage Woman," made by Miss Young in California, with her own company.

"The Safety Curtain," which will be presented in New York during the week of July 8 at all the Marcus Loew houses, is undoubtedly, according to Select, another hit to be chalked up to the credit of Norma Talmadge.

The story of "The Safety Curtain" is taken from the novel of the same name by Ethel M. Dell. It is a story of a little English girl who, earning her livelihood as a phenomenally clever dancer in the English Music halls, later becomes the bride of an English officer of infantry, and takes part in stirring scenes which have a military flavor.

Cyril Harcourt's play, "A Pair of Silk Stockings," has been filmed by Constance Talmadge as her latest Select Picture. This comedy-drama had a run in New York at Winthrop Ames' Little theatre, after it had stayed for two seasons at a prominent London playhouse. Later the piece was seen in two of the principal American cities.

All reports received from Hollywood, California, have indicated that Clara Kimball Young has made the best picture of her career in "The Savage Woman."

Norma Talmadge Has Completed "The Safety Curtain" for Release by Select

July 8 Brings Two Artcraft Films

Cecil B. De Mille's special production, "We Can't Have Everything," is scheduled for release under the Artcraft trademark July 8. Featuring an all-star cast, this picturization of Rupert Hughes' satire on divorce is said to be a worthy successor to Mr. De Mille's former Artcraft specials, "The Whispering Chorus" and "Old Wives for New."

In the cast are Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts and Sylvia Bremer, Thurston Hall, Raymond Hatton, Tully Marshall, James Neil, Ernest Joy, Billy Elmer, Charles Ogle and Sylvia Ashton.

The same date, July 8, marks the release of "Shark Monroe," in which William S. Hart is presented by Thomas H. Ince. In this production Hart forsakes the Western type of role which has come to be inseparably associated with him in the minds of picture fans, and is seen as a "sea dog," the skipper of a sealing schooner who is widely known for his cruelty.

Katherine MacDonald plays the part of the girl in the cabin, and Joe Singleton, Bertholde Sprotte and George McDaniel are conspicuous in the supporting cast. Mr. Hart himself directed the picture under Mr. Ince's supervision, and Joe August is responsible for the photography.

Fox Releases "Her Price" As Special

Revealing the temptations which are said to beset the girls who would climb the ladder of fame, Virginia Pearson in "Her Price," which is announced from the William Fox offices as the latest special feature release, portrays the role of an opera singer who betrays her beauty for a career only to find that the price she paid is too much. The picture is described as being one of the strongest in which Miss Pearson has appeared in a long time, and is said to be full of tense situations and a powerful human appeal.

Playing opposite Miss Pearson in "Her Price" is Victor Sutherland. Others in the cast are Edward F. Rosen, Henri Leone, Charles H. Martin, Paul Stanton and Mrs. Allan Walker. "Her Price" was written by George Scarborough and directed by Edmund Lawrence.

Pathe Releases "First Law" in July

With what Pathe announces as a distinguished cast, remarkable photography, able directing and a really gripping story, "The First Law," which will be released by Pathe the last week in July, should be a really great feature to draw business in spite of whatever August weather conditions may be, Pathe declares.

Mrs. Irene Castle is starred in "The First Law," and in her support are Antonio Moreno, J. H. Gilmour and other distinguished players. "The First Law" was written by Gilson Willets, who is now regularly engaged by Pathe, and who is responsible for the new Pathe serial, "Hands Up."

Lois Meredith, Popular Player, Who Appeared in Vitagraph's "Over the Top"

World Releases "Heredity" on August 5

The World Picture release for August 5 is "Heredity," a five-reel feature starring Barbara Castleton. The supporting company is headed by John Bowers and Madge Evans. Others in the cast are George MacQuarrie, Joe Smiley and Margaret MacWade. It was directed by William Earle and the story is from the pen of Maravene Thompson.

The plot of "Heredity" briefly concerns Nedda Trevors, a descendant of a famous family who, in the time of Charles the First, had rendered a great service to this monarch and were accorded signal honors. Reverses having overtaken the Trevors, Nedda is compelled to seek employment in a factory. She charms the son of the millionaire owner of the plant, but will not marry him because of the difference in their financial standing. Her mother is mysteriously murdered and through circumstantial evidence she is arrested for the crime. Her freedom is secured through the efforts of the young millionaire. The story is dramatic and forceful and full of surprises. It is the mysterious suspense that gives the entertaining qualities to "Heredity."

"A Good Loser" Heads Triangle List

A western play, "A Good Loser," is the first release on the Triangle schedule for the week of July 7, offering Peggy Pearce, the former Keystone Comedy player, who heads the cast supported by Lee Hill. Joe King will support Gloria Swanson in "Everywoman's Husband," a psychological drama of society, scheduled for the second release of the week.

"A Good Loser" is a story of friendship and sacrifice. The sweetheart of the hero is married to his chum, but he is loyal to the woman who forgot him and with devoted friendship for his pal, he sacrifices his life that they may know happiness.

"Everywoman's Husband," the second release of the week, tells of the struggle between youth and age, the dominating influence of the mother that nearly wrecks the domestic happiness of her daughter.

Program Glances

In "Her Screen Idol," the Paramount-Mack Sennett comedy released July 1, Mr. Sennett has adopted the odd device of showing a play within a play. One of the scenes takes place in a motion picture theatre.

Mary Miles Minter, in "The Ghost of Rosy Taylor," a screen adaptation of the story of the same name, by Josephine Daskam Bacon, published in the Saturday Evening Post, is Mutual's feature for the week of July 8.

Mabel Normand, she of the extraordinary eyes and madcap moods, is soon to be seen in a new Goldwyn picture. This time it is "Back to the Woods," and the plot bristles with excitement and, as must be expected of Mabel Normand, wholesome fun.

Gloria Joy, a child screen star of prominence, is to be featured in the series of Oakdale productions which will be distributed by General Film, beginning about July 20, according to an announcement issued this week. The series consists of six five-reel subjects.

Billie Rhodes appears in a Strand Comedy, "Her Disengagement Ring," released July 9. This is a story of the eternal triangle. Two rivals for Billie's hand believe firmly in the old maxim, "All's fair in love or war," and carry it out to the bitter end.

Toto comedies for early release are "Beach Nuts," July 28; "Do Husbands Deceive?" August 11, and "Nipped in the Bud," August 25.

"A Hot Time in Snakeville," said to be an uproarious comedy hit, is released this week by General Film Company. This is the seventh subject in the second series of ten Essanay reissues which have proved even more popular than the first series of ten, General Film reports.

"The Claws of the Hun" will be a Paramount release July 8, and is said to be one of Charles Ray's best. It has some military scenes taken at Camp Kearny and is withal, according to reports, a most effective picture with the war as a background.

The third release of the Outing-Chester scenic classics, "Mountaineering Memory," is scheduled for July 14. This scenic shows the cameraman's graphic picturization of a trip through the Canadian mountains, accessible from Banff, Alberta, and shows Mount Assiniboine close up.

"The Ghost of the Rancho" is the title of the next Bryant Washburn release by Pathe. It is the feature of the program released August 11.

Bert Lytell tries his hand at burglarizing in his forthcoming Metro picture, "Boston Blackie's Little Pal." The screen star's role is that of "Boston Blackie," the gentleman crook of whose exploits Jack Boyle writes in the Red Book Magazine.

"Cupid Angling," the new Douglas Color Picture, was featured in the bill at the Imperial theatre of San Francisco, week of June 16. This will be distributed by the W. W. Hodkinson Corporation. Ruth Roland is the featured star.

An example of the advancement some of the American universities are making in the preparation of the hundreds of thousands of young men and women who each year enter their doors to acquire an education, is one of the features of the 126th Paramount-Bray Pictograph.

"The Great Love," which D. W. Griffith, producer of "Hearts of the World," "Intolerance" and "The Birth of a Nation," has recently completed for release by Artcraft, is claimed to be the most startling picture of the period.

After a rest of about two weeks, most of which period was devoted to the cutting and titling of her latest Select picture, "The Safety Curtain," Norma Talmadge has begun the making of her next production in her own studio at East Forty-eighth street, New York City.

Sessue Hayakawa's last Paramount picture is "The City of Dim Faces," by Frances Marion. And from all accounts it is going to be his best.

Lucille Lee Stewart has been engaged by Metro for the role of Vera, the "chorus-lady," with Ethel Barrymore in the screen version of "Our Mrs. McChesney." "Our Mrs. McChesney" has been adapted by Luther A. Reed from the play by George V. Hobart and Edna Ferber.

Actual work before the cameras has been begun by Mme. Nazimova in her Screen Classics, Inc. production of Henri Kistemaecker's play, "L'Occident," under the direction of Albert Capellani.

Charles Frohman Everett In George K. Spoor's "Young America"

General Plans "Her Moment" for July

Arrangements are now being completed by General Film Company to release the Anna Luther feature production of "Her Moment," filmed on the West Coast by the Author's Photo-Plays, Inc., shortly after July 15. The work of editing and cutting the film is in its final stages and the first of the prints will soon be on their way to General Film exchanges. General Film is planning a strenuous sales campaign in support of this six-reel feature which is declared to be one of the most unusual and cleanest problem plays filmed in many a day. The entire exchange system of the company is being mobilized for the unusual exploitation campaign which General Film officials believe the high quality of the feature demands.

The outstanding feature of the photoplay, picturized from an unusually strong heart interest story by Samuel H. London, is declared to be the splendid acting of Anna Luther, who does the best work of her career in the many highly dramatic scenes in the story. There is said to be no effort at preachment in the presentment of the story, "Her Moment," and the clean, straightforward manner in which it has been handled is expected to make it widely popular with all classes of patrons.

Jack Pickford's Farewell

Jack Pickford, star of Paramount pictures, who is now a member of Uncle Sam's navy, makes his last screen appearance until after the war in "Sandy," the Paramount release for July 1. The story of "Sandy" is from the pen of Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp" and other tales. It is a tale of Kentucky with its Blue Grass belles, thoroughbred horses and gentlemen of the old school of Southern chivalry.

Louse Huff is again seen in the leading feminine role and the other principals of the cast are James Neill, Edythe Chapman, C. H. Geldart, Julia Faye, Louise Hutchinson and Raymond Hatton

NEWSY ITEMS FROM THE STUDIOS

Bernard Randall is now working with Shirley Mason and Ernest Truex in Paramount's new patriotic comedy drama, "Come On In," under the direction of John Emerson. Mr. Randall played in stock with Truex fifteen years ago in the Middle West, and since then has had interesting parts in many big pictures, among them Rex Beach's "The Auction Block."

Chet Withey, after finishing Jack Barrymore's picture, "On the Quiet," has started work on a new Billie Burke production, "In Pursuit of Polly." Owing to Mr. Barrymore's illness his next picture has been postponed for several weeks.

Exhibitors who run vaudeville, as well as pictures, have a splendid opportunity to play up Lawrence Grant, the Kaiser in "To Hell with the Kaiser." Particularly if they have booked him in either of his vaudeville sketches, "The Final Arbiter" or "Efficiency," in both of which he played the role of the Kaiser.

Much may be expected from the next Geraldine Farrar picture when Miss Farrar herself says in relation to it: "I want to enact roles that I have never had before. I want to do the last thing that any one on earth would expect me to do," and when Goldwyn absolutely refuses admittance to the studio to anyone, even the star's friends, while this picture is being filmed.

Mae Marsh's next appearance in "Money Mad" ought to create something of a sensation, since she will be "swathed in veils, smothered in pearls, and clasped by snakey armlets and anklets," according to reports from headquarters.

Mabel Normand keeps within convenient reach of whatever studio set she is working in, a little table on which is a bottle or two of ginger ale and sarsaparilla and a tall glass of cracked ice. Thus does she manage to keep cool through a long day of interiors.

June Elvidge is making plans to attend the Exhibitors' Convention at Boston and will appear officially on "World Night."

Madge Kennedy, Goldwyn star, corresponds regularly with Mary Garden, ex-Goldwyn star, now in France, and keeps her informed of what is going on in the picture world. Her correspondence has taken the form of a weekly letter. One week she omitted it and received a cable from Miss Garden to know what was wrong.

Another bit of service. Aubrey M. Kennedy of the Symphony theatre, is serving tea to his feminine patrons each afternoon, from two until five, without charge.

New York has welcomed "Smiling Billy" Parsons, who has come East to make four comedies. If they complete them with their usual speed their stay will be only too short.

Carl Harbaugh has finished directing Peggy Hyland in "Other Men's Daughters," and is taking a few weeks' vacation before directing Miss Hyland in her next picture.

Alice Brady Takes a Cup of Coffee "Out On Location," While Director Emile Chautard Takes His Ease—With the Frenchman's Customary Bottle of Vin Ordinare Close at hand!

John Sunderland, leading man in "To Hell with the Kaiser," is continuing the good work of appearing in war pictures and will be seen next in support of Claire Whitney in a propaganda picture, produced by the Warner Brothers and directed by Jack Harvey.

Lois Meredith has finished her work in the Jack Barrymore picture, "On the Quiet," and expects to sail for France soon, to engage in war work. The Empey picture, "Over the Top," in which she played the lead, may have been her inspiration.

If Tom Moore can't have a round of golf or a set of tennis between sets he can and does have a game of croquet with whichever of the three M's is not busy at the time.

Leah Baird is out for suggestions for a title for the new serial in which she is appearing. She has appealed to a great many exhibitors in letter form for help and believes that among their replies she will find what she wants.

Sally Crute, now playing Mme. Cadiere in "L'Occident," happened to wear an Oriental pendant one day in the Metro Studio, which caused quite a bit of inteerst, as its inlaid jewels were in the form of a parrot in a ring, which is the official Metro trademark.

Lucile Lee Stewart, who takes the part of Vera in "Our Mrs. McChesney," the new Metro-Ethel Barrymore picture, is another war gardener. After many trials and tribulations she has a flourishing vegetable patch at her Long Island home, every plant in which was personally supervised by her.

Frank Mills will have the honor of being Edith Storey's first leading man upon her return to the East Coast. His most recent work was with Norma Talmadge in "De Luxe Annie." Herbert Blache is Miss Storey's director.

The next war book to be filmed will be "Private Peet." Famous Players-Lasky has put the soldier-author under contract and has already begun work at Fort Lee. Scenes were taken last week at Camp Devens.

Bill Hart has been kept busy denying, first, his marriage to anyone, and secondly, his retirement from pictures. Paramount's official announcement of eight new pictures of his for next year has put an end to the second, at least.

Emily Stevens, after finishing "Kildare of the Storm" for Metro, expects to depart for the Adirondacks for a summer rest.

Herbert Rawlinson will be leading man for Geraldine Farrar in her new picture. He has already finished a picture opposite Mabel Normand, which has not yet been released.

Violet Hemming will also appear in the Farrar picture. Her beauty, and her stage, as well as screen experience, make this young English actress a very important addition to the cast.

Mary Louise Walker, remembered in many of the Sidney Drew comedies, has returned to the legitimate stage via. the Actors and Authors' Theatre Company, to portray the ingenue role in a new comedy.

Director Wilfrid North, of Vitagraph, spent last week-end resting in Atlantic City preparatory to beginning Anita Stewart's next picture, "Human Desire."

In "Human Desire" Miss Stewart has the part of a little novice in a convent in Italy. To portray the part correctly she is taking lessons in language and gesture of a well-known teacher of Italian in New York City.

Oscar Apfel, World director, has picked Cypress Swamps, North Carolina, for locations for Montague Love's next picture, "Pirate's Gold."

Ruth Findlay, leading woman for Wm. Gillette last season in "A Successful Calamity," will appear in the ingenue role in "The Scar," a new Kitty Gordon picture.

A Neptune dinner in "You Can't Believe Everything" is one of the features of the production. It is staged on a float built over an elaborate swimming pool, and shows the many guests in gorgeous bathing costumes.

Twenty-one theatres in New York City presented Gladys Hulette and Creighton Hale in "For Sale," Pathe production, one week recently.

"Is'nt diss chust a lofely war ve are running, Papa ?"

(ANOTHER OF THE HEART BREAKING SCENES from)

"The GEEZER OF BERLIN"

WATCH FOR RELEASE DATE **A Travesty on "THE KAISER- The Beast of Berlin"** WATCH FOR RELEASE DATE

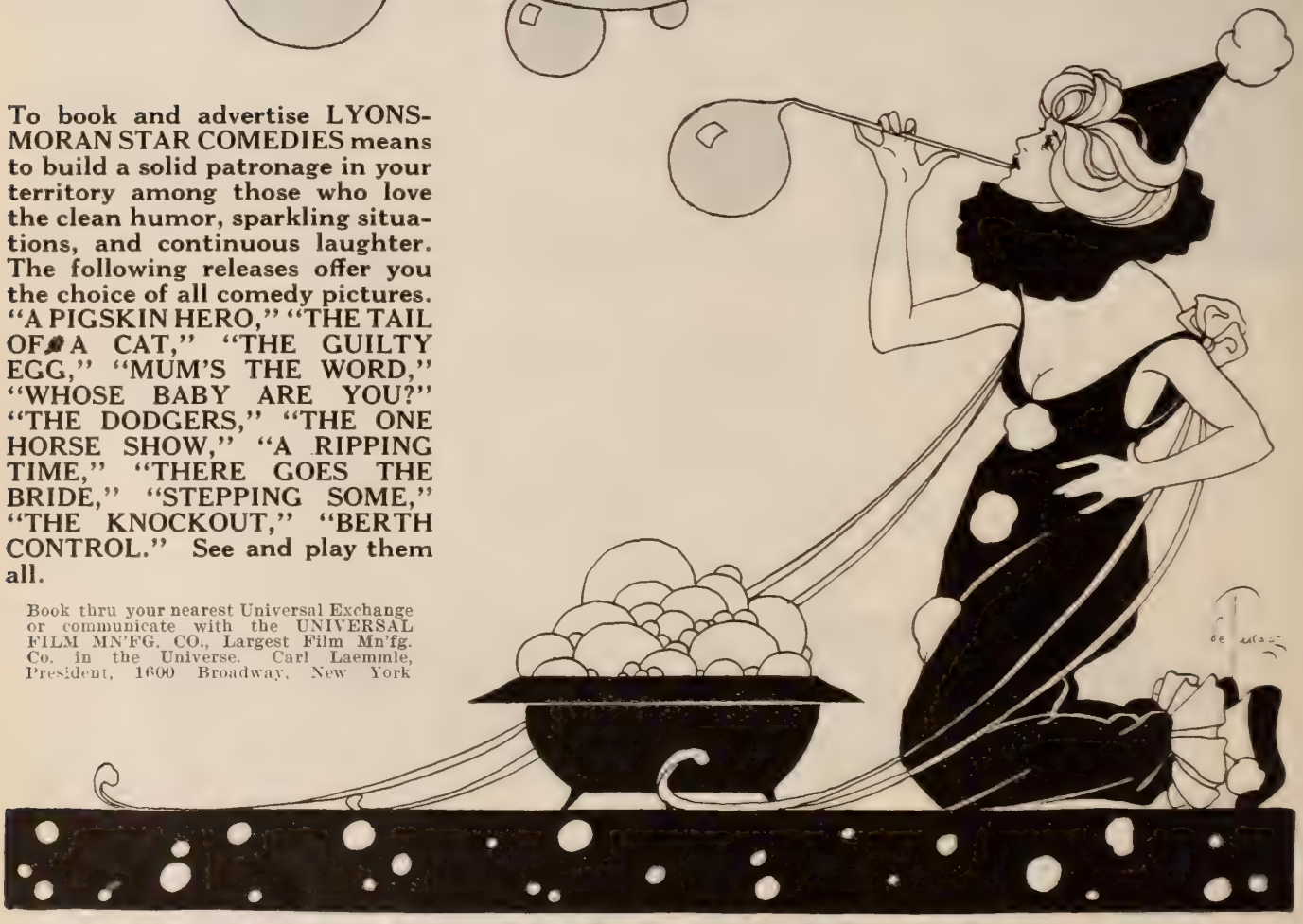
LYONS-MORAN STAR COMEDIES

MAKE THE WORLD SHAKE WITH LAUGHTER

LYONS-MORAN STAR COMEDIES are propaganda pictures—made and released as a propaganda of joy and happiness for millions of Americans. Devoid of vulgar "slap-stick" and immeasurably better in genuinely high class comedy, these pictures are the talk of the trade, the hit of the season and the most consistent money-getting comedy attractions yet presented to the Industry.

To book and advertise LYONS-MORAN STAR COMEDIES means to build a solid patronage in your territory among those who love the clean humor, sparkling situations, and continuous laughter. The following releases offer you the choice of all comedy pictures. "A PIGSKIN HERO," "THE TAIL OF A CAT," "THE GUILTY EGG," "MUM'S THE WORD," "WHOSE BABY ARE YOU?" "THE DODGERS," "THE ONE HORSE SHOW," "A RIPPING TIME," "THERE GOES THE BRIDE," "STEPPING SOME," "THE KNOCKOUT," "BERTH CONTROL." See and play them all.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York



In the Independent Field

Blanche Sweet, Under Harry Garson's Management in Motion Pictures

Executive Heads Elected

The following representatives of the Affiliated Booking plan are announced:

For Michigan, W. S. Butterfield, Battle Creek; Paul Schlosman, Muskegon; Harry Trendal, King Perry and John P. Church, Detroit; C. H. Seaman, Grand Rapids. For Northern Ohio, Henry H. Lustig, M. B. Horwitz, William J. Slimm, Samuel Bullock, Michael Schachtel, all of Cleveland. For Southern Ohio and Eastern Kentucky, Charles Weigel, Henry Hoefle, Otto D. Dickman, John Weinig, John Huelner, all of Cincinnati.

For the Exhibitors' Booking Corporation of Illinois and Wisconsin: William Heaney, William Burford, H. Gundling, M. A. Choynski, L. H. Frank, Joseph Hopp, Sam Gold, Abe Ostrofsky, Jacob Cooper, George Hopkinson and Clyde Bates. For Upper Western New York, Ira Moshier, Buffalo; Harold B. Franklin, Buffalo; William Fair, Jr., Utica; W. H. Linton, Little Falls; Charles Hyman, Niagara Falls; William A. Callahan, Rochester. For Indiana and Western Kentucky, Hugh O'Donnell, Washington; Charles Olson and A. C. Zearing, Indianapolis; C. R. Andrews, Muncie; B. V. Barton, Indianapolis; Frank J. Rembusch, Shelbyville. For South Atlantic States, B. B. Varner, Lexington; R. D. Craver, Charlotte, N. C.; Harry Crandall, Washington, D. C.; Percy N. Wells, Wilmington, N. C.; C. L. Welsh, George W. Pryor, Harry Bernstein, Virginia; A. F. Sams, South Carolina. For Rocky Mountain and Pacific States, J. S. Barlow, A. L. Stallings, U. G. Miller, Glen Harper, Bryon Park.

Mabel Scott in Graphic

Ivan Abramson has engaged Mabel Juliene Scott to portray the leading feminine role in his next Graphic Film Corporation production, the title to which has not been announced.

Colonel Roosevelt in Pictures

Issues Statement Concerning His Purpose and Expectations—Frederick L. Collins Associated with the Colonel

THE following statements from Colonel Theodore Roosevelt and Frederick L. Collins, president of the Petrova Picture Company and publisher of McClure's Magazine, mark the final consummation of negotiations for the Roosevelt series of pictures in connection with motion picture production.

"Several of the more important producers of motion pictures have approached me with plans for films based on the books that I have written. I have never considered any of these offers seriously until recently, when it occurred to me that large sums might be realized for the American Red Cross or other war charities through the production and exhibition of such pictures. I have therefore, consented to the production of a limited number of pictures to be produced and exhibited in accordance with a properly co-ordinated plan, on the definite condition that all of the royalties received by me during the war may be devoted to such war charities as I may designate.

"Knowing very little about the filming business myself, I have placed my motion picture affairs in the hands of Frederick L. Collins, publisher of McClure's Magazine, who already has wide interests in the motion picture field, and who is, I believe, in a position to produce these pictures or to secure their production under his supervision in a dignified and successful manner.

"I shall be very glad to co-opeerate in every possible way with Mr. Collins and his associates in the hope that a considerable sum may be raised and help meet the war needs. The final succeess of the undertaking of course, depends not upon me but upon the consideration and support of the great motion picture public. Exactly to the extent that the motion picture public approves these pictures, it will help to provide additional means for backing these men at the front."

Frederick L. Collins is president of the Petrova Picture Company and McClure Pictures, Inc., and is the publisher of McClure's Win-the-War-Magazine. Speaking of the decision of Colonel Roosevelt to consent to the production of his works in film under his supervision, Mr. Collins said:

"It is true that I have at last been fortunate enough to convince Colonel Roosevelt of the desirability of adapting his books and writings to motion pictures. When the matter was first broached to him he was not at all favorable to the plan, but when it occurred to the Colonel that thousands of dollars for the Red Cross and other war charities would be raised by the production of such a series of patriotic pictures at this time, he began to see the matter in quite a different light.

"My associates and I have not, as yet, decided whether we will produce all of these pictures ourselves, or arrange for their production, under our supervision, by other producers. Probably one film, based on one article of Mr. Roosevelt's will be produced by a different firm. In fact, we have not determined, finally, the order in which the pictures should appear.

"Some of Colonel Roosevelt's more recent patriotic writings of a non-political character, such as "Fear God—and Take Your Own Part," "Put the Flag on the Firing Line," and "The Hun Within Our Gates," should certainly be among the first films to be produced, although a picture of a more general character, based on "Theodore Roosevelt—an Autobiography," may be the first production to be released.

"Every attempt will be made, in the production and distribution of these pictures, to have every detail comport with the dignity of the Colonel's position and with a full realization of the opportunity for patriotic service which his generosity has made possible."

Export and Import to Handle Rolfe Features

Ben Blumenthal, president of the Export & Import Film Company, announces that he has just completed negotiations whereby the Export & Import Company will handle the foreign rights to all forthcoming B. A. Rolfe Productions.

The first release of this concern will be a serial in ten or twelve episodes, featuring Houdini. Following this serial Mr. Rolfe will produce a series of special features in which Florence Reed will be ready for release on or about the 15th of September, 1918.

Burnstein Manager of Magnet Film

Jules Burnstein, one of the oldest film exchange men in the city, and for a long time manager of the Pathe exchange has been appointed manager of the Magnet Film Exchange. Magnet controls the rights to the entire W. H. Productions Co. output of re-issues.

F. C. Sumner, who has also been associated with Pathe for a number of years as Branch Auditor, Inspector Auditor and Systematizer, has been appointed assistant manager to Mr. Burnstein.

A Striking Illustration of the Beauty Conserved by the Camera in Robert C. Bruce Scenics, Distributed by Educational Films Corporation

Late Subjects for Educational

To "When the Giant Wakes"—Scenes Laid in Virginia Coal Fields—Cast Selected—"Your Fighting Navy" Ready

EDUCATIONAL FILMS CORPORATION OF AMERICA announces "When the Giant Wakes" as the working title of its picture production with many of the scenes laid in the West Virginia coal fields.

The cast has been engaged and its members are preparing to go to Charleston, W. Va., under the leadership of Carroll Fleming, director, and George B. Wilson, the business manager. Among the players are Ethel Grey Terry for the leading feminine role, Albert Hall and Harry Hollingsworth for prominent masculine roles, Robin MacDougal, the Tyltyl in "The Bluebird," in the juvenile role; also J. J. Dunn, Charles Mason, William T. Hayes, L. F. Kennedy and George Harcourt.

The personnel of the staff under Director Fleming and Business Manager Wilson includes George A. Grimmer, assistant director; R. B. Schellinger and Harry W. Lyon, photographers; Arthur Lent, technical director; William Miles, master of properties; Mrs. Jane Erskine, wardrobe mistress.

The Educational also announces that prints of its patriotic-naval picture, "Your Fighting Navy at Work and at Play," are now available for state right buyers and exchanges. Since its completion, several months have been spent in cutting out inessentials, trimming to flashes, editing and titling, making a forceful continuity and tinting and toning under the guidance of naval experts.

"Mexico Today," George D. Wright's series of one-reelers descriptive of actual conditions in the Southern republic, is booking heavily, according to reports. The series was edited by President Skinner of the Educational Films Corporation.

E. M. Newman, traveler and lecturer, whose scenic, "Through the Nation's Parks," is released the first week in July by the Educational, has written to the home offices in New York from Paris on the eve of his visiting the war front. He says:

"Life goes on here as before, more soldiers perhaps, and food plentiful, but very expensive. No one seems to mind Big Bertha or the air raids. American soldiers are everywhere and very popular. France and England look to us and we must finish the job. Paris is not quite so gay, but just as attractive as ever. Now for a tin hat and what goes with it and I am off."

Joseph S. Skirboll of the First National Exhibitors' Exchange, Pittsburgh, writes the Educational Films Corporation that Robert C. Bruce's "Me and My Dog" is the most beautiful scenic he has ever seen. Both "Me and My Dog" and "Just for Joy," another Bruce Scenic, are being distributed by Mr. Skirboll over the Pittsburgh territory, begining opening at Harry Davis' Grand Opera House.

Reissues Doing Well

The series of Fatty Arbuckle comedy re-issues released by W. H. Productions, have proved strong box-office comedy attractions, according to reports coming from the W. H. Offices.

Al Jennings First Feature Titled

The first picture of the Al Jennings Production Company, now being made at the Jennings Culver City studios, is titled "The Lady of the Dugout." Al Jennings is starred in the production, suported by his brother, Frank. In the title role, Corene Grant impersonates a real character in the lives of the famous outlaw brothers—the lady of the dugout. W. S. Van Dyke is directing.

Al Jennings himself is president and general manager of the company, formed for the purpose of producing a series of multiple reel features, starring Mr. Jennings in the character of outlaw and train robber.

The organization is a corporation operating under the laws of the State of Arizona, with home offices in Tucson, Arizona, and studios at both Tucson and Culver City, Cal. In additional to Mr. Jennings as president and general manager, its officers are: B. F. Robbins, vice-president; Frank F. Jennings, treasurer and secretary, and F. R. Shields, assistant manager. Mr. Shields has been prominent in Los Angeles picture circles for some years.

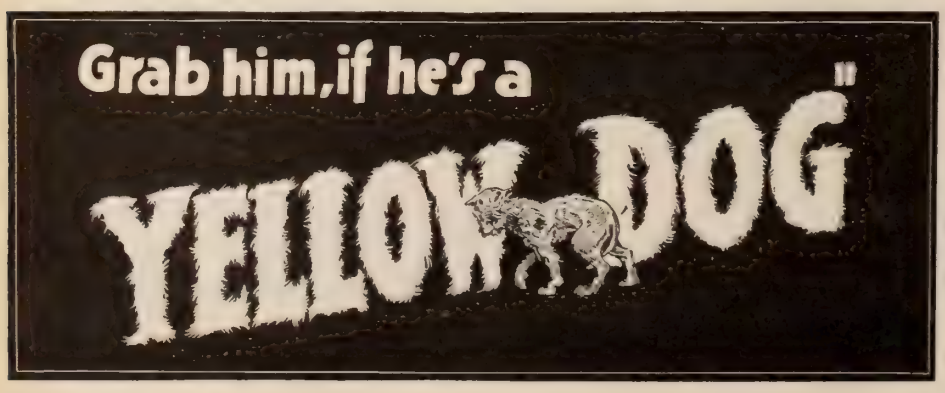
Francis Ford Completing Second Feature

Francis Ford is putting the finishing touches to his second Fordart Production, "The Isle of Intrigue," at his studio in Los Angeles. Elsie Van Name, Mary Emerson and Duke Worne are in the principal roles. The feature is in six reels.

The second of the series of Miniaturettes, short subjects under production by Mr. Ford, is titled "Solitaire."

R. B. Palmore Enters Distributing Field

R. B. Palmore, Palmore-Homand Company, Baltimore, handling motion picture supplies, announces that his company has entered the distributing end of the business and that he is now operating in the Maryland and District of Columbia territory. Mr. Palmore is in the market for independent features and reports business good in that territory.



Sherry Opens New Boston Exchange

A Boston exchange of the newly organized William L. Sherry Service has been opened at 16 Piedmont street, with Aaron Corn as manager. Mr. Corn was for many years connected with Paramount's New York exchange and for the last two months with the United States Picture Theatres of America. This organization now has offices in fourteen cities in different parts of the country. Headquarters are in the Godfrey Building, New York.

The William L. Sherry Service will distribute all of the productions of the Frank A. Keeney Pictures Corporation and De Luxe Pictures., Inc., the first of the Keeney pictures, "A Romance of the Underworld," is to be released on July 15. It is a screen adaptation of the stage play by the late Paul Armstrong. Catherine Calvert is featured. The picture was directed by James Kirkwood. The first of the De Duxe pictures, "The Street of Seven Stars," will be released July 22. Doris Kenyon featured.

Parex Sends Reports on Sherry Releases

Charles F. Schwerin and Frank Lightman, representatives of the Parex Film Corporation, which recently opened an exchange in Cleveland, returned to the city last week after their first trip through the state with good accounts of the reception accorded the Sherry pictures. "They brought a lot of contracts back with them," said Manager Walter R. Liebmann, "which is the best evidence of appreciation on the part of the exhibitors." The present Parex releases include "Romance of the Underworld," "Marriage," "Out of the Night" and the special feature attraction, "The Street of Seven Stars," with Doris Kenyon in the leading role.

Josh Binney to Shoot Four in New York

Harold J. Binney, president and director general of the Florida Film Corporation, stated that the next four pictures to be made under the Josh Binney banner will be made in New York. Mr. Binney and a number of his people arrived in the city last week and expect to remain here until about the middle of October. Funny Fatty Filbert and Laura DeCardi are the featured comedians. The first of the four pictures to be made here will have Coney Island for a background. Upon completion of the four pictures to be made in New York, Mr. Binney and his company will return to Jacksonville with headquarters in the Klutho Studios.

Suggestions for Title

Joseph A. Golden, president, Western Photoplays, Inc., which company has under production a serial in which Leah Baird is featured, reports that to date he has received replies from seventeen exchanges, seventy-two exhibitors and more than two hundred fans regarding the title for Miss Baird's serial.

Gaumont Features War Subjects

News and Graphic Contain Major Percentage of War News— Gaumont — Serial Reaching Buyers

GAUMONT COMPANY has seen to it that its news weeklies, Gaumont Graphic and Gaumont News, have contained their full quota of war news. The late issues of these independent news reels are brim full of the war subjects.

At this time, when the cheering tidings have come that a million of our soldiers will be on European soil before July 4, and that the tide of war has at last turned against the Hun, the Gaumont independent news-reels are featuring official war news.

In Gaumont Graphic No. 13 is shown the launching of the "Liberty," the biggest member of our war marine, and the official test of a new and non-sinkable life boat. Featured in this same issue are two subjects, "The Eyes of the Army," an aviation picture, showing daring flyers, "The Cavalry of the Clouds," with more than a dozen airplanes in thrilling formations doing death-defying stunts, and Rodman Law, daredevil parachute artist, landing safely after leaping from an airplane 6,000 feet above the ground; and "The Navy is Ready," showing the men who will lead the Marines.

Gaumont News No. 14 contains more official war pictures. From England, we get interesting scenes showing Yankee soldiers and sailors introducing baseball to dear old London town. From France came the first pictures of American gunners manning the huge French "400's" on armored railway trucks; the rapidity with which American engineers are constructing military railways and suspension bridges in France; and Marshal Joffre welcoming the American Mission.

A military spectacle presented by 7,000 Marines in honor of the Secretary of Navy, foreign military missions, members of Congress, and many distinguished citizens makes up another very interesting subject. A sham battle, the testing of gas masks, the Indian style of fighting which is expected to get the German goat, and a "chow" banquet, are all portrayed.

Gaumont's serial, "The Hand of Vengeance" is bringing in communications from all parts of the country, to the offices of the company in Flushing, and officials of that company state that they exject to do a record business with this serial when it is ready to be distributed to the independent buyers.

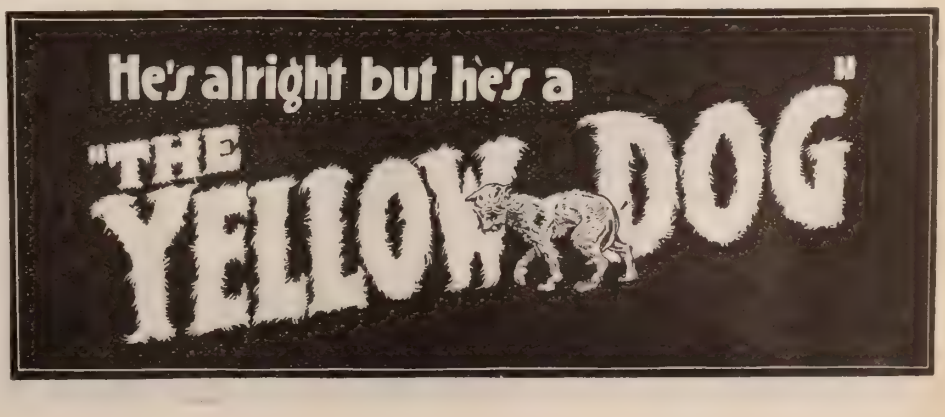
Slide, posters and extensive advertising material have been prepared by the Gaumont Company in handling the exploitation of the serial. It is announced that the first episodes will be ready for release soon.

Bulletin to Help Exploit Arrow Re-Issues

W. E. SHALLENBERGER, president of Arrow Film Corporation, following the announcement that Arrow Film would release a series of J. Warren Kerrigan and Lockwood-Allison re-issues, states that he has inaugurated an extensive advertising and publicity campaign to further the proper exploitation of this produce. In addition to the trade paper publicity and advertising, Arrow Film is issuing a monthly bulletin, the first issue of which is now in the press. This bulletin will contain in addition to the list of Arrow releases and the advertising matter issued in connection with each production, advertising and exploitation talks by Dr. Shallenberger, articles on state rights conditions, reports from men in the field as to local conditions, write-ups on Arrow productions and general items of interest to state right buyers. The bulletin will be mailed gratis to state right exchange men and it is expected will simplify at least the matter of negotiation by correspondence.

A reversal of the generally accepted method of territorial division has also been inaugurated by Dr. Shallenberger so as to call for the use of a *minimum* number of prints of each attraction instead of the maximum.

"The reason for this," said Dr. Shallenberger, "is my belief that exchanges should be protected in the amount they invest in a production. It is better that an exchange keep one of two prints continually working and pass up a few bookings rather than buy or be compelled to buy three or four prints each working half time. If the demand for a production compels the use of additional prints, then the exchange will, of course, guide itself accordingly."



Col. Ruppert Talks on Plans

Baseball Magnate Gives Interesting Statement Regarding Plans and Aims for Film Clearing House

REGARDING his plans and aims for a Film Clearing House, Colonel Jacob Ruppert gives out the following statement:

"I am particularly impressed with the fact that there appears to be a great overproduction in the motion picture industry at the present time of undesirable and unpopular material. I judge that the material is unpopular because of the reports which have been made to me of the quantity of film which remained idle and unrented. The same reason indicates the undesirability of such product.

"One of the great things which will be accomplished for the motion picture industry by the Clearing House is that the Clearing House will greatly diminish the overproduction with which the industry is at present afflicted.

"One of the chief causes of over-production at the present time is the fact that a national distributing organization cannot be supported unless it has an adequate and continual flow of product to distribute and rent. When a single national distributing organization and rental force can only draw upon the product of one producer the volume of that product must necessarily be very great in order to support the organization.

"When the Clearing House is in full operation the producer will no longer be obliged to worry about producing a sufficient quantity of pictures to support a distributing organization of his own. The volume of business which the Clearing House is certain to do relieves each individual producer of the large expense which is an incident of maintaining the national distributing organization devoted to the distribution of a single product.

"The Clearing House will afford the producer the opportunity to catch his breath. It will relieve the producer of the tremendous strain and financial burden which results from the continuous production of pictures on a schedule or program basis. It will improve the quality of the production.

"The plan will give the producers more time to find and produce better stories. In my judgment fewer releases, better made, will earn more money for the makers. The plan will also eliminate to a great degree the waste and extravagance which always results from this type of overproduction."

Col. Jacob Ruppert, Who Has Decided to Enter the Motion Picture Industry

When asked if he or the Film Clearing House had any connection with the supposed $100,000,000 corporation described in a recent issue of one of the trade papers, Colonel Ruppert said:

"This is the first I have heard of any proposed merger or consolidation of exchanges. The Clearing House has no connection with any such proposal. We are entirely unaffiliated with any existing distributing system.

"The Clearing House has not been formed for the purpose of serving any particular concern or interest in the motion picture industry. Its purpose is to handle the physical end of distribution of films and paper for all of those who have such material for distribution and rental."

Tourneur Completes Drury Lane Melodrama

Maurice Tourneur announces the completion of his screen version of the Drury Lane melodrama, "Sporting Life." Hiller and Wilk, Inc., will handle the exploitation and sales of this independent production by Mr. Tourneur's own company. Director Tourneur after the completion of his first independent production, commenced work on another special feature, the title to which has not been announced.

W. H. Re-Issues Bring Good Reports

W. H. Productions Company announces that there is a big demand for the series two reel Shorty Hamilton comedy re-issues, and the series of a single-reel Fatty Arbuckle Comedies, and the series of Bessie Barriscale super-features. A number of territories have already been disposed of for these subjects, and according to the exchanges, W. H. Productions product is meeting with the approval of the public.

Mr. Weiland, president of the Standard Film Company of Pittsburgh, which controls the rights to Western Pennsylvania and West Virginia, writes: "I have been in the film business a number of years, but am frank to say that these re-issues are getting more money, not only for the exchanges but for exhibitors in this section of the country than a great majority of the new productions."

McMahan Jackson of Cincinnati, Ohio, write: "You will no doubt be interested to know that the series of Keystone comedies which we control for this territory is not only proving to be a life saver for a great number of the smaller exhibitors, but a great majority of the large and first run houses have contracted for the entire series."

E. H. Engler of E. & H. Film Distributing Co., Atlanta, Ga., says: "Your series of Shorty Hamilton two-reel Western comedy dramas which I control for this territory, is bringing more than the expected results. In a number of cases they are being featured in preference to the longer subjects."

Capitol Company's First Release Soon

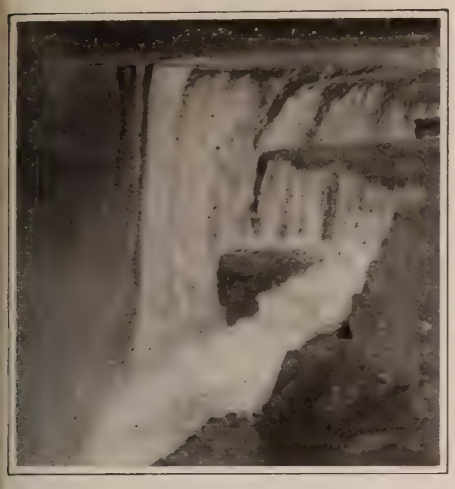
Ike Schlank, president and general manager of the Capital Film Company, with headquarters in Indianapolis, incorporated under the laws of Indiana, announces that the first release of the company will be offered within a short time. The company will limit its output to one, two and three-reel subjects.

American Standard Adds Two to Program

William Stoermer, general sales manager, the American Standard Motion Picture Corporation announces the following addition to the Company's program: "Hearts Aflame," in four reels, starring Marie Stewart, and "Shattered Souls," featuring Arthur Donaldson, also a four reel subject.

Shipman Reports Progress in West

Ernest Shipman reports from Los Angeles to his New York office that several independent productions have been taken over by him for exploitation on the state rights market. He also reports that a new arrangement has been entered into between the W. H. Clifford Photoplay Company, Inc., and himself and that the fourth and fifth releases of the Shorty Hamilton series have been completed and that their release dates will be announced shortly.



Scene from "Kareteur," Outing-Chester Film, Through Mutual Film Corporation

Parsons Comedies Go to Loew Theatres

"Smiling Bill" Parsons, comedian of the screen, is shortly to project his beaming cinema presence upon the gaze of audiences in about thirty Loew theatres in Greater New York. The Loew offices have contracted with Goldwyn, which distributes the Capitol Comedies in which Parsons is the star, for 110 days booking in their New York City and nearby houses.

Four of the Parsons comedies already have been released, but the Loew houses will start the first, "Bill's Baby," and follow it with "Bill's Predicament," "Birds of a Feather" and "Matching Billy," thereafter keeping pace with the releases as they come along every two weeks.

At the Newark theatre, in Newark, N. J., Manager McNulty reports success with the comedies featuring Parsons as a new and pleasing screen personality. All of the Capitol Comedies used there so far have been run a full week with the feature picture. Ben Leo, manager of the Washington theatre, New York City, and Manager Woodhull, of the Baker Opera House, Dover, Del., find the comedies well liked.

Raver's "Outwitting the Hun" Liked

"Outwitting the Hun," a three-reel novelty feature which Harry Raver imported from Italy, is meeting with big success in the cities where it has been shown. Reports from the Strand Theatre, New York, indicate that it was received with enthusiasm by large audiences. Mr. Raver says that he hopes to establish a precedent in the fact that a three-reel feature can be exploited with the same degree of success as a five-reeler.

Gagnon Reports Good on "Mothers of Men"

Ernest E. Gagnon, representing California Motion Picture Enterprise, with offices in Los Angeles, Dallas and Atlanta, dropped off in New York last week after a trip through the country. He reports business good. Mr. Gagnon is exploiting "Mothers of Men" in the Southern territory.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Series of Jester Comedies (Jester Comedy Company)	L. J. Schlaifer Attractions, Seattle	Washington, Oregon, Montana, Northern Idaho, Alaska.
Series of Jester Comedies (Jester Comedy Company)	Variety Pictures Corporation, Baltimore	District of Columbia, Delaware, Maryland, Virginia.
Series of Jester Comedies (Jester Comedy Company)	United Program Film Service, St. Louis	Southern Illinois, Eastern Missouri.
Series of Jester Comedies (Jester Comedy Company)	J. W. Leigh, New Orleans	Louisiana, Arkansas, Mississippi.
Series of Jester Comedies (Jester Comedy Company)	Southwestern Film Corporation, Dallas	Texas, Oklahoma.
"Mothers of Liberty"	California Motion Picture Enterprise	Georgia, Florida, Alabama, South Carolina, Tennessee, Mississippi, Louisiana.

State Rights Distributors Change Policy

AT a recent meeting of the State Rights Distributors, Inc., a change in the policy of the organization was instituted. By this change the obligation of its members to accept purchases of the Buying Committee, has been rendered null and void. A system was adopted whereby each member of the organization shall have a voice in the purchasing of features.

In developing the new idea, plans have been adopted to cover possible instances where, at some future time, some members for local reasons may be unwilling to join in a collective purchase. In such an event, any group of members that may be anxious and willing to proceed, will have the privilege of forming a syndicate among themselves for the purpose of taking over either the negative rights, or the rights to a large portion of the territory.

As heretofore, the Home Office of the organization in the Longacre Building, will continue to conduct itself in the capacity of New York headquarters of all members, handling all the matters of interest to them.

Following is a list of the organization's members: S. L. Lesser, San Francisco, Cal., holding the franchise for California, Nevada and Arizona; B. S. Cohen, Four square Pictures, Inc. of Denver, Col., controlling the franchise for Wyoming, Utah, Colorado and New Mexico; H. L. Dollman, Doll-Van Film Corporation, Indianapolis, Ind., controlling the franchise for Illinois and Indiana; M. R. Rosenberg, De Luxe Feature Film Co. of Seattle, Wash., controlling Washington, Oregon, Idaho and Montana; L. D. Netter, Masterpiece Film Attractions, Cleveland, Ohio, controlling Ohio and Kentucky; Harry F. Grelle, Supreme Photoplay Productions, Pittsburgh, Pa., controlling Western Pennsylvania and West Virginia; Sydney B. Lust, Super Film Attractions, Washington, D. C., controlling Delaware, Maryland, District of Columbia and Virginia; Nathan Hirsh, Pioneer Film Corporation, New York City; J. J. Allen, Famous Players Film Service, Toronto, Canada, controlling the Dominion of Canada, and Arthur S. Hyman, Dawn Masterplay Co., controlling the Michigan franchise.

Fullman Represents Stoll

It was announced in New York this week that The Stoll Film Company of London, England, has appointed Arthur L. Fullman, of 302 Broadway, New York, its American representative.

One of the Scenes in the Dwight L. Elmendorf Pictures of Italy, to Be Released by Educational Films Corporation

Why and Wherefore of Re-Issues

By W. E. Shallenberger

(Arrow Film Corporation)

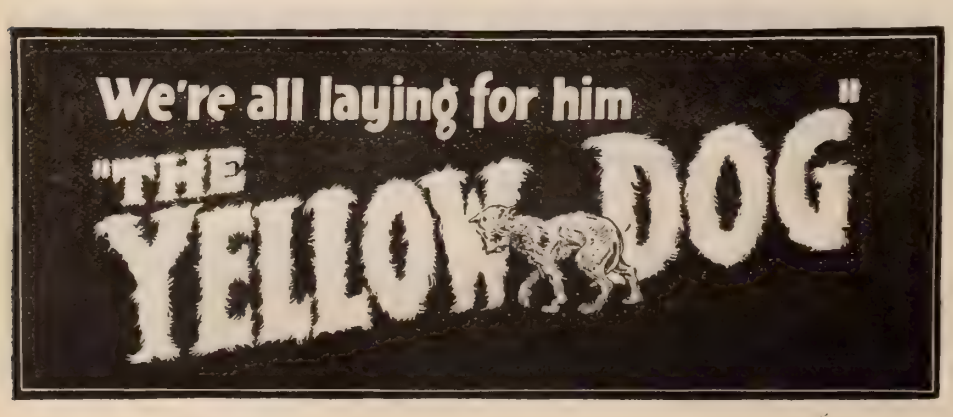
The question of business exigency, as well as business ethics, has been raised in connection with the re-issuing of photoplays and a slight flurry has arisen caused by exponents and objectionists to the recirculation of productions that have once been issued and then withdrawn from the market.

But to use a once popular, trite saying, "There's a Reason." Re-issues have, in fact, been a demand on the part of exhibitors, the reasons being, as I view them, because of the fact that present day popular cinema artists, whose reputations and popularity were given birth to by reason of their work in the early subjects of their motion picture activity in short length productions, now appear only in larger productions that are expensive to book. Producers now confine their activities mostly to 5, 6 or 7 reels, expending their greatest endeavors on these extra length attractions. It is as expensive today to produce a two-reel production as it was to produce a five-reel attraction two or three years back. The same amount of endeavor was put into these earlier short length attractions as is now put into the average five-reel feature and, finally, the opportunity to the exhibitor to play a popular star in a short length production at a cheap price is, in some instances, the salvation for the exhibitor in overcoming a burdensome rental account.

But the ethics of the practice of re-issuing has been violated in some instances. Just as long as re-issues are advertised as such without an attempt to fool either the exhibitor or the public in the belief that these are new productions, there can be no objection to the practice. But, in order to give the exhibitor and the public the full benefit of a re-issued motion picture, that is to say, in order to bring the attractions up to the last minute standards, re-issued photoplays should be retitled and re-edited.

There are few short length productions that cannot be recut, re-edited and retitled so as to make them just as attractive as though they were produced now in their entirety. Manufacturers are, therefore, justified and should be encouraged in re-issuing meritorius attractions just as there are popular, legitimate attractions rewritten in part and restaged to meet 1918 standards of the public.

Take, for instance, the re-issue of the J. Warren Kerrigan short length productions and the Allison-Lockwood five-reel productions. Is it to be maintained that the work of these stars is any the less entertaining two years back than they are today? If a theatre can book such re-issues as such, at a decided saving, why should the owners of the old negatives be discouraged from reaping their just rewards because another producing concern may have since contracted for the services of such stars? It might also be said by paraphrasing a once famous remark, "New productions may come and new productions may go, but meritorious re-issues will live on forever."



Horwitz Buys Foursquare Exchange

Joe Horwitz, New York, concluded arrangements last week whereby he becomes a half owner of the Foursquare Exchange in Cleveland. Mr. Horwitz also owns the Detroit Foursquare and will make his headquarters in that city, spending Friday and Saturday of each week in Cleveland. He has appointed Eddie Fontaine, manager of the Pathe Exchange in Detroit, in charge of the Cleveland office.

"Stolen Orders" Moves

"Stolen Orders," William A. Brady's melodramatic spy drama which has been running at the Park theatre, Columbus Circle, has been moved to the Lyric theatre, 42d street. It will run at the Lyric indefinitely. Mr. Brady announces that he will show this picture at Poli's theatre, Washington, D. C., for one week, beginning Sunday, July 7.

Clara Kimball Young, Select Star, Now Producing in California

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

Confidence Helps Us All

¶ The following short but to-the-point note from a Central States Amusement corporation is a splendid example of the spirit that has helped build up this section of MOTION PICTURE NEWS.

¶ The note said: I consider your opinion of the various features on the market the best yet, and shall not hesitate to take hold of anything that gets a favorable report in MOTION PICTURE NEWS.

¶ And it was signed by McKinney and Palmer Amusement Company, Washington, Ind.

We Get Lots Like It

THE CENTRAL STATES

July 13, 1918

Bee Hive Adds Quantity and Quality to Activities

THE Bee Hive Exchange in Chicago has added some more quantity and quality to their distribution activities for the central west States. R. C. Cropper, manager of the Bee Hive, last week closed a deal with E. W. Hammons, of the Educational Film Corporation, to distribute five of their subjects in Illinois, Indiana and Southern Wisconsin. The rights for the distribution are exclusive and Mr. Hammons himself came on to Chicago to close the negotiations with Mr. Cropper.

The Educational releases to be handled by the Bee Hive are the Bruce Scenics; Newman's Wonder Travel Pictures; Ditmar's Animal Pictures; the Katzenjammer and Happy Hooligan cartoon comedies, and the series of twelve of Wright's "Mexico To-Day."

Mr. Cropper was very much elated over the securing of the distribution rights for these subjects. A silent compliment paid to the Bee Hive Exchange was the fact that Mr. Hammons had turned down the offers of several ofher central west exchanges seeking the rights. With their Billy Wests and "Song Hits in Photoplays" releases the Bee Hive is now releasing on an average of 25 reels a week. The acquisition of the Educational releases now makes the Bee Hive Exchange stand out alone in the Chicago territory as a house of short feature subjects.

Mr. Cropper has banked all his hopes and plans on the success of the short subject for the future and what he has to say briefly on it is very interesting. "No more features for me," said he. "I have every confidence that the short subject is coming to be recognized as greatly essential by exhibitors and I am even sanguine enough to look forward to it as being able to supersede the feature. Right now exhibitors who are handling my subjects, such as the Billy Wests and 'Song Hits in Photoplays,' are featuring them on their programs. It is only the backward, losing exhibitor who considers a good short subject a filler nowadays."

Kurtz Becomes Organist at Clinton, Iowa

K. G. KURTZ, who for five years has been teaching and demonstrating for the Bartola Musical Instrument Co. at their Chicago office and display rooms, leaves that organization on August 1st. Mr. Kurtz, well and popularly known throughout the whole central west territory as a wizard on the Bartola, will become the organist at the Amusu theatre, Clinton, Ia. The Amusu is conducted by Norman Samish and Mr. Kurtz will also have an interest in the theatre. The orchestra at the Amusu is one of the latest type Bartolas.

Kurtz before taking up teaching and demonstrating on the Bartola was a member of a well known musical act in vaudeville, the Burratt Bros. He has been withe Bartola Company almost since its inception, and has played on every type of instrument that has evoluted through the skilled hands of Bartola makers all the way from the first model to the present top notch orchestra today, the $10,000 De Luxe.

Funkhouser Trial Avoids Censor Talk

THE TRIAL of Major Funkhouser, who was suspended, as second deputy police commissioner and motion picture censor, a month ago, proceeded all during last week at Chicago before the civil service commission. Not once during the entire week was any reference made to his activities as censor of motion pictures. The charges all concerned his maladministration as moral supervisor. The story of the trial is one of sordid acquisition against the Major by acting Chief Alcock and other witnesses alleging misuse of police funds and the police force is carrying out the duties of his office. It is expected that some time during this week, near the finish of the hearing, a reference may be made to his odious activities as censor of Chicago's motion pictures.

Sherry Service Opens in Chicago

THE William L. Sherry Service is opening a Chicago office. The new quarters will be at Room 404, Consumer's Building. Howard F. Brink, one of the well known veteran film men, is to be in charge of the office and he is at present in Chicago directing the work of opening the office.

They will handle special productions, starting with the Kinney Productions. Other branch offices are to be opened in Detroit, Minneapolis, and Kansas City. Before coming here Mr. Brink was general sales manager for Paramount at Buffalo.

Dawn Buys Griffith Film

WHAT is said to be the biggest deal in state right features ever recorded in Michigan is the sale of David W. Griffith's picture, "Hearts of the World," to the Dawn Masterplay Company, of Detroit.

With Milwaukee Film Men

JUNE CAPRICE in "Miss U. S. A.," is playing a three-day engagement at the Princess theatre. She followed W. S. Hart in "Between Men."

ON Tuesday of last week Leo Brownski of the Lincoln theatre, bought five hundred dollars worth of War Savings Stamps.

DOUGLAS FAIRBANKS drew packed houses at the Alhambra theatre, the fore part of last week. On Thursday, Wallace Reid started a three-day engagement in the "Firefly of France." Both bills were supplemented with community singing.

JAKE DISCH of Cudahy, paid a short visit to the city last week. He signed up a number of features for his theatre.

WILLIAM FARNUM was a whole week at the Strand theatre, in "True Blue."

FLOSSIE JONES of Waukesha, one of the leading woman exhibitors of the country, came into the city last week and booked the star series of Paramount for the fall season.

"THE PASSING OF THE THIRD FLOOR BACK" played to packed houses at the Butterfly theatre, last week. Sir Forbes-Robertson is proving an attractive figure to the patrons of the theatre.

MIKE KAHN of the Quality Film Service, reports that through the assistance of D. O. Reese, sales manager of the "Song Hits in Photoplay, who stopped here on his way to New York from the coast, that at present there are twenty-four houses lined up for the features. The Sax theatres will run the downtown section, and the rest are outlying theatres. Mr. Reese reports that the entire United States is now sold on the songs.

"OVER THE TOP," featuring Sergt. Arthur Guy Empey, went over big at the Davidson theatre, last week.

BERT WINNINGER of the Winninger Players of Sheboygan, was in town last week and signed up for a three-day run of "The Kaiser, the Beast of Berlin."

EMMY WEHLEN had a very good run at the Merrill theatre in the "House of Gold. On Thursday, Alice Joyce came for a three-day run, in "Find the Woman."

THE Mirimar theatre closed recently, for remodeling and redecoration and opened again the first week in July; under the management of R. C. Wheeler, manager of the Downer.

THE Milwaukee Exhibitors' Club has bought "The Garden of Allah," "The Crisis," and the Shorty Hamilton features, for the members of its circuit.

ED. TRINZ formerly the manager of the Avenue theatre of this city, will shortly go to Chicago where he will manage the Vitagraph theatre, in the interests of Lubliner and Trinz.

AFTER a three weeks' fishing trip, Frank Trottmann, manager of the Gem and Greenfield theatres, sent an eight-ounce fish to his friends.

THE State theatre has closed for three weeks, in order to make extensive improvements and to redecorate.

R. CUMMINGS, manager of three houses in Oshkosh, was in town last week and booked a number of pictures.

THIS week, the Strand theatre will run "My Own United States" for a full week's run. Beginning the first of September the Strand will run the entire Metro program.

DAVE FEINBERG, manager of the Modjeska theatre, made a short trip to Chicago last week.

THE quarters of the Milkaukee Exhibitors' Club are undergoing extensive alterations. The inner office is being made much larger.

ALTHOUGH "To Hell With the Kaiser" not yet been released, the local branch of the Metro has been swamped with orders of bookings.

B. BRISTOL, bookkeeper for the local branch of the Metro, left for camp last week, with the new National Army.

"REDEMPTION," featuring Evelyn Nesbit Thaw, and "Raffles," featuring John Barrymore, have been secured by the Milwaukee Exhibitors' Club for exclusive showings in southern Wisconsin. Although there has been no publicity given them since the purchase, Manager Tanzer announces that he has had at least eighteen inquiries as to bookings.

THE Milwaukee Exhibitors' Club has engaged three singers to accompany the "Song Hits in Photoplay."

EMILY STEVENS is fast growing in popularity with Milwaukee audiences. She returned to the Merrill theatre on Sunday, in "A Man's World."

In Springfield Theatres

GEORGE RIGRDAN, local manager for the Majestic theatre, is in Chicago enjoying a brief vacation. The theatre will be dark until August 11.

GEORGE M. COHAN made a big hit with fans in "Hit-the-Trail Holliday" at the Gaiety. The drys here were tickled to death with the play this being a very dry town, while the wets did not take to the picture so kindly.

DOUGLAS FAIRBANKS in "Say, Young Fellow," and "Fatty" Arbuckle in "Good Night Nurse," came to the Gaiety on June 30 for four days. The Vaudette offered Enid Bennett in "A Desert Wooing" on the same four days.

BEN ROVIN has booked the "Lonesome Luke" comedies for the Amuse-U. Clara Kimball Young in "The Claw" will come to the Lyric on Thursday, Friday and Saturday, June 27, 28 and 29.

VIRGINIA PEARSON in "The Firebrand" and "The Riders of the Night" with Viola Dana played to usual business at the Lyric, June 17, 18 and 19.

THE LYRIC has booked Universal Current Events and Universal News Weekly. The Princess has Hearst-Pathe News and the Vaudette uses Mutual's Screen Telegram.

"THE PLANTER" opened a three days' run at the Princess on June 23 and had a fair day. Other openings on this date were George M. Cohan at the Gaiety in "Hit-the-Trail Holliday"; Pauline Frederick in "Her Final Reckoning" at the Vaudette, and June Caprice in "Blue-Eyed Mary" at the Lyric.

WALTER GALE is now assistant manager at the Vaudette.

W. W. WATTS, owner of the Vaudette and Gaiety theatres, is planning to attend the Motion Picture Convention at Boston next month. Watts is the most active of down-town exhibitors and attends all the conventions with great regularity. He was state treasurer of the order for many years, refusing the office last spring at the Chicago meeting.

THE FOUR BIG DOWNTOWN HOUSES all have new chief operators, the old hands having left. The theatres have a contract with the operators which runs until 1919, so there was no grievance with the men who have gone out. It is rumored that the former employes are now seeking their old places, and that they will shortly make an effort to redeem them.

LINA CAVALIERI broke the Vaudette house record for poor attendance with "Love's Conquest." Manager Watts says that the four days seemed like four years in Germany..

"THE GRAIN OF DUST," in which Lillian Walker is starred, had three good days at the Princess. Patrons were very lavish in praise of this picture. Kitty Gordon followed in "The Interloper" on June 19 and 20, and Bessie Barriscale came on the 21st and 22d in "The Rose o' Paradise." Business was just a trifle off the last of the week. The sixteenth episode of "The Eagle's Eye" will be due at the Princess June 26 and 27.

ALMA RUBENS made quite a hit in "Madame Sphinx," a Triangle play shown at the Gaiety on June 21 and 22. "Love Loops the Loop," a Mack Sennett comedy with Mary Thurman and Charlie Murray, was also on the bill and kept the house in an uproar.

"UP THE ROAD WITH SALLIE," Constance Talmadge's Select picture, pleased big crowds at the Lyric on June 20, 21 and 22.

MISS RUTH NAYLOR, a Springfield young woman, who has appeared in Goldwyn pictures, is visiting her parents, Mr. and Mrs. N. M. Taylor, 619 South Fifth street.

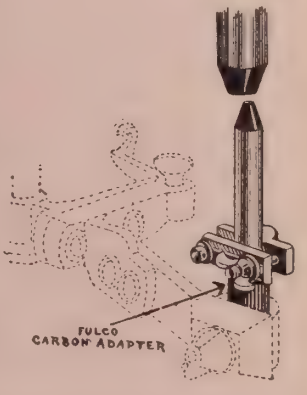
THE GAIETY THEATRE scored a hit with "Old Wives for New," De Mille's Artcraft picture. Manager Thornton held the picture over one day longer than booked and had a fine business. The picture opened on June 16, one of the hottest days ever seen here, and played to fair business. It turned cool on Monday and the crowds got bigger every day for the next four, so the management was very much pleased with the outcome.

"MISSING," Paramount picture, had three very fair days at the Vaudette June 13, 14 and 15.

ARE YOU USING
THE NATIONAL MAGIC PROJECTOR CARBON
FOR DIRECT CURRENT ONLY
OR
THE NATIONAL WHITE A. C. SPECIAL CARBON
FOR ALTERNATING CURRENT ONLY
THE USE OF THESE SPECIAL CARBONS WILL IMPROVE YOUR PROJECTION
WE ARE THE LARGEST DISTRIBUTORS OF THE NATIONAL CARBONS IN THE COUNTRY
ALL SIZES CARRIED IN STOCK

FULCO

Carbon Adapters.....$.50 each
For Silvertip Carbons
Carbon Savers.....1.00 each
Super Carbon Saver, extra large, extra heavy for heavy amperage ....1.50 each



Chicago Branch
UNITED THEATRE EQUIPMENT CORP'N
R. H. FULTON, *Manager*
512 South Wabash Avenue

BEN ROVIN announces that he has booked Metro pictures, Salesman Reilly from the Chicago office having secured Ben's signature to the contract for the Amuse-U. Ben also announces that from now on he is "off" serials, and thinks that they do a house like his no good. "The Hell Hound of Alaska" played the Amuse-U Saturday, June 22, and Ben stood them up all day. Business continues top-notch at Ben's palace, and he says last week was the banner one of the year.

"THE COLD DECK" played to nice patronage at the Capitol June 22. Manager Maisel has good luck with the Hart plays, doing well every time. Robert Warwick was announced for June 27, the play being "The Argyle Case." "The Shoes that Danced," "Wild Sumac" and "The Hard Rock Breed" are Triangle plays that have been shown at the Capitol lately.

Gathered in Green Bay

MARY PICKFORD played a return engagement in "Rebecca of Sunny Brook Farm," at the Orpheum theatre, June 19-20, and drew big crowds. This film was shown last winter at the house.

WILLIAM DESMOND was seen in the five-reel Triangle film, "The Captain and His Soul," at the Royal theatre, June 25.

BESSIE BARRISCALE was the attraction, June 26, at the Colonial theatre in the Paralta picture, "Blindfolded."

GEORGE BEBAN played in the Paramount film, "Lost in Transit," at the Orpheum theatre, June 17-18.

THE Fox film, "Aladdin and the Wonderful Lamp," featuring the Fox kiddies, pleased the children, and grown-ups, who attended the Orpheum, June 23.

WALLACE REID played in "The Hostage," a Paramount film, June 24-25, at the Orpheum theatre.

NORMA TALMADGE was seen June 24-25-26, in the feature production, "Martha's Vindication," at the Grand theatre.

"THE NARROW TRAIL," an Artcraft offering, with William S. Hart in the lead, was presented June 26-27, at the Orpheum theatre.

"SOCIAL BRIARS," a Mutual five-reeler, featuring Mary Miles Minter, proved a drawing card at the Colonial theatre, June 24-25.

JACK PICKFORD and Louise Huff appeared at the Orpheum theatre, June 21-22, in "Mile-a-Minute Kendall," a Paramount offering. The picture was well received by patrons.

TWO serials, Chapin's "Son of Democracy," and the Vitagraph "Vengeance and the Woman," which are running on the Orpheum's summer program, are winning favor with patrons. Four chapters of each serial have been shown since the first week in June. Large crowds have been attracted to the house by the films, according to Manager H. K. Timm.

They Say in Chicago That—

TED HARDCASTLE, now connected with the local Kleine offices, is out on the territory doing special work on "The Unbeliever."

W. SCHOUBBE, night shipping clerk of the Kleine Exchange, is the cause of another service star in the Kleine flag. Schoubbe was drafted last week and sent to South Carolina.

E. F. LESSNER, formerly of the advertising department of Rothacker Film Company, has joined the National Army, and was in Chicago last week on furlough. We were much surprised to see the stripes of a corporal on his arm and only can add, "More power to you." He is attached to the 15th Company, 161st Depot Brigade, Rockford, Ill.

THE DeBarri Scenic Company of this city, is making alterations and enlarging their plant for a new product. It is to be the manufacture of sets for motion picture theatres.

B. W. ALBERT, booker at the local Goldwyn Exchange, has been called to the National Army. He is stationed at Atlanta, Ga.

AS we said before, T. W. Chatburn, manager of the local Vitagraph Exchange, wears a continual smile. One of the main reasons for this is, that "Chat" has already signed up four hundred days on "Over the Top."

THE Bryn Mawr theatre showed "Over the Top" June 23 and 24, to capacity houses. The Regent theatre did the same thing June 24 and 25.

MAY ALLISON stopped off a few hours in Chicago on her way to the coast.

J. R. GRAINGER, who has been handling the Fox showing of "Cleopatra" for the last couple of months, at the Colonial here, returns to the New York office this week. Jimmie renewed all his old friendships while here, and did every bit of business that could be done with "Cleo."

MANAGER BRINK, of the newly opened Sherry Exchange here, announces that their first picture for distribution, "A Romance of the Underworld," has been passed satisfactorily and that salesmen have already been started out through Illinois, Indiana and Wisconsin. Otto Allinger, former booker at the Central Film Company here, has joined the Sherry forces at their local exchange in the Consumers' Building.

"TO HELL WITH THE KAISER" will open for two weeks at the Playhouse on Michigan avenue, beginning July 7. Cress Smith, manager of the local Metro Exchange, plans to open Chicago's eyes with some new exploitation stunts during the run here.

W. G. MAXCY, head of the Bartola Musical Instdument Company, stopped off in Chicago last week on his way from Oshkosh for a short vacation at Lake Placid in the Adirondacks. He was accompanied by his wife. Both Mr. and Mrs. Maxcy are well-known whist players, and they will participate in the tournament to be held at Lake Placid.

A. G. SPENCER, formerly with Paramount and Triangle, is now a member of the sales staff of the local Metro office. George Wilson, formerly with Paramount, is also a new addition to the same sales staff.

SPRAGUE GREEN, salesman for the Bee Hive Exchange, after coming in off an extensive road trip through Illinois last week, reports that some exhibitors of the small towns are still using electric pianos as a balleyhoo.

GLENN HARPER, secretary of the Los Angeles Theatres Owners' Association there, stopped off in Chicago a day last week on his way back home, after attending the directorate meeting of the affiliated producers at New York.

E. J. SPARKS, of the S. A. Lynch Enterprises, has been moving around the central west territory for some time. He was last seen at Kansas City looking over the theatre prospects there.

This Is the New Location In Chicago of the Local Branch of United Theatre Equipment Company, 512 South Wabash. Ralph Fulton Is Manager

A. L. ABRAMS, vice-president of the American Photo Player Company, spent ten days doing intensive missionary work for the fotoplayer at St. Louis, Cincinnati, Kansas City, and other towns throughout that territory.

THIRTY theatres throughout Chicago were showing "Over the Top" for one, two or three days last week. The local Vitagraph office, through Manager Chatburn, combined with the managers of all these theatres in getting display space for their advertising in the daily papers. The "Evening Journal, "of June 22, carried a full half-page layout of theatres announcing "Over the Top" for the week to follow.

DOLL-VAN have placed "Hearts of the World" at the Mary Anderson theatre, Louisville, Ky., for a two-weeks' run. This is the final week of the showing there.

WM. BUCKLEY, director of Spanuth's Vod-A-Vil Movies, helped exploit the new pictures with a trip through Illinois visiting exhibitors.

EMMA COHEN, who took over the management of the Casino theatre, on West Madison street several months ago, has transformed the house from a hang-out for rough-necks to a genteel up-to-date respectable motion picture theatre. The Casino now has a reputation as being one of the best conducted houses in the Loop, and much of its patronage is made up of women.

MORRIS TAITUS, for the past two and one-half years head shipping clerk with Unity Photo Plays Company, has joined the National Army, and is stationed at Columbia, S. C.

D. O. REESE, formerly engaged in selling territorial rights for "Song Hits in Photo Play," is now connected with the Bee Hive Exchange here. He is selling "Song Hits" throughout the local territory for Mr. Cropper.

JOE RODERICK, former manager of the Universal Exchange of Milwaukee, is one of the latest of the Laemmle organization to join the National Army. Joe dropped into Chicago before going to camp, and said "Good-by" to all his friends.

KATHERINE MELCHER, who since the opening of the Paramount policy at the Auditorium theatre, played the organ there, has left and become organist at the Woodlawn theatre, the handsome new south-side house recently opened by A. Karzas.

H. A. SPANUTH, originator and maker of the Vod-A-Vil Movies, is selling his new product this week throughout Michigan and Indiana. We last heard of him closing contracts at Indianapolis.

H. A. VANDAWALKER, head of the Doll-Van Film Company here, has been forced to return the two Canadian sailors who were here on a furlough driving the Eskimo dog teams, Mr. Vandawalker has been using in connection with his "Carmen of the Klondike" picture. They are British Naval Reserve men, and their furlough had expired.

"HEARTS OF THE WORLD," handled by Doll-Van in Indianapolis, played its second week at the Circle theatre, Indianapolis, last week. Business was reported bigger than the first week.

A. L. ABRAMS, of the local office of the American Photo Player Company, announces that the Rialto theatre, at Spartanburg, S. C., have installed a fotoplayer.

MILTON SIMON, former manager at Indianapolis for the United Picture Theatres Corporation, is now on the local Goldwyn sales staff.

J. S. MEDNIKOW, salesman-chief for the Celebrated Photo Plays Company, has returned from a trip through Illinois. "Med" reports a number of the houses in small towns closing because of the hot weather and daylight saving law.

PHIL SOLOMON is doing some special service work for Kleine's "Unbeliever" this week throughout Illinois.

CELEBRATED PHOTOPLAYS began releasing their newly-acquired Gaumont picture last week.

DOROTHY GISH and Madge Kennedy were screen star visitors in the Breezy Burg for a day last week. Miss Gish and her mother are on their way East. Madge Kennedy came on from the East to join her husband, Harold Bolster, of Goldwyn, who has been here for the last ten days.

THE BIJOU DREAM on South State street played "Cecilia of the Pink Roses." They showed their enterprise in selling the picture to the public with a beautiful lobby decoration of artificial roses. Even the big display posters outside of the theatre were bordered with fresh-looking roses, and the name of the picture was outlined in the blooms.

WALTER ALTAND and T. H. McMillan, who sell Four Square products for different territory, left the Chicago office last week for a trip through Illinois and Indiana.

FINN AND HYMAN, after seeing four episodes of Vitagraph's new serial, "The Fight for Millions," booked it for their string of houses in Milwaukee, Decatur, Champaign, Moline, Madison, Aock Island and Davenport. Therefore, was the smile on Manager Chatburn's physiog when we entered his office one day last week.

FOR SALE—Lease on beautiful one thousand seat theatre. For sale cheap. Illinois town, 40,000 population. Answer C. A. J., care of Motion Picture News, Chicago Office.

Dubuque News and Views

"OVER THE TOP" completed a highly satisfying four days' run at the Grand, during the week of June 23 and will long be remembered as one of the most wonderful pictures ever witnessed in this city.

"THE ITALIAN BATTLEFRONT," which was shown at the Majestic during the latter half of anniversary week (June 16 to 23), was held over on Sunday and shown in conjunction with a Charlie Chaplin jingle, "Chase Me, Charlie."

CARMEL MYERS was presented at the Family theatre, recently, in "The Girl in the Dark."

"THE BABY GRANDS," Jane and Katherine Lee, appeared at the Dreamland, Sunday and Monday of last week in a Fox production, "We Should Worry."

SUNDAY, June 23, marked the appearance of one of Dubuque's favorite actresses, Mary Fuller. She was presented with Lou Tellegen in "The Long Trail," at the Family theatre. The Family had a capacity house.

NELL SHIPMAN, in "The Girl from Beyond," was the feature shown at the Princess, June 23.

"THE HOUSE OF HATE," with Pearl White and Antonio Moreno, gives great promise of being a "ringer" serial for the Family theatre. The first and second episodes, shown June 17 and 24 respectively, were exceptionally well attended.

HARRY WILBUR of the Liberty, advertised the World feature, "Rasputin, the Black Monk," presented at his theatre, Wednesday, June 26, as the picture "with seven reels and seven stars." The advertisement did the work all O. K. and the Liberty had an extra good crowd.

WALLACE McDONALD and Claire Anderson pleased Dreamland audiences in "Mlle. Paulette."

"THE CAMOUFLAGE KISS," with "the sunshine girl," June Caprice, was not only the Sunday feature but also THE feature of the week at the Liberty theatre. Miss Caprice's photoplays never fail to draw a record crowd.

"THE CITY OF FADING LIGHTS," with Octavia Handworth, and an episode of "Vengeance and the Woman," were the program at the Liberty on June 24.

VIOLA DANA gladdened Dubuque fans in "Blue Jeans," shown at the Grand last week.

VIVIAN MARTIN is now having her inning in Dubuque. Her recent release, "The Petticoat Pilot," exhibited at the Princess, drew so well that Mr. Billos, the manager, in order to accommodate the crowds, was compelled to cut short the picture and keep his theatre open for half an hour beyond the usual closing time.

THE star of "Jules of the Strong Heart," George Beban, was welcomed at the Family theatre in "The Marcellini Millions."

THE Union Park theatre's special feature, last week, was a Bernstein production, "When Destiny Wills."

JACK PICKFORD and Vivian Martin in "The Girl at Home," went "big" at the Family, Tuesday, June 25.

ETHEL CLAYTON and Carlyle Blackwell were seen at the Liberty, Saturday, June 22, in "Broken Chains."

"THE BELGIAN," with Valentine Grant and Walker Whiteside, completed a successful two days' run at the Princess theatre, June 24 and 25.

"THE VORTEX," a Triangle, starring Mary Warren, was the attraction at the Liberty theatre, June 25.

SOME of the features to be shown at the Princess theatre during July are: "The Keys of the Righteous," with Enid Bennett; "Bachelor's Children," with Harry Morey; "The Knife," with Alice Brady; "The Spy," with Dustin Farnum; "The Secret of the Storm Country," with Norma Talmadge; "Hidden Pearls," with Sessue Hayakawa; "Things We Love," with Wallace Reid; "The Seven Swans," with Marguerite Clark; "The Danger Game," with Madge Kennedy; "His Mother's Boy," with Charles Ray and "The House of Glass," with Clara Kimball Young.

THE last episode of "The Seven Pearls," with Mollie King and Creighton Hale, was presented at the Liberty, June 28.

MARY GARDEN delighted Princess patrons, June 26 and 27, in "The Splendid Sinner."

GEORGE WALSH, in "The Pride of New York," was shown at the Dreamland theatre, June 26.

THE "big special" program at the Star theatre at Decorah, Iowa, shown June 27, consisted of a picture of our boys "over there," "Under the Stars and Stripes in France," "Out West," a Fatty Arbuckle two-act comedy, and another comedy, "The Movie Dummy." Other pictures presented that week were "Keys of the Righteous," with Enid Bennett, and "The Turn of a Card," with J. Warren Kerrigan.

"THE FIGHTING TRAIL," shown at the Auditorium at Cuba City, Wis., is probably the most popular serial ever run at that theatre. Episode seven, "The Lion's Prey;" eight, "The Strands of Doom," and nine, "The Bridge of Death," attracted capacity houses there.

"THE PRIDE OF NEW YORK," with George Walsh, was the best-liked feature presented at the Crane at Monticello, Iowa. Other pictures run there, June 23 to June 30, were "Fuel of Life," with Belle Bennett; "Fools for Luck," with Taylor Holmes, "Thais," with Mary Garden, "Treasure Island," with the Fox Kiddies, and "The Regenerates," with Walt Whitman and Alma Rubens.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building

FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue.

H. J. BAYLEY
Manager
GOLDWYN
College Building, Chicago

FRANK J. FLAHERTY
Manager
FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago

LOOK

WE have secured exclusive rights for distribution in this territory for all releases of the Educational Film Corporation, which will consist of *the following releases each week:*

BRUCE SCENICS BEAUTIFUL
NEWMAN'S WONDER TRAVEL PICTURES
DITMAR ANIMAL PICTURES
KATZENJAMMER *and* HAPPY HOOLIGAN CARTOON COMEDIES
WRIGHT'S MEXICO TODAY

NOW READY FOR BOOKING BY

"The House of Short Reel Specialties"

BEE HIVE EXCHANGE

220 South State Street Chicago, Ill.

Jay E. Sherwood, Manager of Grand Theatre in Madison, Wisconsin.

Indianapolis and Indiana Items

THE Park theatre has had its last week in pictures. According to Shafer Ziegler, lessee, the Park will close Saturday, June 29, not to reopen until the early autumn theatrical season. For years the Park has served the Indianapolis theatre-going public with high-class melodrama. It took on pictures for the summer season. Phil Brown is manager.

W. BENJAMIN, salesman for the Central Film Service Company of Indianapolis, is in the Bartholomew County Hospital, suffering from severe injuries sustained last week when his automobile plunged down an embankment leading to an iron bridge, several miles south of Columbus.

ONE THOUSAND SEVEN HUNDRED Indianapolis News carriers were the guests last week, of Barton & Olson, summer lessees of English's theatre, and Henry Dollman, president of the Doll-Van Film Company, to see D. W. Griffith's photoplay production, "Hearts of the World," in its third week at English's. The carriers were in four different divisions, each division attending the performance on a different night.

S. BARRETT McCORMICK, managing director of the Circle theatre, is devoting a large part of his time to the War Savings Stamp drive in Indianapolis. He is chairman of the committee in charge of entertainment for the three central points of interest in the downtown business district. These three include the Battleship Indianapolis, constructed on Market street between the Circle and Pennsylvania street, at an expense of $2,500; the Kaiser's Bier, and the giant National Cash Register, erected on another public thoroughfare. The latter is an exact reproduction of a cash register three stories in height. At each one of these centers Mr. McCormick is marshaling theatrical talent to create enthusiasm in the drive.

C. W. McDANIEL of Chicago, has been placed in charge of the General Film Corporation's Indianapolis office to succeed Managers T. F. Holland and Hill, who were called into the National army. Mr. McDaniel is not a stranger to exhibitors in Indianapolis, for not much more than a year ago he worked out of Indianapolis for the General. He has started a new stunt in Indianapolis for the convenience of visiting exhibitors. He has arranged to hold special screenings of all new releases, Tuesday of each week, at the Colonial theatre, the General's first-run house in Indianapolis.

MANAGER BRISCO of the Princess theatre at Elwood, believes in word-of-mouth advertising along with his newspaper campaign. He has started the practice of delivering a short talk on his next showing at each performance. By taking material embraced in trade paper reviews he is able to arrange a strong appeal.

CARL ROSENBUSH, former manager of the Victory theatre at Union City, died last week of pneumonia at Camp Taylor. He was drafted early last spring. His father, H. G. Rosenbush, owner of the house, is managing the property himself.

RALPH O. PROCTOR, division manager of the Central states, for Pathe, at Chicago, visited Indianapolis last week, in an endeavor to assist R. S. Shrader, the local Pathe manager, in securing a location for new offices, in compliance with the recent film ordinance passed by the Indianapolis city council.

UNIVERSAL FILM EXCHANGES, INC., a Delaware corporation, complied with the foreign corporation laws of the state of Indiana. E. W. Penrod, Indianapolis, is named as agent.

REPRESENTATIVES of the Mutual Film Corporation and V. H. Hodupp, Inc., who operated film exchanges in the Keystone Theatre and Wimmer Buildings, have notified Jacob H. Kilkene, director of the fire prevention bureau, that they will comply with the fire-prevention ordinance which provides that a film exchange shall not be operated in a building where there is a public assembly room. These companies have leased new quarters at 111 West Maryland street. G. B. Svenson, speaking for the Mutual, said, without doubt, the fire-prevention ordinance would greatly reduce fire hazards and danger in connection with the handling of films.

OWING to the length of the performance of "Hearts of the World," which opened at English's, the curtain rises at 2:05 o'clock in the afternoon and 8:05 o'clock in the evening. One of the predominating features of the presentation of this film is the orchestral score.

THE Doll-Van Film Corporation, Indianapolis, increased its capital stock from $50,000 to $150,000.

THE Blinn Theatre Company of Frankfort, has taken over the lease of the Star theatre in that city and will operate the house along with its other houses there. This company owns the leases of the Princess, Blinn and Royal.

J. H. CHRISTIE, of Scottsburg, manager of the Scenic theatre, has taken over the Dream theatre at Salem.

NAT BARACH, for more than a year manager of the Indianapolis World Film Corporation office, has been called to the colors.

R. J. MITCHELL of Petersburg, a prominent confectioner in southern Indiana, is constructing a new theatre with a seating capacity of 1,000. Petersburg has a population of 2,000.

THE American theatre, being constructed by A. Devoe, at Washington, is nearing completion. This house, which is to have a seating capacity of 700, is to be a showy little theatre.

A. M. JONES of Noblesville, who owns the lease on the U. S. theatre, in that city, has taken over the lease of the Wild Opera House, where he will show pictures and vaudeville.

THE Lyric theatre in Indianapolis, the leading Barton & Olson house, is committed to a strong program of pictures for the summer season. This house will use the Fox Big Six this summer.

Heard in Detroit

EDDIE MURPHY, of the Gladwin Park theatre, has booked "Shame" and also Paralta pictures through the General.

THE Monarch theatre, Midland, is now signed up for the entire series of Paralta Pictures.

CLAUD C. CLANCY, the new owner of the Gem theatre, Sheboygan, has contracted for Paralta pictures.

THE new Blackstone theatre, 30 Michigan avenue, Detroit, will open with "Shame" (General) on July 4th. A. D. Walstrom, the owner of this house, has signed a contract for Paralta Pictures.

M. S. BAILEY is certainly putting on a lot of business for Paralta Pictures. Among his latest in Detroit are the Eagle, Farnum, Bernhardt and Norwood theatres.

C. KAIN, of the Crystal theatre, Detroit, has leased the Willis theatre, at Willis and Hastings streets.

BOB PELTIER, of the Bijou theatre, Mt. Clemens, has booked Sousa and his band of sixty pieces for July 23 on a percentage arrangement, 75-25.

J. C. FISHMAN, of the Standard, announces that starting July 1st he will release a series of two-reel Western comedy dramas featuring Shorty Hamilton. There will be a new release every other week, altogether 16 pictures. "We expect to book them like wildfire," said Mr. Fishman. "Exhibitors are hungry for good short subjects, especially western."

THE NEW HOME THEATRE has opened for business. The opening attraction for two days was a Goldwyn picture—Mabel Normand in "The Floor Below." The following two days was shown "Mothers of Liberty," a Standard feature. George Hoffman will manage the new house, and has placed his son, George Hoffman, Jr., in charge of the old theatre, which is directly across the street.

LLOYD HAMMOND, salesman for the Mutual, was a convict last week—not in reality—just in motion pictures. Lloyd is taking an important part in the big feature being made in Detroit under the personal direction of Sidney M. Golden. H. N. Nelson is doing the photography. It will be completed in about three weeks. All the scenes are being taken right in Detroit.

THE BUSIEST EXCHANGE in Detroit the past two weeks has been the Dawn Masterplay quarters in the Owen building. The number of visitors there, the number of long-distance calls, telegrams and special delivery letters to that concern, indicate that the whole state has its eyes on the Dawn. The reason, of course, is "The Hearts of the World" and "Carmen of the Klondike," their newest acquisitions in the way of big features.

Among the visitors last week were Col. W. S. Butterfield, Edward Beatty, John Cuddihy of Calumet, Herb Weil, of Port Huron, Bob Peltier, Mt. Clemens, and Charles Seaman, of Grand Rapids.

EARL H. RATHBUN, son-in-law of Col. W. S. Butterfield of Battle Creek, and formerly with the State Film Co., has been commissioned a second lieutenant in the quartermasters corps. Congratulations.

JOE VISGER, for a few months with the Paramount Exchange, Detroit, has been made a sergeant with Ambulance Co. 338 at Camp Custer. Sam H. Barrett, formerly with the Universal Exchange, is with the same division.

THE BIG REGENT THEATRE, Woodward and the Boulevard, did an immense business the first week under the new picture policy. The Dawn Masterplay Co. is operating the Regent for the summer. "The Whip" was the attraction the last half of the week and it proved a big drawing card. "Raffles" is the attraction the first half of this week while a double bill, consisting of Norma Talmadge and a Frank Keenan feature, will be the attractions the last half.

Prices at the Regent for the summer are 10 cents in the afternoon and 10 and 15 at night. The music is furnished by the big organ and a thirteen piece orchestra. The Regent is unquestionably giving the biggest show in Detroit for the money.

JACK MOWAT, manager of the Lincoln Square theatre, Detroit, which will open about September 1st, has booked "Carmen of the Klondike" for his first attraction and will keep it on an entire week. He is paying regular first-run money for this big feature, owned by the Dawn Masterplay Co. The Lincoln Square is at Fort and Junction avenues and will seat about 2,000 people on one floor.

MANAGER HYMAN, of the Dawn, announces the following state bookings on "Carmen of the Klondike"; Bijou, Mt. Clemens, four days; Bijou, Battle Creek, four days; Majestic Gardens, Grand Rapids, one week; Fuller, Kalamazoo, four days and Franklin, Saginaw, three days.

H. M. BERMAN, manager of the Jewel Productions, Inc., and Joe Snitzer, special representative for the Universal, were in Detroit last week conferring with W. D. Ward.

GLENN REITZEL, a young man of very pleasing personality, who started as office boy with the Dawn Masterplay Co. and then managing road shows for them, has been promoted to assistant manager. He well deserves the increased responsibilities and the increased remuneration. Congratulations, Glenn.

JOHN CUDDIHY, who operates the Calumet theatre, in Calumet, was in Detroit last week. He called at the Dawn Masterplay Exchange and booked "Hearts of the World" and "Carmen of the Klondike." Mr. Cuddihy is considered one of the real showmen in the upper country.

THE FILM ATTRACTIONS at the Miles theatre, Detroit, for the remainder of the summer will be divided between Fox and Metro. Manager Greening has booked the Big Six from Fox, and also five or six Metro pictures, some regular program and other Metro specials.

L. J. GARDINER, manager of the United Theatre Equipment Co., Detroit, says that Powers machines have been "selling like hot cakes the past thirty days." "As fast as they came in they were shipped out to exhibitors.

THE BLACKSTONE THEATRE, 30 Michigan avenue, Detroit, which opened July 4th, has been equipped by the United Theatre Equipment Co. with Powers Machines, and Gardiner's Velvet Gold Fibre Screen.

"MILLIONAIRE DOLLAR DOLLS," featuring the Dolly Sisters, a Big Metro special, will be shown at the Miles theatre, Detroit, week of July 9th.

FOR HIS SPLENDID BUSINESS on "The Unbeliever," A. J. Reed, of the George Kleine Exchange, Detroit, received a check last week being in the form of a "bonus" for himself and his employes.

The Detroit Exchange stands at the top of the Kleine offices for big business on "The Unbeliever."

Manager Reed reports that three prints are booked solid way into August.

"THE KAISER" is still booking exceptionally strong and everywhere it is doing a smashing business. "In all the years I have been connected with the business, I never remember a feature that had so many bookings and rebookings as 'The Kaiser,'" said Manager W. D. Ward, of the Universal. "I have yet to find an exhibitor who has not made money with it." Five prints of "The Kaiser" are working solidly out of the Detroit office.

News from Fond du Lac

WITH the house prices advanced to twenty-five cents, "The Kaiser, the Beast of Berlin" smashed all records at the Bijou theatre, at the opening performances, June 25. The house was packed to the doors at each performance and hundreds were turned away. The house record under the present management—ten years—was broken. Both matinee and evening performances on Wednesday, drew big crowds, with every indication that the demand would be such as to necessitate extending the run over another day. Manager Smith of the Bijou, is now putting out his advertising for Gerard's "My Four Years in Germany," which comes the middle of July.

FANNIE WARD, in "The Yellow Ticket," drew a splendid business at the Orpheum, Monday, Tuesday and Wednesday, June 24, 25 and 26.

MANAGER AINSWORTH of the Orpheum, presented Billy Burke in "The Land of Promise," Paramount picture, the first week in July.

ORPHEUM patrons who were unable to see the first of the new Chaplin comedy series, "A Dog's Life," when it was presented here, have been clamoring for a return engagement and Manager Ainsworth has let a willing ear to their demands. As a result, "A Dog's Life" is booked for a return date, July 21.

MANAGER AINSWORTH of the Orpheum, has booked "The Doctor and the Woman," Lois Weber's picture, for July 8, 9 and 10. Inasmuch as the cast is the same as that in "The Price of a Good Time," which made such a hit here recently, Mr. Ainsworth is anticipating a splendid patronage.

WILLIAM S. HART, idol of the Fond du Lac contingent of Young America, has accepted the presidency of a Fond du Lac organization, the X-Bar-B Club.

THE popularity of William S. Hart in "The Narrow Trail," necessitated a return date on Thursday, June 27, at the Orpheum.

THE L. D. Hinkley Circle, Waupun, Wis., is $55 ahead as the result of a benefit performance put on at the Scenic theatre recently. The money will be used in caring for a French soldier's orphan.

Saginaw Short Notes

CHARLES Q. CARLISLE, manager of the Mecca-Palace theatre of Saginaw, was very favorably impressed with the strong schedule of attractions for the coming year, presented by Paramount and Artcraft, in MOTION PICTURE NEWS of recent date. He was enthusiastic over the line-up, and declared he did not see how any manager could be otherwise with such possibilities before him. Needless to say, Mr. Carlisle is displaying these pictures in Saginaw. Among his recent offerings have been Vivian Martin, in "Viviette," "The Manxman;" Pauline Frederick, in "Rescurrection;" Billie Burke, in "Let's Get a Divorce," and Sessue Hayakawa, in "The White Man's Law."

GERARD'S "My Four Years in Germany" played a return engagement at the Franklin theatre, June 19, 20 and 21, before large crowds, at the popular prices of eleven cents for children and twenty-five cents for adults, including the war tax.

AMONG the attractions provided at the Bijou theatre of late, have been Ethel Clayton, in 'The Man Hunt;" William S. Hart, in "Truthful Tulliver;" Charles Richman and Mary Fuller, in "The Public Be Damned;" June Elvidge and John Bowers, in "A Woman of Redemption;" "Alimony," and Charles Richman and Anna Q. Nilsson, in "Over There."

RIVERSIDE PARK, Saginaw's summer amusement resort, has opened, and among the free attractions provided are motion pictures.

"TARZAN OF THE APES" was presented before two big audiences at the municipal Auditorium in Saginaw, Mich., June 24 and 25, under the auspices of Merlin Grotto. More than 2,000 were present for each performance, and the picture was booked for a return engagement on June 29 and 30, when it also did a big business. The municipal management brought the film back for the second appearance, and gave afternoon and evening performances.

What Racine Is Doing

BUSHMAN AND BAYNE, playing in "Social Quicksands," and the two Drews in a comedy, proved successful attractions at the Palace, Saturday, June 22. "The Boy Scout," starring Bobby Connelly, was shown at the afternoon performances for the benefit of the children.

"QUICK TRIGGERS," with Near Hart, and a Charlie Chaplin comedy, coupled with "Boy Scouts to the Rescue," made a good day's program at the Rex. The Boy Scouts of the city were admitted free of charge to all performances and turned out almost en masse to see the picture.

DOUGLAS FAIRBANKS drew to capacity at the Bijou in "Manhattan Madness," for one day. Carmel Myers, a new actress to Racine, was shown in "A Broadway Scandal," on Sunday, June 23, to good houses.

"THE SUBMARINE EYE," made by the Williamson Brothers, well advertised on billboard and in the newspapers, was shown at the Bijou for three days, beginning Tuesday, June 25. Jack Richardson, in "His Enemy—the Law," preceded the underwater picture on Monday.

ELAINE HAMMERSTEIN in "The Co-respondent," and Alic Howell in "Her Unmarried Life," constituted the Rex program, Sunday, June 23, and Ethel Clayton followed on Monday and Tuesday, in "The Man Hunt."

"THE TIGER MAN," with William S. Hart, was the attraction offered by the Palace theatre, Monday and Tuesday, June 24 and 25, and patrons of the picture house packed the place both days, to see it.

WITH the plasterers at work on the ceiling of the new Rialto theatre, the interior of the lobby is now receiving attention. Work on the balcony is practically finished, with the exception of the final touches, and the roofing has been laid.

With Lansing Exhibitors

EMPRESS THEATRE, which plays vaudeville and motion pictures in combination, played Edgar Rice Burrough's "Tarzan of the Apes," the week of June 16. Manager Neal billed the film in the smaller cities and villages for ten miles around about Lansing and did a good business with it.

PLAZA THEATRE has canceled "The Eagle's Eye" because of waning interest.

THE Vaudette theatre played "Civilization," the week of June 17, at five cents, profiting by the vogue the picture had when first shown for three days in one of the legitimate theatres and then in a return engagement at another local house, at which times prices were above the usual admission.

"PERSHING'S CRUSADERS," an official government war film, had its first showing in Lansing, Sunday, Monday and Tuesday, June 23-25. A special filming for state and city officials at the Industrial School for Boys gained enthusiastic approval from officials and from the state's charges.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Apollo, Peoria, Breaks Records with "Over the Top"

THE Apollo theatre carried off honors in Peoria the week closing Saturday, June 22.

All former attendance records for an entire week were broken as persons flocked to the Apollo to see Sergeant Arthur Guy Empey in the screen version of "Over the Top." Every show during the day for the entire week was well attended and during the evening performances crowds were lined the full length of the lobby waiting to get seats. While many pictures shown for three days have drawn equal crowds, there has been none of an entire week to attain such a record.

Dee Robinson, manager of the Apollo, had his theatre in gala attire for the patriotic picture. The usual curtain drawn over the screen between shows was replaced by two large American flags, drawn back to form draperies during the showing of the film. In accordance with the custom when this picture is shown a box was placed in the lobby for patrons to donate smokes to the soldiers. Each day the box was filled, so the Sammies will have a warm spot in their hearts for the Apollo and its manager.

In addition to the patriotic play which was put on without an advance in price, the usual Apollo News Weekly was shown. One morning an early morning show was given especially for the soldiers at Camp Herring. Three hundred and fifty of them came to see the caterpillars in action and to obtain instruction from the films.

Capital Prepares to Announce First Film

ANNOUNCEMENT of the definite date when the Capital Film Company will begin its releases is to be made within the next two weeks. The president and general manager, Ike Schlank, has returned to the company's executive offices in Indianapolis after a tour of the Middle Western territory, and immediately declared himself to this effect. Mr. Schlank has been visiting the larger cities in the Middle West, engaged in supervising the establishing of the company's exchanges. Shortly his efforts in this respect will be transferred to the Eastern section of the country. "But in the meantime," Mr. Schlank announces, "we shall perfect our release plans and announce definitely the day of release." Construction of our studio and laboratories, though delayed, will not be much longer postponed. We are fortunate, though, in having on the fifty-acre tract we recently acquired some buildings which, with very little remodeling, can be used temporarily until the studio can be constructed.

The site of the Capital Film Company's new plant lies on the edge of the city of Indianapolis. In the centre of the fifty-acre tract is a huge mansion, with all the necessary surrounding buildings, and this can be used to splendid advantage. We are beginning, also, to assemble our players and staff of directors. The Capital, as has already been announced, will produce only one-reel, two-reel and three-reel pictures. The demand for these is growing daily and the company will devote all its resources to the business of supplying the demand.

Parex Opens Detroit Office

THE Parex Film Corporation is the latest film exchange to locate in Detroit. This concern will handle exclusively William L. Sherry pictures, the first being "A Romance of the Underworld," featuring Catherine Calvert. It will also have eight Doris Kenyon features, and a number of big pictures by Frank Keeney.

E. H. Wells has been appointed manager of the Detroit exchange which has opened for business at room 202 Film Building, occupying a part of the Mutual exchange.

MOTION PICTURE FILMS CLEANED BY HAND
New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

Jay E. Sherwood, of Madison

JAY E. SHERWOOD, manager of the Grand theatre in Madison, is one of the leading men in the picture business in Wisconsin and yet one of the most modest. His picture is not familiar to the public, but he has consented to appear as a first release in the MOTION PICTURE NEWS.

Mr. Sherwood opened the Grand about ten years ago and it was the first successful moving picture house established in the capital city and has always been one of the leaders. Since his first venture Mr. Sherwood has successfully managed the Fuller Opera House five summers with moving pictures, the Majestic, Olympic and Gem.

The first pictures ever shown in the state capital were put on by Mr. Sherwood when, eight years ago, he gave an exhibition to a joint session of the senate and assembly, two nights in the assembly chamber, thereby aiding in securing an appropriation for the University of Wisconsin Extension Division in establishing the visual instruction department in that institution.

Nine years ago Mr. Sherwood gave a series of free pictures in the Public Library, using such pictures as Lancelot and Elaine, Oliver Twist, etc., accompanied by lectures for the children. He has also given over fifty private exhibitions in schools, lodges and clubs in Madison.

During the past eight years all legislative matters affecting the moving picture exhibitors' business in Wisconsin have been handled by Mr. Sherwood and he had the satisfaction of killing in the committee room or on the floor of the legislature over thirty bills adverse to the moving picture industry. Furthermore, during that time not a single adverse bill has become a law.

Mr. Sherwood is past president of the Wisconsin Exhibitors' Association, vice-president of the Northwest Association of Minneapolis and is national vice-president for Wisconsin of the Moving Picture Exhibitors League of America. At present he is serving as state chairman of Wisconsin War Co-operation Committee and is a director in American Exhibitors.

Mr. Sherwood has always endeavored to uplift the moving picture business and has done much unselfish work in assisting his fellow exhibitors.

Don't You Remember?—In Chicago

CHICAGO has turned out more motion picture producers, managers and stars than any other city in the country. Ralph Kettering, publicity and advertising director of Jones, Ralph & Schaefer of Chicago, has determined to show them up in a series of short, terse reminiscences entitled, "Don't You Remember?" Here is the first of Mr. Kettering's harking back to the other days:

Don't You Remember When——
Louise Glaum played Naturich in "The Squawman"—in Chicago.
Howard Hickman married Bessie Barriscale—in Chicago.
C. Milford Giffin was with the Dearborn Stock company—in Chicago.
Richard Stanton played in "Conscience"—in Chicago.
Clara Kimball Young did "Jane Eyre"—in Chicago.
Elisha H. Calvert changed his name from Billy Helm—in Chicago.
Oscar Apfel played juveniles with Hunt's Stock company—in Chicago.
Thurston Hall was the matinee idol of the North Side—in Chicago.
Herbert Brenon thought he was a better actor than director—in Chicago.
Roland West had a corner on vaudeville acts for Loew—in Chicago.
Adolph Zukor was in the cloak business—in Chicago.
Jesse Lasky produced "girl acts"—in Chicago.
When William De Mille was better known than Cecil B.—in Chicago.
Bryant Washburn was a "rep" actor—in Chicago.
Kathlyn Williams made "Kathlyn" famous—in Chicago.
Lafayette McKee liked to act in stock—in Chicago.
Bessie Barriscale played "Lovely Mary"—in Chicago.
Aaron J. Jones first thought he was busy—in Chicago.
Nathan Ascher sold gloves—in Chicago.
Madge Kennedy played "Over Night"—in Chicago.

Dawn Masterplay Booking Big on "Hearts of the World"

The Dawn Masterplay Co. announce that the following theatres have already signed contracts to show "Hearts of the World," while others are still pending: Washington theatre, Detroit, indefinite engagement; Bijou, Mt. Clemens, four days; Martha Washington, Ypsilanti, three days; Palace, Flint, one week; Fuller, Kalamazoo, one week; Bijou, Battle Creek, one week; Franklin, Saginaw, one week, Orpheum, Jackson, one week; Bijou, Lansing, one week; Bijou, Bay City, one week; Majestic, Ann Arbor, one week; Majestic Gardens, Grand Rapids, one week; Calumet theatre, Calumet, one week; Ma-

THE WEST COAST

Summer Is Here

¶ Going to slow up because everybody says Summer days are dull days?

¶ Of course not!

¶ We hear you—you are going to redouble your efforts, going to sell twice as hard, because Summer is a time when a man's selling brains are put to the test.

¶ There's one sure way of getting double strength in your punches—back up your salesmen with advertising in The West Coast, back up your circular mail with advertising that is right alongside of the exhibitor's home news.

¶ Let the exhibitor know when your salesman enters that he is salesman for an exchange that has faith enough in its product to advertise it in the paper that

DOMINATES THE FIELD

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Lasky Dance and Carnival Big Success

APPROXIMATELY $9,000 was realized from the recent carnival and dance held at the big Lasky studio at Hollywood for the benefit of the Folks at Home Fund of the Famous Players-Lasky Corporation West Coast studios. This handsome sum will be devoted to the care of the men of the studios who are now in the service of the United States and the dependents they have left behind. Although for several weeks the committees in charge of the big event had worked with a zeal that was inspirational for th success of the affair, even their most sanguine hopes were exceeded in the actual result.

Virtually every star of importance in California was present and did something to aid. Mary Pickford, Douglas Fairbanks, William S. Hart, Fred Stone, Clara Kimball Young, Dustin Farnum, Milton Sills, Doraldina, Charlie Chaplin, Constance Talmadge, Blanche Sweet, Mary Miles Minter, Louise Glaum, Lillian Gish, Mildred Harris, Carmel Myers, Bessie Love, Marjorie Daw, Pauline Starks, Elsa Lopez, Natalie Talmadge, Molly Malone, Eleanor Fields, Colleen Moore, Clara Kennedy, Edna Earle, Mary Charleson, Anna Walthall, Henry B. Walthall, Bryant Washburn, Earle Williams, Elliott Dexter, Edythe Chapman, Julia Faye, Edna Mae Cooper, Charley Murray, Roccoe Arbuckle, Billy Mason, Robert Harron, Alice Lake, Elmo Lincoln, May Kelso, Ruth Roland, Polly Moran, Jerry Dean, Louise Fazenda, Mary Thurman and dozens of others took part.

Jesse L. Lasky was present and made a speech and others who were conspicuous were Cecil B. De Mille, Milton E. Hoffman, Donald Crisp and Mme. Aldrich, who sang "The Star Spangled Banner." The business arrangements were largely in the hands of Fred Kley as treasurer. It was he who finally collected the money which will be placed in the fund for the ninety-one men in the service.

Director Lloyd Stages Big Entertainment

MEMBERS of the Submarine Base Training Station, numbering more than 3,000, at San Pedro, were given an excellent vaudeville entertainment under the auspices of the Stage Woman's War Relief, Tuesday evening, June 25, this being one of the series to be given here, one every three weeks. Mrs. Lillian Brockwell originated the plan and many members of the film colony are vitally interested.

The initial program was staged under the direction of Frank Lloyd, director of William Farnum at the William Fox studios, and contained eight acts. Harry McCoy told stories and played his own piano accompaniment; Tom Mix with his famous horse "Blue," did some fancy roping and gun play. Mme. Aldrich sang home songs, and the Fox string quarette gave two numbers. William Farnum, Dusting Farnum and Nancy Caswell presented the sketch as originally written "The Littlest Rebel." This is the first time the Farnum Brothers have ever appeared together in the same bill. Polly Moran, in evening clothes, sang paradies, and the program ended with the presentation of the Willard Mack sketch "Kick In," featuring Gladys Brockwell, supported by Herbert Hayes, Alfred Fremont and Dorothy Davenport.

For these entertainments, a big stage with complete lighting equipment, drops, sets and properties was finished by the William Fox studios, Manager Sol Wurtzel personally supervising the erection and equipment.

"Vengeance Is Mine" Completed

A PRODUCING company financed by Los Angeles men has just completed the filming of "Vengeance Is Mine," under the direction of Bert Bracken. The photoplay is from a story by Anthony Kelly, and will offer a noteworthy cast, including Mitchell Lewis, Tom Santchi, Margaret Landis, Vivian Rich, Goldie Goldwell and others. The film has a Northwestern mining atmosphere, and will consist of six or seven reels. The subject has been made for the state rights market.

Theda Bara and Her William Fox Company, As They Were Snapped While Filming "A Fool There Was"

Film Managers Give Benefit for Marines

A BENEFIT performance for the United States Marine Corps, which has untiringly assisted in all sorts of patriotic affairs in San Francisco during the past two years, was given in the Exposition Auditorium on Saturday evening, June 30, under the direction of a committee of film managers headed by M. J. Cohen of the George Kleine system. The Marine Corps band of eighty pieces gave a preliminary concert, which was followed by a vaudeville program.

Arrangements for the entertainment were made by a committee of which Colonel Lincoln Karmany, commander of the United States Marine Corps at Mare Island, was honorary chairman. The local film men, doing the active committee work under the direction of Chairman Cohen, were Louis Reichert, president of the United Motion Picture Industries of California; Sol L. Lesser, director California division, U. S. Official War Films; W. Harold Wilson, publicity director, California division, U. S. Official War Films; Newton Levi, Mutual Film Corporation; Benjamin Simpson, Triangle Distributing Corporation; Robert Drary, Alhambra theatre; Edward Baron, American Photoplayers; W. J. Citron, Fox Film Corporation; Louis R. Greenfield, Kahn & Greenfield Circuit; C. W. Midgley, American theatre, Oakland; James Beatty, San Jose, and A. H. Moore, U. C. Theatre, Berkeley.

War Service Association Incorporated

ARTICLES of incorporation have been filed by Motion Picture War Service Association, officers of which are named as follows: D. W. Griffith, chairman; Mary Pickford, Charles Chaplin, Cecil B. De Mille, Douglas Fairbanks and Lois Weber, vice-chairmen; Mack Sennett, treasurer; S. E. V. Taylor, secretary. In addition to those above named, the incorporators named are Marguerite Clark, Theda Bara, Douglas Fairbanks, Wm. S. Hart, Jesse L. Lasky, J. Gordon Edwards, William Farnum, J. Searle Dauley, Morris Tourneur, Henry McRae, S. Rothapfel, William Fox and Frank E. Woods.

Grant Carpenter, who has been identified with West Coast newspapers for the past several years, has been selected as secretary to Chairman Griffith, and is now on a trip connected with the business of the association which will take him to Washington, D. C. Prior to his departure, Mr. Carpenter collected statistics concerning the industry from the producing, releasing and exhibiting angle, and these will be presented to officers of the Government, as well as army and navy, in the hope of getting the industry classed as an essential one.

William S. Hart At His Own Studio In Hollywood Is Just As Busy As a Director As He Is As An Actor. This Is a Set In "Riddle Gawne," Now In Production

Theatre Owners Discuss Vital Themes

MATTERS of intimate interest to the exhibitors of Southern California were discussed at the recent by-weekly meeting held in Los Angeles. The leading question which came up for discussion was that of protecting theatres from the showing of improper films, the interest having been aroused by an editorial appearing in a Los Angeles paper which set forth that fifty per cent. of the pictures shown are "cancerous."

Manager H. S. Lewis of the Hollywood theatre, was called upon to explain the co-operation he was giving the four minute men, and he read a portion from his weekly program, as follows: "Attention! Do you realize the importance of the messages which the Four Minute Men bring you? Do you know that they are the direct personal representatives of President Wilson? Prominent men in the community donating their time, energy and expenses to come and tell you that which you should know of what is being accomplished to win the war for you and me. Thirty-five thousand of them speaking in the United States every day. What they say is official. The Theatre Owners' Association of Southern California has given them the exclusive use of its theatres (90 per cent. of all theatres in the territory) for the duration of the war.

I ask you to come and hear what the President has to tell you—things which you must know of—and I ask you to please remain seated until the Four-Minute Man has finished speaking.

Mary Thurman, Polly Moran, Harry Gribbon and Charley Murray of the Mack Sennett Paramount Comedies were guests of the Association, and entertained while being entertained. All told stories, and Miss Moran promised to return at an early date and sing.

Hawkins Returns from Tour

FRANK J. HAWKINS, general manager of Haworth Productions, Inc., has returned from a tour of the country which took him to practically all leading distributing centres, where he arranged for first run bookings of films starring Hayakawa. Mr. Hawkins announces a change in the initial release date of the first Haworth Production from June 7th to September 1st. He admitted there were two or three distributing centres in which rights for the Haworth Productions had not been sold.

Denver, Colorado, Exchanges

Goldwyn Distributing Corporation
WALTER S. RAND, Manager
1440 Welton Street, Denver, Colo.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	HARRY G. BALLANCE
DENVER	CHARLES KLEIN
SALT LAKE CITY	A. B. LAMB
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

MOUNTED POSTERS RENTED
5c Per Sheet
Southern California
Poster Rental Co.
804 South Olive Street
Los Angeles

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10689*

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

HARVEY E. GAUSMAN
Manager
Foursquare Pictures, Inc.
514 W. 8th St., Los Angeles, Cal.
or
So. Cal. and Ariz. Trade

IRVING LESSER
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

PARAMOUNT-ARTCRAFT
J. J. HALSTEAD
Branch Manager
Marsh-Strong Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

Mutual Film Corp.
JOE MERRICK
Branch Manager
825-27 South Olive Street

Goldwyn Pictures
BENJAMIN FISH
Branch Manager 912 So. Olive Street

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

Peerless Film Service, Inc.
Christie Comedies and Others
Two-Reel W. S. Hart Pictures
The Pick of Two-Reel Keystones
Twenty Six one and two-reel Charlie Chaplin Comedies
HARRY MacINTYRE, Mgr.
802 South Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON
District Manager
SUNSET FILM CORP.
Knickerbocker Building, L.A.
Fairbanks, Hart, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

E. D. TATE, Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

What Exchanges and Theatres Are Doing

B. E. LOPER, manager of the Los Angeles Select branch, is home from attending the convention of the Central and Western states managers, at Chicago, and is very enthusiastic regarding the future release of this program.

SPECIAL REPRESENTATIVE FRED C. QUIMBY of the Pathe Exchanges, is now on a tour of the West Coast, and is daily expected in Los Angeles by Branch Manager E. D. Tate.

MRS. ANABELLE McVEY, owner of the Casino and Grand theatres at San Diego, was a program shopper on Los Angeles Film Row, this week.

THE Pantages theatre at San Diego, the Hippodrome, has contracted for the showing of the Vitagraph serial featuring William Duncan, "A Fight for a Million," and it is very probable other Pantages vaudeville houses on the coast will use this subject.

AFTER running the Vitagraph feature, "Over the Top," for three days at the Columbia theatre at Phoenix, Manager George Mock believes there is even still greater opportunity for this film there, and so has booked it for a return engagement of four days.

"THE WARRIOR," which played a week's engagement at Clune's Auditorium in Los Angeles, to good business, is now playing the second down town engagement with a one-week run at the Alhambra theatre, managed by Herman Bosley. "The Warrior" is handled in the California territory by the M. & R. Feature Film Company.

THE Portola Theatre Company of Santa Barbara, which is managed by M. Marcus, is now owner and lessee of every theatre in that city, lease having been taken this week on the Potter theatre, a 1,200-seat house, when the former manager, H. Callis was called to the Service.

L. W. THOMPSON, who for three years was with the Paramount Exchanges in San Francisco and Los Angeles in the capacity of salesman, has been engaged by the General to serve as salesman for Hodkinson subjects.

MRS. R. CASSELL, who has been successful in conducting the Colonial theatre at Monrovia, is now building a new house at the United States Balloon School grounds at Arcadia. Work on this has progressed very satisfactorily, and the dedication will be on July 4, for which occasion Mrs. Cassell has booked "The Kaiser, the Beast of Berlin."

D. S. MITCHELL, formerly with the Universal Exchange, has been added to the sales staff of the Vitagraph branch in Los Angeles, by W. H. Hepburn, and Mitchell will take charge of the Arizona territory, Robert Amador having been transferred to the southern California district.

FRANK HUDSON, who has served as manager of a number of exchanges throughout the West, for the General Film Company, has been engaged by the All-Star Features Distributors, and will work out of the Los Angeles office.

THE Los Angeles branch of the All-Star Features Distributors announces the handling of Foursquare Pictures in this territory, as well as in San Francisco, the list including "The Eagle's Eye" serial and fifteen feature subjects.

"VOD-A-VILLE MOVIES," distributed in California territory by the All-Star Features Distributors, will have first run at the Alhambra theatre, Los Angeles, for one week, and will then play a week's engagement at the Cabrillo theatre at San Diego. Other bookings include four days at the Grogg at Bakersfield; four days at the Strand, San Bernardino, and two days each at the Hipp, Phoenix, Arizona, and Warners at Pasadena, and Rialto at Fullerton, as well as a number of engagements at Los Angeles suburban theatres.

BERT LUBIN, special representative of Metro, devoting all of his time to Screen Classics, is now at San Francisco, after a very successful trip to Denver, Seattle and other points in the Northwest. He made contracts for the showing of the Nazimova "Toys of Fate," and "The Million Dollar Dollies," at the Isis theatre, Denver; Clemmer theatre, Seattle; New Victory theatre, Tacoma; Peoples theatre, Portland, and other important bookings in Oregon cities.

THE Kale-Alta Slide Company at San Francisco, has been sold by Vernon Handley to B. O. Youngman. Mr. Youngman thoroughly understands the slide business, and is already making plans for material improvement at his plant, and for a general extension of business.

JOHN P. MONOHAN of the Liberty theatre at Brawley, was in Los Angeles this week, making bookings for the next two months, the period he will be absent from his theatre while on a vacation he will spend in and about Seattle, his former home. While here he booked all of the Jewel productions which he has not shown, and also secured exclusive use for a number of the films handled by the All-Star Feature Distributors.

Boy City Completes New Judge Brown Series

THE BOY CITY FILM CORPORATION, with studios at Culver City, under the personal management of Judge Brown, has completed the second series consisting of ten two-reel boy stories, all of which feature Martin Pendelton, Ernest Thompson and Harold Wilson. The titles of these films are "Kid Politics," "The Boy Built City," "The Love of Bob," "Dog vs. Dog," "The Case of Benny," "Frank's Indorser," "The Discoverer," "The Tank Gang Rebellion," "Bars of Honor" and "Partners of Cupid."

In and Around Denver

DENVER hit six cylinders on the heat stuff during the past ten days, but that didn't daunt the Curtis Street managers in the least. Lured into these attractive picture emporiums by the refrigerating process now installed in every house on the world's greatest amusement boulevard, the fans found the coolest spot in town, not excepting the nearby resorts.

EUGENE O'BRIEN, who plays opposite Norma Talmadge in all of her Select pictures, is a Boulder, Colo., product. That's why a big delegation of Boulderites blow into Denver in a chartered trolley or by automobile every time there's a Norma picture on at the America.

TONY ARCHER, until recently a broker at Denver Paramount, left Denver for the shipyards at Vallejo, Cal., last week on a call to the colors.

JOHN THOMPSON, who operates the Thompson and the Ogden, Denver's leading and prettiest suburban theatres, is planning for another new house to be built at Leadville.

T. Y. HENRY, of Foursquare Pictures of Colorado, has returned from a successful percentage exhibiting tour of Wyoming. He was accompanied by Mrs. Henry.

HENRY FULKERSON, owner of the Lyric, at Powell, Wyo., was in Denver a few days ago contracting for service. Mr. Fulkerson's theatre is one of the finest small theatres in Wyoming. He has his own lighting system at Powell, a town of 1,800 population, has no electric light service. The Lyric seats 500.

PERCY EDWARDS has sold his interests in Greybull, Wyo., to George McKay. He still retains his theaters at Basin, Worland and Thermopolis.

R. J. CHURCHILL has returned from the big Fox meeting at New York, and immediately called in his salesmen for a conference meeting in order to unload some of his surplus "pep" and new ideas. He says he can't see why the editor of the Fox publication referred to him as "M. Paderewski Churchill." R. E. Churchill, a brother of R. J., has joined the local Fox sales force.

STERLING G. MENDENHALL, owner of the U. S. A., at Sidney, Neb., ran into Denver a few days ago, and booked the entire Select service, including specials. He has recently completed improvements costing $1,500.

ALF. KEHR, of the Gem theatre, at Ogallala, Neb., was also in Denver recently to contract new service.

S. N. WARD has succeeded Alvin S. Frank as manager of the Star theatre, at Cripple Creek. Mr. Frank has been called to the colors.

M. C. GEARHARDT, formerly of Cheyenne, has taken over both the Empress and the Lyric at Fort Collins. Those theatres were formerly owned by Messrs. Whiteman and Beier.

BEN S. COHEN, president of Colorado Foursquare, reports heavy bookings on the Chaplin reissues. Extra prints have been ordered to take care of the business.

HUGH RENNIE, also of Foursquare, accompanied by Mrs. Rennie, is out on a percentage exhibition tour showing "Carmel of the Klondyke." He will cover Leadville and Arkansas Valley points.

MR. AND MRS. THOMAS BERGER, of Rock Springs, Wyo., visited Denver last week en route to Chicago, where they will visit Mr. Berger's parents. Mr. Berger operates the Oracle and the Grand at Rock Springs.

"THE EAGLE'S EYE" is showing at the Rourke theatre, La Junta, and also at Fort Lyons, where it is making a big hit with the inmates of the United States Naval Hospital.

MANAGER CASSIDY, of Sherry Service, announces several bookings of "Romance of the Underworld," featuring Catherine Calvert. The picture will be released in this territory in the near future.

Portland News and Gossip

W. W. KOFELDT, who resigned from his Pathe berth of Northwest manager to take charge of the Majestic theatre for J. J. ("Bill") Parker, may not linger long in the Rose City. He's in Class 1 of the army draft, and is prepared to report at a training camp within a month.

THE ruling relative to draft-age men in non-essential employment was applied to Abraham Nelson, secretary-treasurer of the Majestic Amusement Company, and he's now in the Spruce Division.

A NUMBER of other film men are involved in the new draft classifications, while Draft Board heads in Oregon are not inclined to permit able-bodied embryonic scrappers to hold down film jobs they consider might be turned over to older men.

C. S. JENSEN, of the firm of Jensen and Von Herberg, the leading film exhibitors of the Pacific Northwest, is now a resident of Portland. He motored down from Butte recently, and announced upon arrival that he would make the Rose City his permanent home.

The Enid Bennett Company at Work on Location on the West Coast. Chet Lyons, Fred Niblo, Victor Schertzinger and Caroline Rankin Are in the "Assemblage"

JENSEN AND VON HERBERG operate the Liberty and Columbia theatres in Portland, in addition to the Rialto at Butte, and the Coliseum, Liberty, Strand and Mission in Seattle.

THE Columbia is undergoing extensive alterations, while a Wurlitzer Hope-Jones Unit Orchestral organ is to be installed immediately.

MR. JENSEN was in Portland for six months in 1915, when he and Mr. Von Herberg took over the Columbia theatre. He went to Butte more than a year ago, and has been at the helm of the new Rialto until he turned it over to Ralph Ruffner a couple of weeks ago.

MR. JENSEN'S presence in Portland does not affect the managerial situation, E. J. Myrick continuing at the helm of the Liberty and supervising the operation of the Columbia.

A WEALTH of pine and fir boughs, a bottle of cedar oil, and a hidden boy who made bird music, provided a lobby combination which attracted much attention at the Strand theatre when Manager Armstrong had "Ace High" on the bill.

THE only drawback to the complete effectiveness of the display was the inclination on the part of patrons to linger in the lobby to inhale the forest ozone.

C. A. ROEDER, San Francisco, importation on the Famous Players-Lasky staff of C. M. Hill in the Oregon territory, is opening up the Eastern Oregon field for that company.

GEORGE GUTHRIE, manager of the Oregon theatre, Salem, Ore., has a new manager, according to reports. A remarkably fine baby girl.

G. H. STOVER, of the Orpheum vaudeville, Tacoma, Wash., has started something. That something is a summer traveling film circuit, to be run out of Portland through tributary towns during the vacation period. W. B. Stover, his father, is identified with him in the enterprise.

WALLACE MORRILL, of Milton, Ore., is the new manager of the Sunset theatre of that town. He bought it from W. B. Burton. Mr. Morrill has long been identified with entertainment enterprises. Mr. Burton changes his residence to Eugene.

O. J. CARLSON has leased the Houlton theatre, Houlton, Ore., and is showing pictures four days a week. Carlson is building his own theatre in Columbia City, and will have it ready for the public within a few days.

LUE VERNON is putting the musical pep into pictures at the Lyric theatre, South Bend.

E. D. STULLER, manager of the Riddell and Myrtle Creek theatres, has sold out, andl will leave Riddell soon.

DON GEDDES recently sold his Strand theatre, at Moscow, Idaho, to Mr. Haynes, and is now the owner of Ye College Playhouse in Seattle, purchased from Charles Cowes.

H. S. WOODS, of Oakesdale, Wash., has added the Garfield, Wash., theatre to his list.

WILLARD EDDY, of Goldendale, Wash., has bought the Star theatre from J. E. Clark.

Fox Opens Studios to Men in Uniform

IT is announced from the William Fox offices that through the kind permission of Mr. Fox and Sol Wurtzel, Pacific Coast manager of the William Fox studios, an invitation has been extended to all of the men of the Army and Navy to pay a visit to the Fox studios at Hollywood, Cal., any Saturday afternoon that might suit their pleasure.

The William Fox studios are located on Western avenue, between Santa Monica Boulevard and Hollywood Boulevard, and may be reached by Hollywood cars to Western avenue.

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" — A Successor to "The Whip"
"The Grain of Dust"
"Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week*
VAUDEVILLE MOVIES—*2 each month*
2 BILLY WEST COMEDIES—*Monthly*
1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.

SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

PEERLESS FILM SERVICE

INCORPORATED

100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

Christie Comedies—A new one each week
28 Two reel Mack Sennett Keystone Comedies
26 One and Two reel Charles Chaplin Comedies
35 Mutt and Jeff Cartoon Comedies

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS

Branch Manager

Paramount-Artcraft

SELECT PICTURES

Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge

Third Floor
985 Market Street

G. A. METCALFE
Distributor

POWER'S MACHINES
SPEER CARBONS

117 Golden Gate Avenue
San Francisco, Cal.

PERFECTION PICTURES

Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R

730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.

NOW BOOKING

THE EYES OF THE WORLD

A CYCLONIC WHIRLWIND—From the Story by Harold Bell Wright.

Ramona—Story of Early California. From the Story by Helen Hunt Jackson.

The Avenging Conscience, with the Clansman Cast.

The Warrior—Featuring Maciste.

McClure's—Geo. Loane Tucker Production, **Mother.**

Life or Honor?—Featuring Violet Palmer, James Morrison, Leah Baird.

Married in Name Only, with Milton Sills.

One Law for Both—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

Sins of Ambition—Featuring Barbara Castleton.

R. B. QUIVE
Branch Manager

VITAGRAPH

985 Market Street
Fifth Floor

San Francisco News Condensed

COLIN CAMPBELL, the well-known director, has been in San Francisco with a Universal company, obtaining scenes for "The Yellow Dog," a war story being filmed from the original narrative in the "Saturday Evening Post." The company has also been working at Pleasanton

TURNER AND DAHNKEN, operating the big California circuit of motion picture houses, are planning to test the climatic conditions in Alameda on July 1 and 2 by taking a series of pictures at Neptune Beach, with a view to establishing a studio on the east side of San Francisco Bay.

THE World theatre, at Gilroy, formerly owned by A. M. Wicker, has been purchased by Stickley and Brooks. Fred Brooks, one of the members of this firm, ran the Home theatre, Twenty-fourth and Brandt streets, San Francisco, several years ago. The deal was made through the United Theatre Exchange of San Francisco. New equipment for the theatre has been installed by Walter J. Preddy.

L. H. KILLINGSWORTH, formerly proprietor of the Lincoln theatre, San Francisco, has purchased the Strand theatre, Los Gatos, from Manager Wolff.

THE first official War Review made by the Government will be released in San Francisco on July 7.

OLIVER KEHRLEIN has booked "Hearts of the World" for the first week of July at his Fresno theatre.

H. W. HOLLANSWORTH, booker in the George Kleine office, has answered his country's call, having enlisted in the merchant marine branch of the Service.

O. V. BATES, former shipper for the George Kleine system, is somewhere in France with Pershing's forces.

ED H. LINNELL has purchased a motion picture outfit, and is touring the small towns and mining camps of Shasta County.

"PERSHING'S CRUSADERS" opened its first San Francisco engagement at the Columbia theatre on Saturday evening, June 29. The film will be exhibited at various theatres in the San Francisco neighborhood at the close of the San Francisco run. Sol L. Lesser, chairman of the California Division of Official U. S. War Films, is going to Los Angeles, attending the first showing of this film at the Alhambra, and M. J. Cohen, publicity director for the division, will deliver an address at the Alhambra's first showing.

GRACE MARBURY SANDERSON, who wrote "The Finger of Justice," is in Seattle, booking the picture in the Northwest territory.

LOUIS HYMAN is on his vacation, enjoying the wonders of the Yosemite Valley.

J. F. GOSS, manager of the Orpheum and Berthana theaters of Ogden, Utah, has been in San Francisco on business.

Cassidy Manages for Sherry in Denver

THE recently established William L. Sherry Service has opened an exchange in Denver at 1723 Welton street, in charge of H. D. Cassidy, one of the most widely known and popular film men in this territory. D. J. Savage, general sales manager for the Sherry productions, after concluding the arrangements for the opening of the new exchange on film row, departed for Dallas, where another distributing office will be established. He states that Sherry will release nothing but high-class feature productions, with nothing under six or seven reels.

Mr. Cassidy will have charge of Colorado, Wyoming, New Mexico, Utah and western Nebraska.

After disposing of his entire theatre business, in 1915, Mr. Cassidy entered the distributing business with the Universal Film Supply Company at El Paso, and later with the same company at Salt Lake. In 1916 he went over to Mutual as sales representative in Denver territory, and later was promoted as manager for Mutual at Salt Lake. Last January, when Mutual closed their Salt Lake office, he joined the sales force of the World in Denver.

Clara Williams Goes to New York

CLARA WILLIAMS, who has been seen in Ince, Triangle and state rights pictures made at West Coast studios during the past several years, left last week for New York, where she will spend several weeks.

In Salt Lake Film Circles

J. B. RODEN, of the Fox office, has returned from New York City, where he attended the fourth annual convention of the Fox Corporation held June 2 to 9.

ANNOUNCEMENT is made by the local branch of Pathe that the Government has selected the Pathe organization to release the "Allies Official War Review," exclusive and authentic moving pictures, photographed by Government camera men attached to the Allied nations' fighting force on the French, Italian and Belgian front. These pictures are released through Pathe offices by the Committee on Public Information of the United States Government, which receives the rentals used in turn for financing their moving picture department. The pictures will be released one per week.

OF the local Pathe branch force, L. D. Purdy has returned from Idaho, while W. A. Calkins just now is taking a short business trip in Utah, mainly Ogden and vicinity.

OF the recent pictures, "Moral Suicide" and "The Yellow Ticket," are going over in great shape.

F. C. QUIMBY, Pathe sales manager, is expected to visit the local branch soon. He is making a tour of exchanges.

M. M. STEWART, manager of the Strand theatre and local publicity man of the Swanson Circuit, reports that "The Reason Why," featuring Clara Kimball Young, Utah's motion picture star, is scoring a big success. He also says that "The Country Store" is a success with children's matinee Saturday as a drawing card.

F. B. McCRACKEN, manager of the Famous Players-Lasky local branch, has returned from a tour of inspection of the Nevada exhibitors of the Famous Players-Lasky attractions, and found them all in good condition. From all accounts they want the new Flagg Comedies and Fred Stone in Artcraft Series, who formerly was a member of the famous Montgomery-Stone team. Mr. McCracken has returned from San Francisco, where he attended the convention. I. Goodwin, of the Royal theatre, at Lehi, Utah, was in the local branch office this week, and signed up for the entire Selective Star Series, Arbuckle and Sennett comedies. E. V. Saderup, road man of the local branch, is making a tour of Southern Utah in the interest of the company.

GEORGE CARPENTER, manager of the Paramount-Empress theatre, announces that a $15,000 Hope Jones organ will be installed in the Paramount-Empress theatre next month.

LOUIS MARCUS, district manager of the Famous Players-Lasky concern, has returned from San Francisco, where he attended a meeting of the Famous Players-Lasky representatives of the West.

EDW. P. KIMBALL, organist of the Tabernacle choir and director of the Paramount-Empress theatre orchestra, is enjoying a vacation in New York City and getting some new music.

PARAMOUNT-EMPRESS employes raised $2,100 in the War Savings Stamp drive.

AN innovation has been sprung by the Paramount-Empress theatre this summer by giving a week's vacation with pay to all its employes. This theatre also has started a "drive" on the hot weather for, in addition to its regular ventilation system of modern style, it now has a huge exhaust fan in the balcony which keeps the air moving constantly.

What's New in San Diego

CLARA KIMBALL YOUNG appeared personally at the Cabrillo theatre, Monday evening, during the showing of one of her pictures, and spoke briefly.

MISS AVIS LaPORTE, organist and assistant to Manager R. E. Hicks of the Cabrillo theatre, was married recently, to Lieut. Frank LaRue of the 158th infantry, stationed at Camp Kearny.

MISS MARIE DRESSLER, well-known motion picture star, accompanied Mrs. Edward R. Brainerd of Los Angeles, on a visit to Camp Kearny, where Mrs. Brainerd has a son in the service, soon to leave for France.

WORK is progressing on the new Liberty theatre at Camp Kearny, and plans are nearly completed for the formal opening some time in July. Dustin Farnum, the originator of the part, will play the lead in "The Virginian," with Raymond Wells, Douglas Fairbanks, Frank Campo and other well-known players in the cast. Farnum has recently been made "god-father" to the 115th ammunition train at the cantonment.

IN a big patriotic campaign just concluded here to perfect the organization of a community council of defense, Kent G. Bush of the Broadway Amusement Company, controlling the Broadway, Superba and Illusion in this city, the Silver Strand in Coronado and a house at Camp Kearny, was chairman of a committee having in charge the showing of films and slides for the school children. The Spreckles Hippodrome was tendered by the management for this display, and the house was filled Saturday morning, without charge to the youngsters.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representatevi — 64 Exchange Place

SUNSET FILM LABORATORIES

(Successors to Bill Horsley Laboratories)

Holly 3693. Sunset Blvd. and Gower St. 579963

Developing — Printing — Tinting

Highest quality laboratory work promptly executed

Equipped to handle print work and give it personal attention. Our guarantee for satisfaction is backed by ten years' laboratory experience.

Holly 2752

CROSBY FILM LABORATORIES

Developing, Printing, Tinting, Toning and Special Films Made to Order

5813-27 Santa Monica Boulevard

JAMES A. CROSBY — Los Angeles, Cal.

Yes, we are now ready for business in our new home.

Slides and Film *as* you want them, *when* you want them.

L. A. SLIDE & FILM CO.

4th Floor HENNE 122 W. 3rd St.

Telephone: Hollywood 1290

GEORGE W. CHAPMAN CO.

Incorporated

EVERYTHING IN MOVING PICTURE PROPS.

Specialties: Miniature Sets and Plaster Breakaways

5155 SANTA MONICA BOULEVARD

LOS ANGELES, CAL.

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

Mutual Film Corp.

GEO. E. JACKSON

Branch Manager

401-403 Davis Street

C. M. HILL

Branch Manager

Paramount—Artcraft

9th and Burnside Streets

Place Your Ads. In The West Coast Section. You Won't Regret It.

Directory of Seattle Exchanges and Accessory Firms

NOW BOOKING

(Washington, Oregon, Idaho and Montana)

CARMEN

of the

KLONDIKE

SEVEN-REEL PRODUCTION that made new Box Office Records at Clemmer (Seattle) Theatre with a nine-day run

SONG HITS IN PHOTOPLAYS

500 with Orchestration

Hart, Fairbanks, Keenan and Talmadge Reissues

COMING—"The Grain of Dust"

By David Graham Phillips

DE LUXE FEATURE FILM COMPANY

M. Rosenberg, *President and General Manager*

2014 Third Avenue, Seattle, Washington

392 Burnside Street, Portland, Oregon

L. J. SCHLAIFER ATTRACTIONS

Distributors of

"PARENTAGE"

"*The* BIRTH *of* DEMOCRACY"

"CLEOPATRA"

with Helen Gardner

"IDLE WIVES"

"WAR'S WOMEN"

JESTER—*Two Reel*

SUPER COMEDIES

FEATURING TWEDE-DAN

2022 THIRD AVENUE (Film Row) SEATTLE

EXHIBITORS FILM EXCHANGE, INC.

Franchise Holders for the Northwest First National Exhibitors' Circuit

NOW BOOKING

A DOG'S LIFE

MY FOUR YEARS IN GERMANY

TARZAN OF THE APES

THE FALL OF THE ROMANOFFS

THE STILL ALARM

ETC., ETC.

1200 FOURTH AVENUE

F. V. FISHER, Manager

GREATER FEATURES COMPANY

2020 Third Avenue

SEATTLE, WASHINGTON

FEATURING COMEDIES

"FINE" and "REFINED"

JACK LANNON, OWNER

Lantern Slides

J. C. COREY SIGN CO.

3rd & University St., Seattle

Cutouts and Lobby Displays

H. B. DOBBS

Branch Manager

Select Pictures

308 Virginia Street

FOR SALE—Three Musketeers, 8 reels; The Princess of Bagdad, 7 reels; Lightning Conductor, 6 reels; Propatria, 5 reels; Uncle Sam's Boys in France, 5 reels of European scenes; What Eight Million Women Want, 4 reels; Unborn, 5 reels; Nell of the Circus, 4 reels; Southern Girl, 4 reels; Garden of Allah, 3 reels; Uncle Sam Preparing; Cleopatra, 6 reels; Wild Animal Hunt, 2 reels, and many other Features; junk dealers save stamps; send for list and prices; deposit for rewind examination. RIALTO FEATURE FILM COMPANY. 218 Seneca St., Seattle, Washington.

"THE WARRIOR" with MACISTE the ITALIAN

GREATEST COMEDY DRAMA OF THE YEAR

FLAT RENTALS Washington Oregon Idaho Montana

W. S. BREWSTER ATTRACTIONS

2020 Third Avenue, Seattle, Wash.

"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft

2019 Third Avenue

H. G. ROSEBAUM GEO. P. ENDERT

World Film Corp.

J. A. KOERPEL, Branch Manager 1301 Fifth Avenue

GEORGE KLEINE SYSTEM

Perfection Pictures

W. J. DRUMMOND Branch Manager 2012 Third Avenue

Bee Hive Exchange

BOOKING

BILLY WEST COMEDIES

MARK GOLDMAN

Northwest Manager

2016 Third Avenue

What Seattle Exhibitors Say

W. W. KOFELDT has been succeeded as manager of the Seattle branch of the Pathe Film Exchange, by Lawrence O. Lukan. Mr. Kofeldt has accepted the position as manager of the Majestic theatre, one of the Northwest's largest houses.

GRACE MARBURY SANDERSON, a young San Francisco scenario writer, has been in Seattle to establish a film exchange for the handling in this territory of "The Finger of Justice," said to be a great soul-gripping drama.

F. C. QUINBY of New York, salesmanager of the Pathe Film Exchange, was a recent visitor to Seattle. Mr. Quinby has been investigating conditions all over the United States. He has found conditions exceptionally good all over and especially in the Northwest. "Conditions are different in different places," said Quinby, "and therefore no two places can be compared. For instance, in the Middle West, in the small towns, business for the picture houses is fairly, if not very good. While in the small towns, that are inland, in Washington or Oregon, the displayers are not doing good business. Some have been compelled to close up. This condition even prevails in Montana."

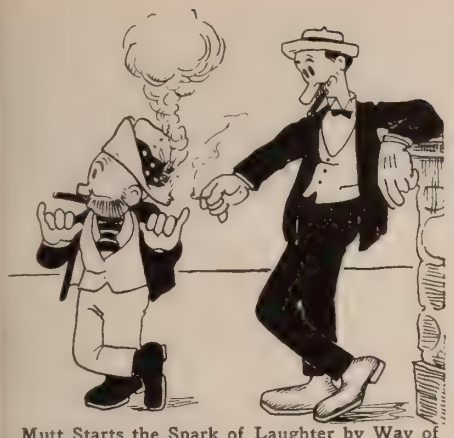
F. V. FISCHER, manager of the Exhibitors' Film Exchange, Seattle, announces that "My Four Years in Germany" is breaking the pace wherever shown. Some of the picture houses in which it has been especially well received are: The Appollo, Tacoma, where it played for eight days; the Clemmer, Spokane, where it was shown to a crowded house for eight days, and at the Princess, Everett, where the residents enjoyed it for a full week. Mr. Myrick, manager of the Liberty, Portland, Ore., has ordered "My Four Years in Germany," and is not only figuring on decorating his theatre especially for this film, but has also asked Mr. Mertil, the organist, to play special music for the depicting of the scenes.

MADAME PETROVA, who is making a tour of the country in the interest of the War Savings Stamp Committee, will appear in person at the Coliseum and Liberty theatres, in Seattle. Madame Petrova has been exceptionally successful wherever she has gone, raising money for the committee in greater amounts than was expected. The exact date of her appearance has not been announced, but it will be the first part of July.

THE Exhibitors' Film Exchange has not only three road shows out with "My Four Years in Germany," but is getting ready to push the "Crusaders," another National production. Mr. C. H. Feldman, salesman for the Exhibitors' Film Exchange, has just returned from a trip through Oregon, where he has been very successful in booking "My Four Years in Germany" and "Tarzan of the Apes."

Mitchell Lewis Goes to Spokane

MITCHELL LEWIS has been engaged by the Washington Motion Picture Corporation at Spokane, and left for that place Monday to begin work under the direction of Larry Trimble, who is in charge of making this company's first film.



Mutt Starts the Spark of Laughter by Way of Jeff's Hat. Fox Cartoons Continue to Deserve Popularity

Short Subjects in Review
by Clara DeLissa Berg

TY COBB SAYS A GOOD WORD FOR BASEBALL

Ty Cobb is as good an American as he is a ball player and every word he utters in the Screen Magazine interview that shows the relation between the Great Game now calling young men, and the less, will receive hearty endorsement. It is a timely subject and a popular one in every sense.

Even with the danger from U-boats minimized, there will still be work ahead for the diver, and the newly invented suit here shown, in which a storage tank makes unnecessary the usual life lines and tube to the surface through which he breathed, should play an important part in underwater exploration.

The making of cheese is a clean and appetizing process. Like all industrial subjects which appear in the Screen Magazine, this is brief but so well titled that the various steps are easily understood.

There is plenty of comedy, if unconscious, in pictures of various queer lizards which are shown in close-ups. Unlike the "lounge" variety, these little fellows are active and always ready for a good scrap.

Willie Hopkins, in his clay sculptures, gives us his idea of "the beast of Berlin."

UNIVERSAL SCREEN MAGAZINE NO. 78.
UNIVERSAL FILM MFG. CO.: JULY 5.

IS THIS TO BE OUR NEXT PURCHASE?

The Post Travel Series, which is covering the less-known islands of the West Indies, uses its picture of Dominica to urge the purchase, by the United States, of all islands in the Caribbean now held by European powers. This it does by a series of maps, and titles which bear quotations from the editorial pages of the New York Times. We doubt the wisdom of this propaganda, which more than hints at the possibility of unpleasantness with nations now allied with us in battle.

However, the picture itself is one of the pleasantest yet put out in this series. Roseau, the chief town of Dominica, lies on the shore between ranges of lofty mountains which extend out into the sea and form great headlands at the mouth of the harbor. Its houses are tiny, pasteboard affairs, and its population seems to be entirely negro, the women who congregate in the market place and gather on the rocky ledges that border the harbor being picturesque creatures, with heads artistically done up in bandanas.

The famous Botanical Garden has beautiful lawns and many varieties of trees, among which is that from which comes the calabash, known to all pipe smokers.

DOMINICA (Post Travel Series No. 4).
PATHE EXCHANGE: JULY 7.

OUR ONLY VOLCANO

"Mount Lassen in Action," the Educational Film's picture of the famous California volcano, has fine material in its well-taken scenes of cones and craters, mud holes, steam vents, "paint pots," and boiling lakes, but somehow misses fire in dramatic effect.

This failure may be due to lack of the imaginative touch in the titling, which is confined to bare statements regarding the volcano's action. It is due partly to the fact that not until the end is the majestic peak seen in its entirety. Had we glimpsed, in the opening of the reel, the towering cone with its dense column of black smoke, curiosity would have been aroused and interest in the ensuing phenomena would have been more intelligent.

The film is notable for the fine blue and sepia tones which characterize all of the releases of the Educational Film Corporation.

MOUNT LASSEN IN ACTION.
JULY 6.

BRAY CARTOONS MAINTAIN HIGH RANK

We don't really intend always to give first place to the Pictograph cartoon, but these products of the Bray studios are so original in conception, and because of the large staff of artists at Bray's are of such varying kinds of excellence, that they often become the "feature" of the Pictograph release, however pleasing the other subjects are.

For example, L. M. Glackens, who furnishes the fun for the current number, illustrates "Our First Fliers," queer animals, extinct countless ages ago, and known only by their fossil remains. Though there is plenty of humor in the titles, and the animals themselves are veritable nightmares, they are anatomically and historically correct, and their movements, in some instances paralleling those of Langley's airplane, are doubtless accurately reproduced. Our only quarrel with Mr. Glackens is that he does not point out the fact that it is fact with which he deals. We certainly hope he gives us more of these entertaining and interesting monsters.

Drawings and fade-outs serve to give liveliness to another interesting subject entitled "schematography," which is the name given by its inventors to a shadow picture made of students by their gymnasium instructors and used by them as "horrible examples" of incorrect and ungraceful posture. With the camouflage of clothes removed, the present fashionable manner of standing is seen to be both unhealthy and ugly.

W. L. Finley, Fish and Game Commissioner of Oregon, who has been responsible for a number of unusually delightful nature-study reels, contributes charming pictures of wild animal babies. We understand that more are to follow.

PARAMOUNT-BRAY PICTOGRAPH NO. 25.
PARAMOUNT PICTURES CORP.: JUNE 30.

BROTHERS IN ARMS

The first number of the Official War Review, issued by the Division of Films of the Committee on Public Information and distributed by the Pathe Exchange, shows nothing new in material but serves to emphasize the international aspect of the conflict and the varying forms of service rendered by the several nations opposed to Germany.

American troops and wagon trains are seen on their way to the front line, and American artillery is shown in action with anti-aircraft and long range guns. The famous Blue Devils are pictured as they advance up a wooded slope of their native mountains. They run quickly forward, fling themselves on the ground, fire, and again advance. Italian activities on the sea are illustrated by two submarine chasers firing at full speed. What Britain has done as her part is recalled when the men who raided and bottled up Zeebrugge are decorated by the King and Queen. A picture of the famous mole which the British destroyed gives an idea of the size and difficulty of the undertaking. One of the most interesting of the episodes is the funeral accorded the German aviator Richthofen, which was carried out with full military honors, the body being carried in state by English soldiers while a company of Anzacs fired the final salute at the grave.

The reel closes with a fine shot of marching sailors at the Great Lakes Naval Station with a great mass of men in white aligned to form "AMERICA" in the background.

Titles and title cards are notable for their simplicity and good taste.

OFFICIAL WAR REVIEW NO. 1.
(Committee on Public Information).
PATHE EXCHANGE, JUNE 24.

THEIR MAJESTIES AT THE FRONT

There is nothing new or unfamiliar in the latest of "Britain's Bulwarks" to be released, but it reflects very pleasantly the democratic and personal manner in which King George and Queen Mary meet and mingle with officers and men near the front. In their tour of inspection, Their Majesties are met and in the eyes of all men kissed by their dutiful son, the Prince of Wales, on the dock of Calais, a sight which explains the sentimental hold of the British royal family on their subjects, and which will be viewed with sympathetic amusement by Americans. While the king examines trophies of war in a small French town, Queen Mary visits an American hospital. An exhibition of tank ability is as interesting to the screen spectator as to the king, both waiting with considerable concern to see how the men fared who rode the lunging monster. Apparently no harm has befallen them, as they come crawling out to daylight and terra firma. The king is also treated to the sight of a curtain of fire behind which advances are made, and to a deadly flame, invented by the Huns but improved and turned against its originators by the British army.

KING GEORGE AND QUEEN MARY WITNESS THE BLACK ARTS OF WAR (Britain's Bulwarks No. 9).
PATHE EXCHANGE: JULY 7.

MODEL TREATMENT FOR A BEAUTIFUL SCENIC

The fact that rural Mexico reaps its finest valuable harvest from the rich soil bordering its rivers and canals, gives George D. Wright, whose fine Mexican series is being released by Educational Films, an opportunity to present an unusually picturesque and interesting reel.

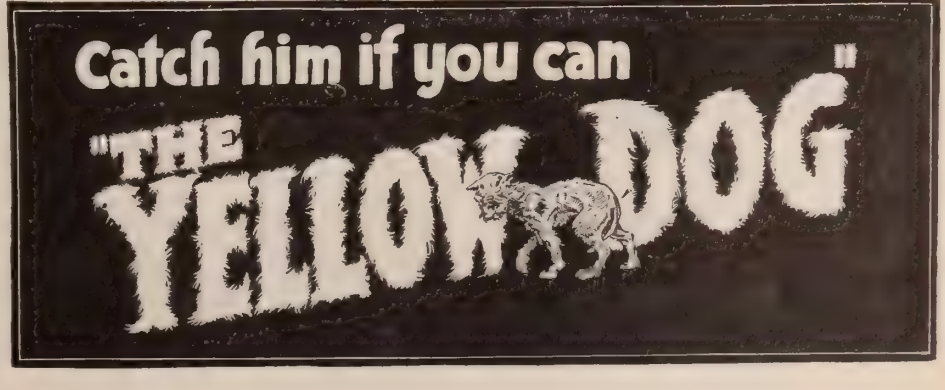
On the banks of these quiet backwaters, the peon plants his seeds, each one placed in the exact spot in which it is to grow up, and gathers in a fine crop of melons and vegetables which he loads, after carefully washing them in the river, on tiny skiffs for transportation to the larger boats on which he carries them to town. This last journey is made by poling the heavy load, which includes not only the garden truck but several members of the peon's family, all of the thirty miles down to Mexico City.

The film offers a succession of charming scenes in the richly verdured country, and many picturesque and laughable incidents along the quais and market place in the city itself. It hardly needs the title man to call our attention to the exquisite light and shadow effects of early morning scenes as the boats gather at the landing places, as the entire film, by reason of its fine photography and tinting, might well be the product of an artist's brush. However, we cannot but thank the editor for the care with which he has arranged the material and for the apt titling, which in every way enhances the attractiveness of the pictures.

MEXICO FLOATING GARDENS,
EDUCATIONAL FILMS CORP.: JULY.

FINE AVIATION PICTURES

Don't miss Pathe News released June 23. It has some aviation pictures that take away your breath for beauty and daring. A squadron of them flies down the screen in a V formation, exactly resembling a flock of wild geese. At another time they are seen keeping a perfect right angle with reference to each other. An aviator drops in a parachute while impertinent planes dart around and under him in momentary danger, so it would seem, of collision.



In and Out of West Coast Studios

By J. C. Jessen

Paralta Paragraphs

Work will be started within the next day or two on two new Paralta subjects at the Robert Brunton studios. Louise Glaum has just finished work in "Wedlock," which is the final title selected for the first sympathetic role photoplay in which she has appeared in many months. This man directed by Wallace Worsley with Jack Gilbert as leading man, from a scenario by Dennison Cliff.

Another subject just filmed, which has been given a final title, is "A Wife's Conscience," which was written by William Parker. Howard Hickman directed this film which has Ed Coxen, Charles Gunn and Mary Jane Irving as the principal supports of the star, Bessie Barriscale.

Louise Glaum is next to play in a French story which has atmosphere of several different periods, the last being of the present day with backgrounds of the war.

About Metro Players

Production activities at the Metro studios are to be speeded up considerably, and all departments are working to that end. As announced in last week's issue of Motion Picture News, the scenario department now has three stories prepared in advance for each company, and this same program is being carried out with respect to the technical, wardrobe and property departments.

Work has been started at the Metro studios on the first May Allison picture, notwithstanding the fact that the star will not arrive in Los Angeles for several days. The script was all in readiness the first of this week, and Director Wilfred Lucas began the making of scenes in which Miss Allison will not appear. Darrel Foss, former leading man in Triangle pictures, has been engaged to take the lead opposite Miss Allison.

Filming will be started within a day or two on the next Bert Lytell picture, immediately upon completion of the last scenes for "Boston Blackey's Little Pal." The story has been titled "Unexpected Places," and is an adaptation from the Frank R. Adams story prepared by Albert S. LeVino.

Will S. Davis has completed filming of all scenes for "Judgement," which co-stars Anna Q. Nilsson and Franklyn Farnum, and has left the employ of Metro. No announcement has been made as to whether this company is to be continued or not.

Paramount-Artcraft

Thomas H. Ince has purchased film rights on another Lone Wolf story by Louis Joseph Vance, the novelist, which in fiction form was known as "False Faces." Mr. Ince has entrusted with J. G. Hawks, the work of preparing the scenario for this story, and the melodrama will be filmed in the very near fuutre.

Maude George has been engaged to play an important role in the Hawaiian subject starring Enid Bennett, now being filmed under the direction of Fred Niblo. Miss George takes the role of an Hawaiian girl. She will be remembered for her recent appearance opposite William S. Hart in "Blue Blazes Rawden."

The staff at the Ince studio is particularly well suited to the filming of an Hawaiian story. G. Harold Percival, the art director, has made two trips to the Islands, and is thoroughly familiar with the atmospheric detail of Hawaiian scenery, and has prepared some especially beautiful sets for this film. Miss Bennett spent several days on the islands while en route from Australia to the United States, as did also Fred Niblo, who toured Australia with American plays. Tom Walsh, the casting director, a native of Australia, visited the islands and so has Robert McKim, who portrays the heavy role. Others in this cast are Jack Holt, leading man; Charles K. French, and Lydia Knott.

Now that William S. Hart has completed the eight Artcraft subjects which make up the first year of his contract, he is taking his first vacation which he proposes to spend in reading stories in the hope of securing some suitable for future productions.

The most recent Artcratf completed is "Riddle Gawne," in which Mr. Hart takes the role of one endowed with a spirit of vengeance. His wardrobe for this is black throughout, which adds effectiveness to his part. There is but one scene in the picture in which anything about Hart is other than black, and that is when the silver handle of his six-shooter registers.

The scenario for the next Hart picture, production of which will be started within two or three weeks, has to do with military matters, but will contain no actual war scenes.

William S. Hart is now completing the eighth subject for Artcraft, and when this is finished he will have fulfilled one-half of his present two-year contract. This film has been titled "Riddle Gawne," and is a western cattle country story in which Mr. Hart takes the role of a rancher who spends a greater part of his life in searching for the murderer of his brother. Kathrine MacDonald plays opposite Mr. Hart, and the play has a cast of unusual size, including Lon Chaney, Gretchen Lederer, Gertrude Short, Milton Ross, Leon Kent, George Fields and others, as well as the Hart cowboys. Many of the scenes for the film were taken in the Santa Monica mountains, and the company spent several days at a dairy farm where a western rancho set was built. One of the most expensive scenes for the picture was that showing the burning of a number of buildings at the ranch.

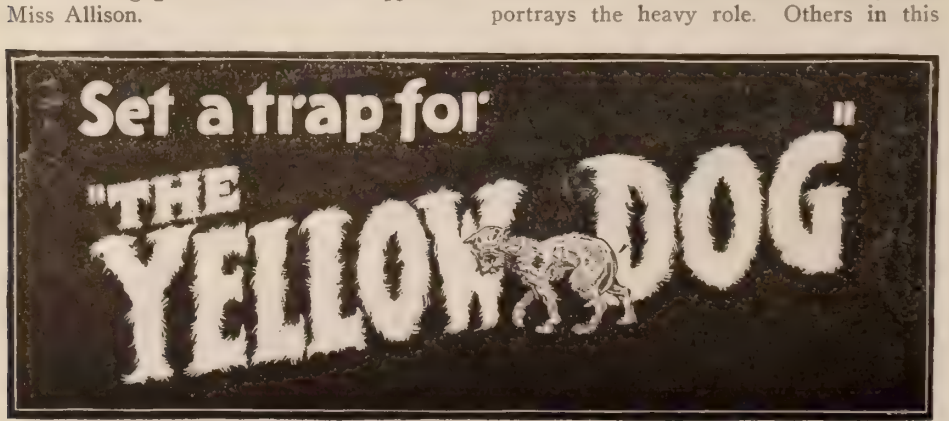
Universal Newsettes

Arthur Hoyt, formerly a member of the Universal acting stock company, and for the past year casting director at the Triangle studios, Culver City, has returned to the Universal and is playing an important role in "The Yellow Dog," now being produced by Colin Campbell.

Arthur Shirley is also back at the Universal, playing in the Harry Carey Company.

Another to return is Lon Chaney, who has just completed an engagement as heavy for William S. Hart. Chaney will play with Monroe Salisbury in "The Devil Baptiste.".

A company of child players has been organized at Universal for the making of



five or six reel subjects which will star Zoe Rae and George Hupp. The first story to be filmed is from "Sinbad the Sailor." Millard Webb, who was assistant director to the Franklin Brothers in the making of Fine Arts and Fox kiddie pictures, with Norman Dawn, is in charge of the direction. Mr. Webb has had a very wide experience in the work of directing children.

A Hooverizing plan in the method of set building is being tried out by this company. The idea was conceived by Dawn, who has served the studio as technical director. It provides for the double exposure of all scenes for which special sets are built. This plan provides that the set shall be built to but one-half its usual height, which means fifty per cent reduction in the amount of material, and almost the equivalent in labor. A drawing is then prepared, and the upper section is photographed from this, this being accomplished by masking out half of the frame when the action scenes are taken, and reversing the mask when the upper section of the sets are filmed.

Edna R. Schley, author of "Her Temptation" and several Red Saunders photoplays, as well as others, has been added to the scenario staff at Universal City.

Fox Studio Doings

"Above the Law," a comedy-drama of western atmosphere with a touch of Broadway, is the next Jewel Carmen-William Fox photoplay now being directed by Robert Thornby. Olga Printzlau, a new member of the Fox staff, prepared the adaptation from the Max Brand story of the same name. The story pertains to a dancing couple of the stranded honeymoon theatrical troop starting out to capture a bandit, taken by Harry Woodward, with the result that the bandit captures them and the heart of the girl. Edward Hearn appears as the dancing partner of Miss Carmen.

William Farnum, Frank Lloyd and company leave the latter part of this week for the Grand Canyon of Arizona for a stay of two weeks. For the past week they have been working at Brown's ranch making some exteriors for "The Rainbow Trail," sequel to "The Riders of the Purple Sage," and the remaining exteriors will be taken in Arizona. The company will consist of about twenty people. Ann Forest is the leading woman of the troop.

Theda Bara is to play a light comedy role in "The Little She Devil," filming of which will be started about July 1. This is a radical departure from the roles heretofore played by this actress. The story opens in the mountains of Spain, has a portion of the play laid in Paris, and then returns to Spain for the final scenes. Miss Bara takes the part of the belle of a small town. The story was written by Neje Hopkins, and J. Gordon Edwards will be in charge of the direction, this being his twenty-eighth feature production for Fox.

When Director E. J. LeSaint sought to get hilarious action from between two and three hundred extra people working in a Berlin cafe scene for the coming Gladys Brockwell subject "Kultur" by an orchestra playing a German air this week, he discovered something was wrong. After several attempts he decided to change the music and Yankee Doodle was substituted. Success crowned his efforts.

Live Triangle Items

Triangle producing activities have been increased in the past few days by the addition of two more directors. William C. Dowlan, who directed a series of pictures for Metro in the east, following the making of several Mary Miles Minter subjects for the Mutual, last week, took up the filming of "Alias Mary Brown," a crook story co-starring Pauline Starke and Casson Ferguson.

Early last week Albert Parker arrived from the east, having been engaged by Harry E. Aitken, and sent west. A subject is now being speedily prepared for him to begin work, and it is intimated at the studio he will direct Gloria Swanson, who was recently placed under a long term contract by Triangle.

Olive Thomas has been working day and night to finish her latest picture "Toton," and the last scenes being taken on Monday, she departed for New York Tuesday, where she will spend almost a month with her husband, Jack Pickford, now in the navy. Norman Kerry and Jack Perrin play the masculine leads in this subject.

"The Golden Fleece," principal roles of which are taken by Jack Curtis, Joseph Bennett and Peggy Pearce, was finished this week when scenes were made in Los Angeles' Chinatown.

The activities of the Roy Stewart Company under the direction of Cliff Smith includes work at the Triangle ranch where scenes for "Cactus Crandall" were filmed. This play was originally known as "The Fighting Gringo." The entire Stewart Company went to near Capistrano, where the thirty-three people took part in the annual round up at the largest ranch in California. This film will serve as the debut for Marion Marvin as a Triangle leading woman.

Here and There

How Director Lynn Reynolds and his star, Tom Mix, secure out-of-the-ordinary stunts enacted by horses, was shown last week when, after going to a distant location, the company was disbanded when four horses refused to make a jump from a bridge with Mix. It is the contention of both Reynolds and Mix that once you fool a horse you cannot get desired action from him again, and for this reason they gave up shooting one day in order that another horse, which had been trained to do jumps, could be taken to the location.

Roscoe Arbuckle and players are working day and night to complete the next release which is at present known as "The Cook," at the Long Beach studios. The cause of the speed is the fact that Buster Keaton has been called by the draft, and is to report in New York within a few days. Alice Lake, Al St. John and the usual Arbuckle cast are playing in this subject.

Hollywood Hookum

JULY 13, 1918 NEWS MORE NEWS

Fair and Warm.

Al Parker is one of us.

The week's rumor: Goldwyn is coming West.

Jimmie Quirk is in Los Angeles—he says for a vacation.

Bob McKim still maintains he's the meanest man of the screen world.

Lon Chaney's record shows he has played everything from the part of a Hindu to a Hottentot.

And so we have a new impresario of the screen—Mr. J. D. Hampton, of J. Warren Kerrigan Pictures.

Bill Russell is next to give the screen world "The Way It Was," which may or may not be a question.

Priscilla Dean insists that she will be fashionable, and so was seen on Seventh Avenue doing her New York shopping.

Bill Keete is seriously considering entering the secret service. He vows he could at least track an elephant in the snow.

Bertram Grassby, even though Los Angeles is semi-dry, has been cast for the role of "Duke de Sauterne" in "Merry Mary Ma-Guire" with Mae Murray.

Another automobile accident is reported from Hollywood, and B. Ziedman may be charged with running down an innocent Studebaker. Yes, he's a speed bug.

Tom Brerley, Bill Hart's technical man, is expected to have a celebration all his own, for Gene Allen, the business manager, has built Tom a private office.

William Duncan is trying to save the daylight by shooting from eight A. M. to eight P. M., and there are those in his company who say "the daylight saving plan is not a success."

Horace B. Carpenter is said to be the original serial hound—yes, he worked in "The Adventures of Kathleen," but for the sake of Miss Williams will not say how long ago that was.

Christy Cabanne refuses to disclose the secret relative to the brand of mustache wax he uses, fearing no doubt, Consolidated Crepe Hair Corporation might attempt to monopolize the market.

Charley Gerrard was the boss when he and Doug. were back in Dublin as Irish nationalists, but now Doug. weilds the megaphone in the direction of "Should a Woman Tell?" and Charley plays the heavy.

Julius Firthman is no more. His authorial name is now Stephen Fox. All of which indicates he has some cunning in this scenario writing game. (He never reads HOOKUM so it is safe to say anything about him here.)

Jack Livingston has played the part of an English soldier with a streak of yellow so earnestly that he shudders every time a stranger comes near him, fearing it might be a secret service man, but such is "The Price of Applause."

Ben Wilson decided Jack Mulhall should not take a chance in making a sea dive, so a double was secured, but two hours out of port they found him in his stateroom a sick man, so Jack has the distinction of doubling for his double.

The team of Montgomery and Rock are still alive, even though they jump from a nine-story building. (Their friends are going to ask the City Fathers to change the building ordinance, so that a regular skyscraper can be built for them to play about.)

It may be all right for exhibitors to change the title of pictures, inasmuch as it only costs them a dollar and a half per change, but should not the producer, or at least the actor and writer have a look in. We refer to Bert Lytell's opening Metro subject which came out as "Dakota's Revenge."

Gerald Duffy, now in charge of publicity for William S. Hart, has found an effective way of assisting in directing the filming of scenes which provides that he shall hurl large rocks at the players if they do not follow instructions. He did this with a husky extra man the other day, and got away with it.

Members of Company I, 346th Infantry, stationed at Camp Lewis, Washington, have a cub grizzley bear for a mascot, and haye named it Theda Bara. Members expect to leave for overseas shortly, and so wired Miss Bara this week to learn if she would accept the bear for custody until their return. A wire took the affirmative answer, and so the Fox star is daily expecting the arrival of her namesake at the Fox Studio.

Screen Examinations

"The Fly God"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

LIKE "The Red Haired Cupid," this is one of the Red Saunders stories, by Henry Wallace Phillips, and Roy Stewart is again presented in the character of the ingenious ranch owner. There is something more than interesting plots in these stories by Mr. Phillips. He incorporates in them a real human note. You can always tell one of these notes when they come along because they make you smile and cause your heart to expand or give you that "grand and glorious feelin'" inside. This note, the result of an extensive knowledge of human nature, Mr. Phillips injects by action and by characterization. "Red" himself is a lovable character. And in "The Fly God" we have Jimmy-Hit-the Bottle, an Indian cook excellently played by Aaron Edwards whose careful attention to the baby of the story is both funny and human.

It doesn't seriously affect one's enjoyment in the picture that one of its turning points has been passed over as a mere incident. The title of the picture is derived from the fact that one member of a jury allows a fly to make his decision. If the fly crawls to the top of a window, he will decide "not guilty." And the fly gets to the top. It is on this incident that the picture's title is based. But as it was a minor point in the story anyway, it is probable that Director Cliff Smith decided not to bother much about it. The Triangle press sheet, however, plays this up in all the advertising hints. It would be better to select an outstanding feature.

Mr. Smith knows exactly how to put on Westerns. And in "The Fly God," besides securing a realistic atmosphere for the story he has missed none of its human or humorous possibilities. Mr. Stewart gives a fine performance in the stellar role, and others in support besides Mr. Edwards are Claire Anderson, Edward Peil, Percy Challenger and Walter Perry. Steve Rounds photographed.

THE STORY AND PLAYERS

Red Saunders (Roy Stewart), ranch owner, comes upon the Allers (Edward Peil and Claire Anderson), who are journeying to Arizona. One of their horses has broken a leg. Red manages to get them to his ranch. Allers is a consumptive, and is very weak. Unwilling to see them go on Red tries in various ways to put Allers to work, eventually securing employment for him in the saloon owned by "Wind River" (Walter Perry). One day a bad man (Lewis Durham) enters the bar. Allers recognizes him as the man who robbed him on the desert. The bad man shoots but misses. Allers hurls a heavy missile at him and kills him. Things look black for him, as the dead man was the brother of the town sheriff. Red prevents the sheriff's followers from lynching his friend. In the meantime Mrs. Allers has become a mother. She receives the best of care from Jimmy (Aaron Edwards), the Indian cook. At Allers' trial she appears with the baby. Its presence seems to move the tough jury, eleven of whom have received their instructions from the sheriff, but it remains for Shorty Stokes (Percy Challenger), the twelfth member, to turn the tide in Allers' favor. The actions of a fly determine his verdict. The trial over, the Allers depart on their way, leaving a score of friends at the ranch.

Time, 50 minutes.

"The Claws of the Hun"
(*Paramount-Ince—Five Reels*)
Reviewed by Peter Milne

AND now it is Charles Ray who takes a turn at the patriotic picture. "The Claws of the Hun" shows him as a rich young man who is kept from joining the army by his invalid mother. However, when he acts the hero in a spy plot, saves the "papers" and is tortured by Hun agents, invalid mama glimpses the stars and stripes beyond the haze of her illness and proudly sees him enlist. The spy part of this story is purely melodrama, but it is of the polished variety and is presented with the utmost skill. Audiences at the Rialto theatre frequently found themselves unable to keep silent while Ray was beating off the Hun assailants and applauded vigorously when he got the better of six or eight of them.

It is the star's fine characterization of the young enthusiast that lifts "The Claws of the Hun" from the purely melodramatic class in which it might be classified because of its plot. As the youth before whom the thought of serving his country looms glorious, whose hopes are dashed to the ground by the selfish interference of his mother, Ray gives one of those sympathetic and human portrayals for which he is noted. Nor does he lose sense of the part when he enters into the more strenuous passages of the picture. Here in "The Claws of the Hun" we find deft characterization and exciting melodrama, a combination which is certainly extraordinary in any field of story telling.

The story was written by R. Cecil Smith, and directed by Victor Shertzinger. The values of the plot are expertly balanced, the suspense is surely sustained, and the melodramatic part is developed with speed and a real sense of its ever-increasing force. Jane Novak is a most suitable heroine, Robert McKim an equally suitable German spy, while Melbourne MacDowell gives a fine performance as the boy's father.

THE STORY AND PLAYERS

When the United States declared war, John Stanton (Charles Ray), son of a munitions manufacturer, Godfrey Stanton (Melbourne MacDowell), determined to enlist. But when his mother insists that she will die if he does, he stay at home. Virginia Lee (Jane Novak), the girl he loves, straightway brands him a slacker. The senior Stanton's secretary, Alfred Werner (Robert McKim), a German spy, traps his employer in his office one night and demands certain plans entrusted him by the government. He threatens to blow up the works if refused. John has stumbled upon the plot and while hastening to his father's rescue is also made captive. They attempt to get the secret from Stanton by torturing John, but neither one weakens. Eventually, John makes his escape and dashes to the rescue of his father, arriving just in time to save the munition works from the hand of the Hun. When he recovers from his injuries, John receives his mother's permission to enlist and the blessing of his father and Virginia.

Length—4,503 feet.

"One Dollar Bid"
(*Paralta—Five Reels*)
Reviewed by Peter Milne

J. WARREN KERRIGAN is featured in this picture adapted by Tom Geraghty from the story by Credo Harris. He is seen in the role of Toby, a drunken recluse of the Kentucky mountains. The ambition to reform and again find a place in the world is kindled by a young woman with whom he comes in contact in a strange way. There appears to have been an old law in Kentucky to the effect that, providing any member of the community become obnoxious, the sheriff may auction him off to the highest bidder for whom he must work for the period of one year. And the heroine gets Toby for a single dollar.

The romance of these two springing from such peculiar circumstances gives promise of being as entertaining as it is unusual in the first half of the picture, but the latter reels fail to justify these hopes. The continuity is by no means sufficiently compact to retain the interest. It wanders considerably, contains much that is unnecessary and then at times reveals big gaps that should have been bridged with action.

Kerrigan's portrayal of Toby is a good piece of work. Lois Wilson makes a delightful Virginia Dare. Joseph Dowling, Leatrice Joy, Arthur Allardt, Jess Herring, Elvira Weil and Clifford Alexander complete the cast.

Ernest C. Warde directed while Charles Stumar photographed. The locations and camera work contribute much of the attractiveness of the film.

THE STORY AND PLAYERS

Toby (J. Warren Kerrigan), recluse in the Kentucky mountains, is a heavy drinker, and is generally scorned by the townsfolk. His only friends are Dink Wallerby (Jess Herring), a moonshiner, and his daughter, Nell (Elvira Weil). He teaches the girl reading and writing, and so earns her love. Finally Toby becomes such an irritant to the townspeople that they make use of an old statute and auction him off to the highest bidder. No one bids for him except Virginia Dare (Lois Wilson), a Northern girl, who is visiting her uncle, Colonel Dare (Joseph Dowling). Her scorn for him hurts him to the quick, and gradually he gains a hold on himself, at length earning her admiration. Dink gets into trouble with a revenue officer, and kills him, and circumstantial evidence points to Toby as the murderer. He is on trial for his life when Dink's confession brought by Nell frees him. At one time a lawyer, Toby takes up the defense of Dink, and earns him an acquittal. He then sends Nell away to boarding school, and takes up his residence with Dink in his mountain cabin. Here Virginia, accompanied by a kindly old judge who proves to be Toby's father, finds him.

Length, 4,500 feet.

"The Ghost of Rosy Taylor"
(*American-Mutual—Five Reels*)
Reviewed by F. G. Spencer

MARY MILES MINTER as Rhoda Eldridge Sayles is seen possibly at her best in this latest American production, for on every occasion required she registers fully up to standard, and as a result, this, combined with her able support and capital direction, "The Ghost of Rosy Taylor" may be set down as a winner. The three "M" girl, demure and chic, is just as charming as ever she was, and whether it comes to innocent pouting or angry indignation, she is captivating just the same.

There does, however, seem to be a waste of footage in the first reel, where several yards are unnecessarily given to a street brawl among women vegetable venders in a French village, for what purpose cannot be divined, as it has absolutely no direct relation to the picture, unless it be to give Rhoda's father a chance to die—she, of course, being detained on her marketing junket by these happenings.

It is, however, a picture full of heart interest and pathos, and whoever was responsible for the locations, he or she showed keen judgment, and the requisite disparity beween the quarters of the city given over to the colored people and the residential districts with their parks and boulevards compared with the squalor of the former is striking indeed.

Young and old alike will enjoy this picture, and again acclaim Miss Minter a capable actress of many parts. Edward Sloman directed.

THE STORY AND PLAYERS

Following the death of her father, Charles Eldridge (George Periolat), Rhoda Eldridge Sayles (Mary Miles Minter) comes to America, and soon finds herself without funds. Sitting disconsolate in a public park she finds an envelope addressed to Rosy Taylor, which contains a key and a two-dollar bill as well as a note asking Miss Taylor to go weekly to the home of a Mrs. Du Vivier (Helen Howard), and clean it during the owner's absence in the country. Rhoda, discovering that Rosy Taylor is dead, visits the Du Vivier home and cleans it so well that the owner, on her occasional trips to town, is delighted. She believes the work is being done by Rosy Taylor, a negress, recommended by her friend, Mrs. Herriman-Smith (Emma Klunge). To her astonishment Mrs. Herriman-Smith when thanked for having sent the woman, insists that the latter has been dead for weeks. Puzzled as to the identity of the model housekeeper, who is never to be found at her work, Mrs. Du Vivier asks her brother, Jacques Le Clerc (Alan Forrest), to investigate. He finds Rhoda in the house, and believes her a thief, sending her to the Juvenile Court, from which Rhoda escapes and returns to the apartment where she finds a pretty gown left by Mrs. Du Vivier for her mysterious servant. Attiring herself in this finery, Rosy plays at being mistress of the house, and is seated in the library when Le Clerc, tiptoes up, thinking she is his sister, and kisses Rhoda. This launches a romance which reaches its culmination in the discovery that Rhoda is heiress of her millionaire uncle, Joseph Sayles, and a highly eligible debutante. Of course, Le Clerc wins her after some pains.

Screen time, 63 minutes.

"Shark Monroe"
(*Artcraft—Five Reels*)
Reviewed by Peter Milne

WILLIAM S. HART discards his chaps, guns and cowboy hat in his latest Artcraft, "Shark Monroe," replacing them with the skipper's rig, the togs of the Alaskan miner and his bare fists. This atmospheric change which the star undergoes is by no means unwelcome. It is not only the western bad man who can radiate strength of character in every close-up. It is Mr. Hart himself who is capable of doing this in the full degree and it is gratifying to note that he is here seen in a characterization at variance with the majority of his former ones. He would be dominating, though seen as a traffic policeman.

The story, furnished by C. Gardner Sullivan, embodies those essentials without which no Hart picture would be typically such. The hero is constantly misrepresented to the girl and his various deeds of self-sacrifice appear as vulgar brutality in her eyes. It is not until the end that her eyes are opened to all that he has done for her. This arrangement of the plot suffices to cast a plentiful supply of sympathy in the way of the man, and Mr. Hart certainly does know how to portray suffering. His work has an irresistible appeal. There is a climax wherein he refuses to fight the villain because he believes the girl loves him, which is well sustained through a number of scenes. When at last, however, he learns the truth of the matter he delivers a blow on the jaw of his tormentor that lifts him off his feet, and rests him not so gently on the other side of the saloon never to get up again.

Mr. Hart again took up the director's megaphone, and has acquitted himself of a difficult task with credit. The storm at sea is effective in all shots, save those showing Monroe rescuing Webster when the sea is quite becalmed. The Alaskan snow stuff is beautiful and was well photographed by Joe August. In fact, Mr. Hart's handling of the whole script is commendable. He is naturally thoroughly well acquainted with the Ince school of production, and has employed his knowledge to advantage.

Katherine MacDonald, one of the screen's real beauties, plays with spirit as the girl. Joe Singleton is the villain, George McDaniel the weakling, while Bertholde Sprotte has a pleasing character role.

THE STORY AND PLAYERS

Shark Monroe (William S. Hart), master of the sailing vessel "Indiana," stops at a water-front saloon in Seattle, and sees Webster Hilton (George McDaniel), a drunkard, refuse to fight when struck by a much smaller man. He is bullying him when Webster's sister, Marjorie (Katherine MacDonald), enters to take him home. It develops that Webster has spent the money for their passage to Skagway, Alaska. Monroe offers to take them up, providing Webster works his way. Marjorie gets a very bad impression of him on the voyage, as Monroe, realizing the low level to which Webster has sunk, apparently mistreats him in the girl's eyes. When they land Webster vows to get even. Monroe, whose admiration for the girl, has grown to love, sells his vessel, and with his mate, McNab (Bertholde Sprotte), sets out for the north to prospect. At a saloon kept by Baxter (Joe Singleton), Webster continues his drinking, encouraged by the proprietor, who desires Marjorie. When Webster is far in debt to him he proposes marriage to her. She accepts, believing this is the only way to repay her debt to him. The ceremony, however, is broken up by the arrival of Monroe, who at the point of a gun takes the bride from the quavering groom and marries her himself. After this Webster vows vengeance, and the thought of some day being able to beat Monroe makes a man of him. Monroe takes Marjorie to the far north, but never so much as lays hands on her. Webster arrives with Baxter and challenges Monroe. Seeing the great change for the better wrought in him Monroe takes a beating from the young fellow. Marjorie discovers from McNab that Monroe was never really married to her, and that he took her from Baxter to save her and to inspire her brother. Her heart goes out to him, and after Monroe has finished with Baxter, she goes to his arms.

Time, 55 minutes.

"The Golden Wall"
(*World Film—Five Reels*)
Reviewed by Peter Milne

"THE GOLDEN WALL" is a comedy-drama of average merit, in which Carlyle Blackwell and Evelyn Greeley are co-starred. It was written by Clara Beranger and relates how a French nobleman dropped his title in order to make a love match in America. The object of his affections, however, gets the idea that he seeks her money, and so it is by no means easy sailing. The story is clearly developed with Mr. Blackwell doing the comedy honors. There are times though when there seem to have been opportunities for comedy overlooked. The plot is undeniably thin and would have benefited if comedy touches had been used with greater freedom. This, of course, is easier said than done, but there are stretches of uninteresting action that would have permitted further comedy.

Dell Henderson has given the picture a good production and has laid it in a number of pretty garden locations. Besides Miss Greeley and Mr. Blackwell the cast includes Madge Evans and Johnny Hines, two World favorites. Others are the reliable Jack Drumier, George MacQuarrie and Kate Lester

THE STORY AND PLAYERS

The Marquis d'Aubeterre (Carlyle Blackwell), discovers, on the death of his father, that he is penniless. Scorning a marriage for money, yet realizing he must have funds to educate his younger sister, he goes to America and, under the name of Charles Fontaine, secures a position in manager of the estate of Lathrop (Jack Drumier), a millionaire. His daughter, Marian (Evelyn Greenley), takes a dislike to him because she believes him after her fortune. But gradually, Charles establishes himself in her graces. Out exploring an historic tower with her one afternoon they are locked in by the drunken keeper. Marian believes this a trap of his and tells him so. He makes a sensational exit from the tower via. rope and trees, to prove his virtue, but before going, insists that he would never marry her unless she had no money or he had as much as she. Subsequently, Marian discovers the duplicity of another suitor and decides that Charles is the man for her, after all. She asks her father to cut her out of his will and then goes to Charles. But he has had the good fortune to make a lucky investment. Their positions are reversed and all ends happily.

Length—4,500 feet.

"Miss Informed"
(*Strand-Mutual—One Reel*)
Reviewed by F. G. Spencer

MISS BILLIE RHODES, as Mary, was most certainly misinformed in this case when she went out to gather evidence of a comprising nature to force Andrew Arbuckle to forgive his son for marrying an actress, and in so doing she nearly loses her own beau, Jack (Cullen Landis). William Bevan as a man about town, a regular rounder, gets Newlywed's father to visit a cabaret, and there Mary decides to get in her work, but not knowing the father, she enmeshes Bevan, and it all looked like "love's labor lost," until Mary confronts the two gay Lotharios. It is then that the father realizes she has the goods on him, and he receives his son and danghter-in-law with open arms.

It is up to Strand standard, and is a sure-fire mirth-provoker.

"The Painted Lily"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

THE striking beauty of Alma Rubens is set in a mediocre setting in "The Painted Lily," which presents the story of the innocent country girl lured to the city by the polished villain and returning to rural bliss after having run through an underworld melodrama in which she suffers much. This plot, developed by Catherine Carr, with a more liberal supply of coincidence than is usual in these days, fails to stir the spectator to any degree of enthusiasm. Toward the end the coincidence becomes so obviously convenient that the whole story tumbles quite out of the dull monotone it has maintained from the beginning and falls to pieces altogether.

Miss Carr's story, however, would have appeared to better advantage had it received skilled treatment. The scenario was prepared by "Cinema Exchange," evidently a new writer in the picture field. But whoever the continuity writer masking under this business-like title, he has run right through the job as if he were painting a board fence. There is no tone to his work, no color, save one and that a tedious gray. The crises are pictured in the same tempo as the incidental scenes.

Miss Rubens plays effectively and receives good support from a cast including Jack Richardson, Claire Anderson, William Mong, Francis McDonald, Alberta Lee and Gene Burr. Thomas N. Heffron directed, with C. H. Wales at the camera.

THE STORY AND PLAYERS

Mary Fanjoy (Alma Rubens), daughter of a country florist (William V. Mong), marries Cecil Grey (Jack Richardson), a "promoter" from the city. His promotion business proves to be a gambling house, which fact he reveals to her shortly after their marriage. She is completely disillusioned. To make matters worse, he tells her the marriage ceremony was mock. So Mary, not daring to go back and face her father, remains with Grey as a foil in his establishment. However, when London Louie (Gene Burr) is released from jail and starts in to blackmail Grey, there comes a change. The gambling house is raided. Grey, penniless, is at the mercy of alitteration Louie. Mary returns to him after a short visit home to bury her father. Louie forces her to pose as Jeanette, once a "capper" in the gambling house, but killed in the raid, and visit her blind mother (Albert Lee) to rob. But back on the blind lady's farm, Mary is unable to carry out the plan. The blind mother is sweet, and the hired man, Tom (Francis McDonald) is pleasing.. When he proposes she tells him all about it, but this makes no difference. Louie and Grey arrive to rob the town bank, and both are mortally wounded when the sheriff gets active. Grey, dying, confesses that the wedding ceremony was bona fide after all, and so all ends happily.

Time, 55 minutes.

"The Brief Debut of Tildy"
(*O. Henry-General—Two Reels*)
Reviewed by F. G. Spencer

TILDY'S (Alice Terry) debut was certainly brief. She and Aileen (Betty Blythe) were waitresses in a restaurant. Aileen got all the attentions and Tildy none. One day, however, Mr. Seeders (Wm. Shea), when under the influence of liquor, embraced Tildy and set her heart aflutter. When, however, two days later he apologized for his action Tildy was crestfallen and broken-hearted.

That is the whole story, but it is screened in such an appreciable manner as to prove a decided hit, no matter where shown.

"Sisters of the Golden Circle"
(*O. Henry-General—Two Reels*)
Reviewed by F. G. Spencer

THE original story of O. Henry is most faithfully depicted in this "Sisters of the Golden Circle," for the production of which a very capable cast was secured, including Edward Earle, Agnes Ayres, Alice Terry and Frank Kingsley.

Mrs. Pinkey McGuire (Alice Terry) only recently married to one Pinkey McGuire (Frank Kingsley), a man with a record and a past of interest to the police, are riding atop a Fifth avenue bus. Sitting alongside are also another newly-married couple, to wit, James Williams (Edward Earle) and his wife (Agnes Ayres). A great resemblance is to be noted between the two men, and when Mrs. Pinkey, after realizing that detectives in an auto are trailing the bus, whispers to Mrs. Williams, things begin to happen.

Pinkey slides down the offside of the bus and makes a getaway in Central Park, and Williams is arrested as Pinkey. It is Mrs. Williams who makes this possible, and she, for a time, sacrifices her new husband's happiness and certainly his appearance in aiding the real Pinkey, simply because she recognized the girl sitting beside her as a "Sister of the Golden Circle," or a newlywed.

It's a prettily gotten up picture, nicely directed and reflects credit upon all the participants therein.

"The House of Hate"
(*Pathe—Eighteenth Episode*)
Reviewed by Peter Milne

PEARL, after her escape from the electric chair, impersonates Nan Fields, her double, who was executed, and makes another attempt to trap the Hooded Terror. Haynes visits her at her home. At first she acts the part before him, but when the opportunity presents itself she makes him captive and leaves him under the guard of the butler. She is aware of the fact that the Hooded Terror plans trapping Gresham that night and warns him. Gresham is on hand with a force of detectives. Pearl meets the Terror and is surprised when he acts suspicious and demands that she accompany him to his hiding place. Once safe in his lair he reveals his knowledge of her real identity and tells her to prepare for death. She draws a pistol and demands him to remove his hood. This episode is entitled "At the Pistol's Point."

"Fire the Cook"
(*Pathe-Rolin—One Reel*)
Reviewed by Peter Milne

"FIRE THE COOK" presents Toto in another comedy reel. He is chief chef and bottle washer in the home of a millionaire. The home, incidentally is run by the servants. Toto proceeds with various stunts in which he displays his limberness and the air of nonchalance he assumes in executing them makes them quite funny. He is supported by Bud Jamieson, Clarine Seymour, Margaret Joslin and Harry Todd.

THE ROBERT BRUNTON STUDIOS

5341 MELROSE AVENUE LOS ANGELES, CAL.

SOME RECENT PRODUCTIONS

MADAM WHO?
ROSE O' PARADISE
WITHIN the CUP
BLINDFOLDED
PATRIOTISM
MAID O' THE STORM
CONSCIENCE
AN ALIEN ENEMY
SHACKLED
WEDLOCK
THE LITTLE SISTER OF EVERYBODY
CAROLYN OF THE CORNERS
A MAN'S MAN
TURN OF A CARD
ONE DOLLAR BID
CARMEN OF THE KLONDIKE
ALIMONY
HIS ROBE OF HONOR
"HUMDRUM" BROWN
WITH HOOPS OF STEEL
THE BELLS
MORE TROUBLE
THE ORLEANS STAGE
TWENTY-ONE
THE GHOST OF THE RANCHO
ALL WRONG
The ONE WOMAN
INSIDE the LINES
THE MAN OF BRONZE
BLUE BLOOD
HONOR'S CROSS
SOCIAL AMBITION
THE TEMPLE OF DUSK

Perfectly equipped studio space for independent units.

Productions made to order at flat price or cost plus, with or without personal supervision.

"One Thousand Dollars"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

KENNETH WEBB, whose name has been added, only recently, to our list of directors, has tried his hand in the creation of O. Henry's "One Thousand Dollars" for screen presentation. As an O. Henry story, they don't come much better, then this one, but as a subject for dramatization, it offers just fair entertainment. The plot action isn't there. There isn't enough material for five reels of dramatic action. Not until the fourth reel is there anything resembling "punch," either in action or thought expressed. Our friend Henry never meant that this work of his should be presented on the screen in five reels of the silent drama, else he would have given his creation a more vigorous pair of supporting legs, on which to stand. In his inimicable way, the author could take one or two incidents common to everyday life, and by surrounding these incidents with Greenwich Village atmosphere, or that which hangs over the inhabitants of any section west of Fifth avenue, could pen a story that defies competition for quality of enjoyable reading matter.

But when this same material is given to a director for the silent drama in the form of a script and the continuity writer serves only that material and those incidents of which the author wrote, said director is going to find it pretty rough going, if he is to create five reels of drama with the major portion of his working script made up of "atmosphere."

Because "One Thousand Dollars" is not a hundred per cent. production, is not the fault of Director Webb. It is the fault of O. Henry, first, and, secondly, the fault of the continuity writer who prepared the adaptation. The author's offense is slight because it was not his purpose to serve his entertainment via the screen. His mission was to prepare interesting reading which he did to perfection. The continuity writer, then, must take the blunt of the charge.

The picture opens with scenes showing a "devil-may-care" young aristocrat driving madly down Fifth avenue with a motor cycle policeman in hot pursuit. A flash or two with sub-titles intervening should suffice to put this action over. Director Webb, in the absence of plot action, was obliged to shoot two or three hundred feet of this action. He may have relied on the fact that views of Fifth avenue and Fifth avenue traffic, would prove an interesting subject for the screen. He may be correct. There are thousands out through the country who will enjoy every foot of the scenes. Therefore, Director Webb is both right and wrong. As Addison's "Spectator" remarked when asked to decide an argument, "Much can be said on both sides."

Commencing with fourth reel we get some good live material, and from them on things move along at a rapid gait. The play, as a whole, is light, but entertaining and for those who enjoy the light drama with sprinklings of good light comedy and self-sacrifice, "One Thousand Dollars" will fill the bill.

Edward Earle, Agnes Ayres and Florence Deshon have the principal roles. All three are favorably known to picture fans. And all three are seen to fine advantage in this offering. Templar Saxe and Anne Brody are seen in minor character roles. The interior settings are appropriate and nicely appointed. The lighting is good, as is the photography. The sub-titles are free from the flowery expressions, to the point and heightened occasionally by good bits of humor.

THE STORY AND PLAYERS

Eddie Gillian (Edward Earle), nephew and favorite of his crabbed old uncle, Old Bryson (Templar Saxe), is a "high flyer" and speed fiend. Margaret Hayden (Agnes Ayres), Bryson's ward, is Eddie's idea of a loving wife-to-be. But Eddie likes to pal around with Lotta Laurier (Florence Deshon), a burlesque star.

Old Bryson dies, and, when the will is read, the servants, Margaret and Eddie, gather around to hear its reading. Eddie receives a thousand dollars with the proviso that he must account for every dollar spent. He asks several people, including a hack driver and a blind beggar what they would do with a thousand if they had it. There suggestions are not suitable. Eddie hits on an idea. Margaret is leaving, and he decides to give her the thousand, explaining that it was overlooked in the reading of the will, and that she was to receive it. He then goes to make a report to the lawyer. It is then that he learns that by the terms of his uncle's will he was to receive half-a-million providing he spent the thousand judiciously, otherwise it was to go to Margaret, the testator's ward.

He tells the lawyer he gambled the amount, and the lawyer goes to tell Margaret of her good fortune. But the secret is learned, and Eddie and Margaret decide to pool the interests and become partners for life.

"The Clemenceau Case"
(*Fox Big Six—Five Reels*)
Reviewed by Peter Milne

"THE CLEMENCEAU CASE," adapted from the Alexandre Dumas work, was one of Theda Bara's most successful early pictures, and William Fox did well to select it as one of his Big Six of 1918. Even though four years have passed since it first saw the screen, it ranks today with her best efforts. She is again the heartless vampire, on which type of role she made her reputation. She played the part of the Dumas lady for its full worth and was aided by an excellent cast, which included William E. Shay, Stuart Holmes, Frank Goldsmith and Jane Lee, then much smaller than she is now.

The scenario shaped from the Dumas work was commendable in every fashion. The interest remains at a high pitch from beginning to end and there are innumerable powerful situations in the two chief episodes, respectively the betrayal of Clemenceau by his wife, and Clemenceau's subsequent plot which ends in her death when he sees the domestic happiness of his dearest friend menaced by her insatiable desire for conquest.

The picture was excellently directed. About the only way it can be distinguished from a modern made production is by the clothes worn by the players.

THE STORY AND PLAYERS

In Paris, Iza (Theda Bara), a model, marries Pierre Clemenceau (William E. Shay), an artist. Soon afterwards, however, she becomes the consort of Duke Sergius (Frank Goldsmith), an exceedingly rich member of the aristocracy. She scorns all that is good and beautiful and is responsible for Pierre's mother (Mrs. Allan Walker) leaving him. But despite all precautions taken by Iza, Pierre discovers her perfidy. He challenges Sergius to a duel and kills him. Iza discovers to her delight that Sergius has bequeathed her his entire fortune. Pierre accompanies his closest friend, Ritz (Stuart Holmes) to America, where he takes up his residence with his wife and child. Pierre is fond of Ritz's child (Jane Lee) and is happy partaking of the ideal domestic life of his friend. Iza, however, has also come to America and when Ritz meets her his head is completely turned. He becomes her slave. So Pierre, not able to bear another tragedy, kills Iza and gives himself up. And so Ritz is restored to his wife and child.

"Uncle Tom's Cabin"
(*Paramount—Five Reels*)
Reviewed by Joseph L. Kelley

ALL the beautiful sentiment, the inspiring pathos, the beauty of soul and character and the marvelous influence the innocent childish appeal of Little Eva, cast over a momentous question, and the lives of an oppressed people, have been skillfully emphasized by Director Dawley in his production of "Uncle Tom's Cabin." All that is lacking is the bark of the hounds as they are led in pursuit of Eliza, who crosses the ice-filled river to a haven of freedom and rest. Director Dawley has suppressed, advisedly, the whipping scenes which are accentuated to the nth degree in the stock productions touring the country, to a bare flash on the screen. He has played up the sentimental interest and the characters of Little Eva and Topsy, both portrayed by Marguerite Clark, and in the scenes in which these two characters appear together on the screen some of the best double exposure work that has ever left a laboratory is seen.

Marguerite Clark is, in the language of the enthusiastic matinee girl, "immense." She registers the characters of both Little Eva and Topsy with a surpassing degree of artistry. Her work in the role of Topsy is the better, if discrimination may be indulged in. Director Dawley has given this character a little the best of the argument and played it up to the minute. But also Miss Clark looks the part of Little Eva, acts the part, and for all the world is not over ten years of age—a work of art in itself.

The escape across the ice could not have been staged with greater realism. The old, picturesque river-boat is seen flapping its ungainly paddle-wheel down the Mississippi. The role of Simon Legree, portrayed by Walter Lewis, is given only a flash of prominence. Only a flash of the lawyer character, Phil Riley in the role, which is played up in the stage production, is given. Some good comedy is seen in the episodes showing Topsy under the instruction of Ophelia, portrayed by Mrs. Priestly Morrison with fine appreciation. J. W. Johnston, Florence Carpenter (Eliza), are very good; Henry Lee, Augusta Anderson, Henry Stamford, who gives a good performance in the role of St. Clair; Ruby Hoffman, Susanne Willis, Thomas Carnahan and Jere Austin are seen.

The lighting and photography are examples of fine art in these branches. The picture has been cut with care and with the end in view to whip up the action to top speed. The sub-titles are few and sufficiently explanatory. Credit is not given for the continuity.

As a dramatic production, Paramount's adaptation of "Uncle Tom's Cabin" is all that the public could wish for. The question as to whether it will take in this or that locality must be decided by the exhibitor. He knows his audience and his audience knows "Uncle Tom's Cabin."

"Other Men's Daughters"
(*Fox—Five Reels*)
Reviewed by Peter Milne

"OTHER MEN'S DAUGHTERS," by E. Lloyd Sheldon, is a picture in which the double standard figures prominently. Other things which figure are divorce, wild revelry and a road house, where, as its proprietor, Mike Donlin frankly says, everyone is known as Smith. It deals with a man, Reynolds by name, who has besmirched the name of a beautiful dancer, once respected in her country home. The dancer's father plans a terrible revenge. He suggests to Reynolds' supposed friend that he accomplish the ruin of Reynolds' daughter, and therein lies the climax. The daughter, however, comes out of the scrimmage safely and there is an ending as happy as possible under all the circumstances.

This story has been well staged by Director Carl Harbaugh, a Fox director who seems quite capable of handling any sort of picture, whether comedy, drama or sex melodrama. In "Other Men's Daughters" he has kept his story moving swiftly and has handled its many intricacies smoothy. Despite some rather false turns it takes during its course, he has managed to make the whole gripping in the accepted sense of the word. The climax in particular was effectively staged.

Peggy Hyland as the plotted against daughter plays a trying emotional role. Her support includes Eric Mayne as the father, Riley Hatch as the other father and Regina Quinn as the dancer. Miss Quinn plays most effectively in a role that provides her with a number of opportunities. Elizabeth Garrison, Frank Goldsmith and Robert Middlemas complete the cast.

All things considered, "Other Men's Daughters" should be well received by that portion of the public that likes the picture with a predominant sex element.

THE STORY AND PLAYERS

Shirley Reynolds (Peggy Hyland), at boarding school, learns that her father (Eric Mayne) and mother (Elizabeth Garrison) have separated. The cause is Reynolds' hilarious parties with various questionable women. His mistress, Lola (Regina Quinn) is named by Mrs. Reynolds as co-respondent. Shirley attempts to effect a reunion and to this end visits her father's apartment one night. A party is in progress. Another unexpected visitor is Lola's father, Wayne (Riley Hatch), who has come with intent to kill Reynolds. Shirley, however, prevents this. After the party has been dismissed by the surprised Reynolds, Wayne contemplates a more horrible revenge. Trask (Frank Goldsmith), a hanger-on at all Reynolds' affairs has looked with envious eyes on Shirley. Wayne suggests that he lure her to a road house and turn her over to him (Trask). Trask accepts this plan and Wayne puts it through. Reynolds also has been summoned by Wayne so that he may realize how he feels about his daughter. But Shirley's persistent suitor (Robert Middlemas) also appears and when the game is learned a general fight starts. Lola, to save Shirley, tells her father that it was Trask and not Reynolds that betrayed her. In the locked room, Shirley struggles with Trask. Wayne climbs on the roof and pulls Trask from the window. He is killed in the fall to the ground. Satisfied that a "jury of fathers" will not convict him he departs with his daughter. Reynolds is despondent. His wife will not forgive him. But Shirley is made happy with her sweetheart.

Time—60 minutes.

"The Kid Is Clever"
(*Fox—Five Reels*)
Reviewed by Joseph L. Kelley

GEORGE WALSH'S latest medium through which he meets the public, via screen drama, is "The Kid Is Clever." It resembles an old-fashioned "crazy quilt" in plot construction and nowhere near as "comfy." But we understand, George's mail brings daily, communications from all quarters of the globe, complimenting him on his screen work and these communications, 'tis said, number thousands. Therefore it is safe to assume, that there are at least, thousands, who will "go mad, simply mad, over 'The Kid Is Clever.'"

If Director Paul Powell had put his star pupil through some Walsh stunts and sprinkled these through his production he would have something substantial, and surely something in the way of welcome diversion to an otherwise crazy story. George does some rough-and-tumble work in the way of fistic combats, but none of the real thrillers that he is capable of doing and putting over in regular Fairbanks' style.

Just an average program picture is the proper digest of this one.

It will neither call for ravings on the part of an audience, nor will it terribly depress. They will see it through, and then spend a few minutes on their way home wondering what it was all about—that is the story.

Randolph Lewis, the author, had a good idea, but his execution of its construction and enlargement to a proper dramatic vehicle, was poor. He wandered in his thoughts and threw his incidents in at any old time and place. And the director followed meekly in the path blazed by the author and continuity writer.

Doris Pawn has the leading feminine role opposite Mr. Walsh, and Ralph Lewis, A. Burt Wesner, Don Likes and Clyde Hopkins are seen in support. The photography and lighting are very good. John Leezer was at the camera.

THE STORY AND PLAYERS

Kirk White (George Walsh), college graduate and athlete, with a terrible aversion to work of any kind, is the son of a munitions maker, Stephen White (A. Burt Wesner). Dad is at loss to make a man of his son. He realizes that his son is of a romantic and adventurous nature, so he decides to test him. He gives Kirk six months in which to seek adventure before starting the career he, the father, has mapped out for him.

Leaving his father's office, Kirk accidentally makes the acquaintance of Jane Ogden (Doris Pawn), and she gives him the impression that she is a motion picture actress, while in reality she is the daughter of a wealthy broker. She tells him that she is sailing for Havana the following day. Kirk decides to take passage on the same boat. Dad and a motion picture magnate frame up a series of thrillers for Kirk, which they contend will cure him of his appetite for such.

After clearing port, the ship's crew start a mutiny. Kirk thinking the mutinous acts a put-up job, handles the crew in actor style. On reaching Mexico, Kirk and Jane are made prisoners. An insurrection is started, and Kirk, thinking that it is only part of the father's plot, takes it as a joke. But he learns that he has been mixed up in real adventure after he has been rescued by U. S. Cavalry. Kirk and Jane agree that they should settle down.

"Her Disengagement Ring"

(Strand-Mutual—One Reel)

Reviewed by F. G. Spencer

KEEN rivalry exists between Harry (Wm. Bevan) and Jack (Cullen Landis) for Mary's (Billie Rhodes) hand, and by using underhand methods Harry nearly wins out.

There is plenty of harmless comedy in this single reeler, and some of the situations utilized are unique indeed.

Will surely prove an acceptable filler.

"The Empty Cab"

(Bluebird—Five Reels)

Reviewed by Peter Milne

"THE EMPTY CAB" is a good, fast mystery story, winding up with a laughable surprise ending. F. McGrew Willis, who wrote it, has skilfully maintained the mystery, and it is not until a few scenes prior to the last that the clue to the whole thing is discovered. With the type of plot presented in "The Empty Cab" this is a task demanding a writer well acquainted with his medium. He is deprived of the usual means of development and must needs jump into the middle of his story and keep it going with mere "jazz." It was this sort of picture that Douglas Fairbanks did in "Manhattan Madness." The mystery turned out to be a put-up job. Franklyn Farnum has the same experience in "The Empty Cab."

There is a good amount of incidental comedy running through the whole picture and the surprise finale is handled cleverly and should go a long way toward putting it over with the audience. Jimmie, the embryo reporter, upon discovering that his long story regarding the round-up of the counterfeiters is not printed at all complains to the editor. But then upon looking about the office he discovers every member of the counterfeiting gang occupying a desk. It was a put-up job and the laugh is on Jimmie.

Farnum appears to advantage in the role of the reporter. Eileen Percy, erstwhile with the Fairbanks company, is the feminine interest and exceedingly interesting, while others are Harry DeMore, Frank Brownlee, Harry Lindsey and Fred Kelsey. Douglas Gerrard's direction is most satisfactory.

THE STORY AND PLAYERS

Jimmie (Franklyn Farnum) wakes up one morning to discover that his father has grown tired of paying his bills. The idea of work doesn't appeal to him strongly but he finally lands in a newspaper office and demands a job. He gets it and his first assignment is to run down a gang of counterfeiters. So in he plunges. A load of the most mysterious sort of adventure awaits him and there is a gretty girl (Eileen Percy) who calls upon him to rescue her diverse times. Eventually, Jimmie believes he has succeeded in rounding up the gang and he writes his story with much enthusiasm. Much to his chagrin, it does not appear in print the next day. He seeks the managing editor and places his complaint before him. And then, to his amazement, he looks about the office to discover that all the counterfeiters are reporters, the pretty girl, the society editor. His father, it appears, had bought the paper and had issued instructions to the staff to treat Jimmie rough. And they were dutiful, but Jimmie won a wife.

Length—4,750 feet.

"The Safety Curtain"

(Select—Six Reels)

Reviewed by Peter Milne

RECENTLY we called attention to the fact that a picture concerning the woman with a past was quite uninteresting because it was just that and nothing else. "The Safety Curtain" goes to prove that with intelligent treatment, from plot construction to direction, such a theme may be made as dramatically sustaining as the most original theme. It is an adaptation of a book by Ethel M. Dell. It offers Norma Talmadge the part of Puck, a little waif of the English music halls who marries a British army officer when she believes her former husband dead. To this role she brings all those varied capabilities for which she has justly gained fame as one of the greatest, if not the greatest, emotional actress on the screen. She makes the tired littl dancer a human and appealing figure, nor does she relax her hold on the sympathies when later she is seen as the wife of the army officer. Her alertness, her ability to change her expression in an instant makes her constantly the center of attraction.

Miss Dell's story has a very dramatic beginning within the walls of the music hall, where Captain Merryon rescues Puck from the burning stage. Subsequently the scene shifts to India where for a time Merryon lives in happiness with his wife. The shadow of the past which hangs menacingly over Puck's great happiness creates a strong portion of suspense, and when finally the blow falls it carries a mighty punch. Here, however, the picture steps away from the conventional in its development. Captain Merryon entertains only pity, not anger, toward his wife. He understands. And with the death of the heavy from the fever all ends happily.

Nor is the picture at all conventional in development from start to finish. The course that the book travelled was refreshing in its every turn and the adaptors, S. A. Franklin and Paul West, have seen to it that the original spirit is preserved on the screen. Mr. Franklin's direction is most creditable. He is undoubtedly one of the best dramatic directors in the business today, and his handling of "The Safety Curtain" bespeaks of this skill in every scene. The fire scenes in the theatre are realistic to a degree and the atmosphere of the Indian army post creates a perfect illusion.

Eugene O'Brien heads the supporting cast as Captain Merryon and contributes an exceedingly polished performance. The part fits him well and as usual he shows himself the thorough actor in every movement and gesture. Anders Randolph as Vulcan, the strong man of vaudeville, gives a skilful performance as the heavy, while Gladden James and Lillian J. Hall round out the cast of principals.

Albert Moses and Ed Weynard photographed the picture and have done generally good work. The rain storm effect with its difficult lightings is specially commendable.

THE STORY AND PLAYERS

Puck (Norma Talmadge) has been taken from the London streets by Vulcan (Anders Randolph), who does a strong-man act, and made her his wife. He is exceedingly cruel to her and employs her as a dancer to gain him more funds. Captain Merryon (Eugene O'Brien), a British officer, home on leave from his post in India, visits the music hall and on this particular night, something goes wrong with the electrical attachments and a fire starts. The safety curtain is dropped, preventing the fire from reaching the front of the house. Captain Merryon, seeing that Puck is in danger from her place on the stage, takes her in his arms and bears her to the street. She is reported burned to death by the evening papers and so is Vulcan. In Merryon's apartment, Puck rests easily and breathes a sigh of relief when she reads that Vulcan is reported lost. A bond immediately springs up between Merryon and Puck, as neither of them have a friend in the world, and the result is that Puck goes back to India as Captain Merryon's wife. Here they live as man and wife in name only. Puck is fearful that her past will become known, as she has not told her husband of Vulcan. During the extremely hot season she goes to the hills with the rest of the women from the post. There she again meets Sylvester (Gladden James), a man whom she was once called upon to dismiss, not gently, from her dressing room. He tells her that Vulcan is still alive and her hopes are dashed. Sylvester promises silence if Puck will but pay the price. She flees from him, however, and returns to the army post. There is a cholera epidemic raging and Merryon has returned to his home, fatigued. There, Puck joins him. After a few days of bliss, Vulcan appears on the scene and Puck is forced to tell the whole story to Merryon. She decides that it will be for the best if she leaves him, but the fateful plague intervenes and Vulcan breathes his last, leaving no barrier between Captain Merryon and his wife.

Time—84 minutes.

"Mexico To-Day," George D. Wright's Picture Released by Educational, Is Proving Very Popular Through Its Entertaining Qualities

Promotion and Demotion

By WATTERSON R. ROTHACKER

EVERY once in a while comes a Smug Slicker whose ideas about the motion picture "game" would slop over on a twenty-four sheet, but whose actual knowledge of the industry could be written on a Thrift Stamp and leave room for a P. S.

This promotor person usually knows more than a little about the Ways and Means of financial retouching and enlarging even though his photographic knowledge is lower than a U-boat.

The promotor usually manages to manage a small calibred chap who used to work for a film company and was so good that he fell into the habit of accepting a new title every now and then instead of a wage raise.

So, learning that it is customary among real film men to have frequent conferences, they usually call a conference and confer and confuse—and thus is launched a new venture on the Celluloid Sea. The Smug Slicker furnishes the sucker list, engineers the come-to-me prospectus and the ex-film expert polishes up his old titles, sets them in bold face type and furnishes the ignorance.

Something should be done to discourage and disfranchise ventures of the class built for revenue from stock sales only. It is a crime that costs the industry as much, if not more than it costs the public who seek to ride into Opulence the easiest way. Furthermore, the waste of money and time is unpatriotic and not at all in line with our Win-the-War policy.

It is always easier to offer a criticism than it is to suggest a remedy, but it seems to me that some control can be exercised through the industry itself whereby good faith and ability must be established before any individual or group of individuals receive even casual recognition or encouragement from the trade or the trade journals.

The money taken away from the public by stock jobbing "picture" schemes would buy enough Liberty Bonds and Thrift Stamps to do a world of good and would aggregate a Red Cross contribution of magnificent proportions.

The knowing ones in the Motion Picture Industry have been wailing for some time about overproduction and extravagant distribution methods, and while it is quite true that possibly new blood will enable us to better cope with the situation, it is also reasonable to assume that the remedy can come from within the industry; certainly it is not to be had from, or through, either ignorant promotors with good intentions, or piratical men who are successful promotors of unsuccessful enterprises.

Men of sound business judgment, men who have the capital and experience and the proper purpose should be made welcome and are, but every one of us should do everything within our individual power to protect the public and our industry from the harmful and destructive influence of unprincipled or unsound promotors who prey upon prestige and pocketbook alike.

The time has arrived when it is our definite duty to the Government, as well as to ourselves, to put the Motion Picture Industry on a sound basis. The day of higher purpose is here. Merely waving the flag and printing platitudes will not suffice. Personal animosity and jealousy, selfish and sordid interests must be put aside. It is the time for "reel" co-operation and co-ordination. We must make for greater efficiency—we must save more money that we may give more—we must make more money that we may donate more to the cause, and we must exert every energy to weed out and keep out any person, persons or corporation not in full sympathy with our all important task of making our world sound and safe. We must do more than just our bit—we must protect the public to the full extent of our power.

Fitchtenberg in New York

Herman Fitchtenberg is in New York as representative of the Consolidated Film and Supply Company, of Atlanta, Ga.

Anna Q. Nilsson, Franklyn Farnum and Cast In the Metro Production, "Judgment," Made on the West Coast

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies.....2 reels
The Blackmailers .....5 reels
Ignorance .....6 reels
S. O. S.....6 reels
Mormon Maid .....6 reels
Whither Thou Goest.....6 reels
God's Man .....5 reels
The Wolf Girl (Beatrice Allen).....2 reels
Turned Up (Nat Goodwin).....5 reels

Bluebird Photoplays

July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. (Title not decided) 5
July 29. (Title not decided)..... 5

Universal Productions

July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 22. Special Attraction (No release this week) .....
July 29. The Mortgaged Wife (Dorothy Phillips) 6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

June 16. The Bravest Way (Sessue Hayakawa)
June 23. The Firefly of France (Wallace Reid)
June 23. A Desert Wooing (Enid Bennett)..
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....

ARTCRAFT PICTURES

June 2. A Doll's House (Elsie Ferguson)..
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World.... 7

W. W. Hodkinson Corporation

(Paralta Plays)

May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Froham 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... —

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 1. No release.
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

June 23. The Voice of Destiny (Baby Marie Osborn), Diando 5
June 30. A Little Sister of Everybody (Bessie Love, George Fischer), Pathe.. 5
July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 6
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)

June 23. You Can't Believe Everything (Gloria Swanson) 5
June 23. Closing In (William Desmond).... 5
June 30. The Painted Lily (Alma Rubens).. 5
June 30. The Fly God (Roy Stewart)..... 5
July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson) 5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.

Vitagraph V-L-S-E

June 24. The Girl in His House (Earle Williams, Grace Darmond) 5
July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5

World Pictures

June 24. A Woman of Redemption (June Elvidge) 5
July 1. Heart of a Girl (Barbara Castleton, Irving Cummings) 5
July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).
Gaumont Co.
The Hand of Vengeance.....
Gaumont Co.

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6,500 ft.

Jester Comedies

April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts
June — It's a Great Life.
July — His Day Out.

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

JOSH BINNEY COMEDIES—Featuring Fatty Filbert. One release a month.
June — Fabulous Fortune Fumblers....2 reels
July — Fred's Fictitious Foundling.....2 reels
Aug. — Freda's Fighting Father.....2 reels
Sept. — Fatty's Fast Flivver.....2 reels
Oct. — Fred's Frivilous Fiancee.....2 reels
W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger .....5 reels
The Curse of Eve—Six-part Drama.
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America....6 reels year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels
(Depicting the Kaiser's attempt to enslave the world.)

Western Import Co.

Mickey (Mabel Normand).

Educational Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel .....1000 ft.
May 8. What the Ice Age Left.....1000 t.
May 15. The Silent Wonderlands of the West. No. 1 .....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West. No. 2 .....1000 ft.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

SCENICS

May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies .....500 ft.
May 20. The Friendly Bee .....500 ft.
Apr. 8. Night Animals .....500 ft.
—Wild Goats and Sheep.....
—Wild Babies .....
Apr. 15. Milan Cathedral; Logging in Italy. .....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids) .....500 ft.
May 13. His Last Will (Katzenjammer Kids) .....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) .....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife.....2 C
Mar. 17. A Selfmade Lady.....2 C
Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C
June 30. Who's Your Father?.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism .....½ reel
May 19. Superintendents .....½ reel
May 26. Tonsorial Artists .....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies .....½ reel
June 16. Life Savers .....
June 23. Meeting Theda Bara .....
June 30. The Seventy-five-Mile Gun .....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton) .....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) .....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) .....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) .....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

VICTORY FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine .....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).....1 C
His Fatal Fate (Dana Allen).....1 C
Her Ambitious Ambition.....1 C
His Matrimonial Moans.....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus.....5 D

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Boarders and Bombs (Billy West).....2 C

AUTHOR'S PHOTO-PLAYS

Her Moment (Anna Luther) .....6 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy .....2 reels

(Continued on next page)

(Continued from preceding page)

King Bee Comedies

Apr. 1. The Scholar.....2 reels
Apr. 15. The Messenger.....2 reels
May 15. The Handy Man .....2 reels
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.
May 10. Broncho Billy's Squareness.
May 17. Broncho Billy's Secret.
May 24. Broncho Billy and the Greaser.
May 23. Broncho Billy's Fatal Joke.
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

June 25. Her Spooney Affair.....1 C
July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

June 30. Ex-Cannibal Carnival .....
July 7. Kaieteur .....
July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Sunday, June 30, 1918

The Furniture Movers (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Guadeloupe (Post Film Co.), Educ.....1 reel

Sunday, July 7

An Ozark Romance (Harold Lloyd).....2 C
Dominica (Post Film Co.), Educa.....1 reel

Wednesday, July 10

Hearst-Pathe No. 56.....1 top

Saturday, July 13

Hearst-Pathe No. 57.....1 top

Sunday, July 14

Fire the Cook (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
Our Volcanic Neighbors (Post Film Co.), Educ.....1 reel
Allies' Official War Review, No. 3.....1 top

Wednesday, July 17, 1918

Hearst-Pathe News, No. 58.....1 top

Saturday, July 20, 1918

Hearst-Pathe News, No. 59.....1 top

Sunday, July 21, 1918

Kicking the Germ out of Germany (Harold Lloyd, Bebe Daniels, Harry Pollard)—Rolin .....1 C
East Indies of Trinidad (Post Film Co.) Educational .....1 reel
Allies' Official War Review, No. 4.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

June 23. No. 7, Fighting the Hun at St. Quentin .....
June 30. No. 8, Destruction Wrought by the Hunt at St. Quentin.....
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

UNIVERSAL FILM COMPANY

Monday, July 1, 1918

NESTOR—The Butler's Blunder (Eileen Sedgwick) .....1 C

Wednesday, July 3, 1918

L-KO—Phoney Photos (Neal Burns, Rua Rogers) .....2 C

Monday, July 8, 1918

NESTOR—Oh, Man! (Eileen Sedgwick)...1 C

Wednesday, July 10, 1918

L-KO—The Belles of Liberty (Rube Miller and L-Ko Beauties).....2 C

Monday, July 15, 1918

NESTOR—The Pursuing Package (Harry Mann, Kathleen O'Connor).....1 C

Wednesday, July 17, 1918

CENTURY COMEDY—Choo Choo Love (Alice Howell) .....2 C

Monday, July 22, 1918

NESTOR—Repeating the Honeymoon (Eileen Sedgwick) .....1 C

Wednesday, July 24, 1918

L-KO—Clean Sweep (Merta Sterling, Billie Armstrong) .....2 C

Monday, July 29, 1918

NESTOR—Bruin Trouble (Belle Bennett)..1 C

Wednesday, July 31, 1918

CENTURY COMEDY—Hoot, Toot! (Alice Howell) .....2 C

WESTERN AND RAILROAD DRAMAS

July 6. Naked Fists (Neal Hart).....2 D
July 13. The Branded Man (Helen Gibson).2 D
July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D

UNIVERSAL ANIMATED WEEKLY

July 3. Number 31.
July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.

UNIVERSAL SCREEN MAGAZINE

July 6. Number 78.
July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.

UNIVERSAL CURRENT EVENTS

July 6. Number 60.
July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

June 24. Thirteenth Episode (In Disguise).
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (Title not decided).
July 29. Eighteenth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 1. Bonds and Banners.
July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

June 24. Hurled to Destruction (Twelfth Episode).
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Toe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 1. Cupid's Column .....
July 8. Boobley's Baby .....
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

KENTUCKY

Tony Sudekum, manager of the Crescent Amusement Company, which operates the Princess theatre, Hopkinsville, has renewed his lease from L. H. Davis for a term of years, and now contemplates the rebuilding of the theatre. While this work is going on, the Rex will be repainted, and the Princess picture service transferred thereto.

NEW YORK

Al. Nathan, who has been managing the Broadway theatre, New York City, for the past few months, left last week to assume the management of the Hollman theatre, Montreal, Canada. He will be succeeded at the Broadway by M. Kashin, former manager of the Superba theatre, Los Angeles, and the Empress and Alhambra theatres in San Francisco.

OHIO

Michaels and McIntosh, who formerly operated the Princess theatre, at Ashland, have gained control of the Opera House, while the Princess has been reopened by J. H. Clark, and renamed the "Band Box." Mr. Clark formerly operated the Opera House here. Michaels and McIntosh also conduct the Grand theatre.

Paul Gusdanovic, owner of the Orpheum, East Ninth street; the Homestead, West Twenty-fifth street, and the Norwood, St. Clair avenue and East Sixty-fifth street, Cleveland, has just added another motion picture theatre to his string of local houses by the purchase of the Eclair, St. Clair avenue and East Seventy-sixth street.

PENNSYLVANIA

Charles Segal has assumed the management of the Fifty-sixth Street theatre, Philadelphia, which brings his total of theatres to four, three of which are being run as motion picture theatres, and one has been taken over by the Government for war work.

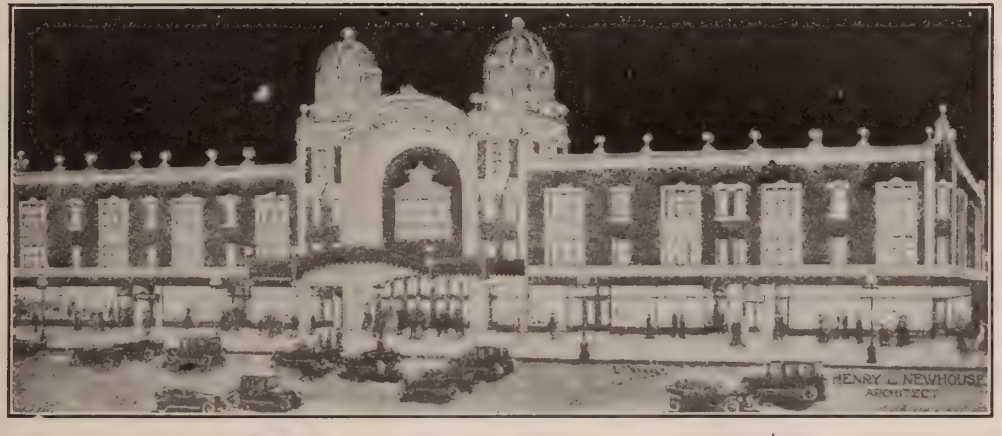
Manager Murphy, of the Family and Arcadia theatres, Philadelphia, has installed female ushers, ticket sellers and water carriers. William Katz, formerly of the Stanley theatre, is handling the projection machine at the Arcadia.

TEXAS

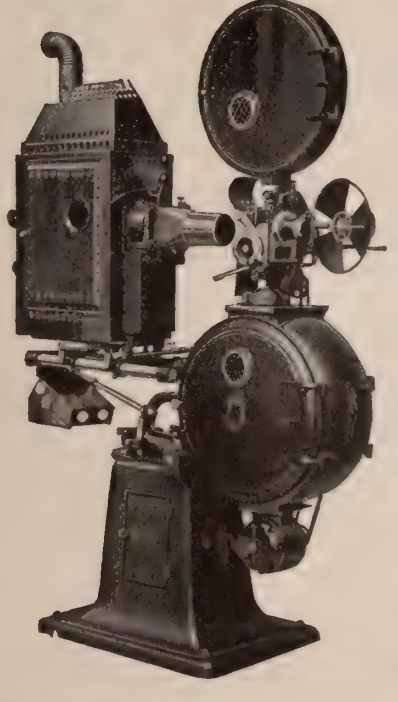
Carl Hoblitzelle, head of the Interstate Amusement Company, which controls the Majestic theatre, Dallas, has closed a three-year lease for the Dallas Opera House, which has been used by the Majestic management since the old Majestic was destroyed by fire.

Accessory News

– SECTION OF MOTION PICTURE NEWS –



The Howard Theatre, Chicago



Chicago's newest and most magnificent Photo-play Theatre uses

Motiograph De Luxe

Seavers & Zahler, lessees of the new Howard Theatre, selected Motiographs, knowing their ability to give perfect results, having given them a severe test in the famous Karlo Theatre, Chicago.

You may give your Theatre a gorgeous effect from decoration and lights but don't overlook the Booth; equip it with the best projection— THE MOTIOGRAPH DE LUXE — and every patron will be satisfied with the projection.

Write for Motiograph Literature

The Enterprise Optical Mfg. Co.
561 West Randolph Street, Chicago, Illinois

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Laboratory Work

THE attitude of mind of some people for whom we all have more or less respect is sometimes peculiar to say the least. We wonder how they can allow some things to go on about them which they seem to encourage rather than put a stop to. It is done however every day, yet whenever we run into the condition anew we wonder at it, forgetting that we have ever heard of it before.

That every man who does a job for you or sells you something deserves his legitimate profit, is something with which we should all agree, even when we are doing the buying; be it in the purchase of an organ, projection machine, charis, or even developing the printing. Some purchasers of these commodities or services, however, seem to think that if they can take them away from the seller without allowing him a profit they have done something of which they should be proud.

An incident occurred the other day which caused a decided shock considering the source, yet it was so flagrant a case that it is well worth citing here. I was talking to the manager of the largest organization handling films in the world. He had a considerable amount of developing and printing to be done which it was necessary to handle with a great deal of care and to turn out promptly. We talked the whole thing over and he finally told me what he was going to pay for the work. I will not quote the price, yet from my knowledge of raw stock, chemicals, labor, taxes and other incidentals I felt sure it could not be done for the price—and done right.

I expressed my surprise at any one risking a valuable negative in this way, for it was impossible for it to be properly handled for the price. My only satisfaction was to be told that developing and printing was absolutely a matter of price and nothing else.

There is little doubt, but that our friend or those whom he represented did not realize the risk which was being taken. They could not have known that laboratories are being opened continually, inspired by the beautiful dream of the millions of feet of new positive film turned out and distributed by the industry each week, and hoping that they may become rich by sharing in its production.

There are today in the New York territory some six or eight high class laboratories which quote on large orders the lowest price possible and still leave a profit, yet below this price they can not and will not go. The footage can be gotten out, however, for less money, but the quality of work is not there—it can not be and must not be expected, the risk is so great that their bids should not be considered.

Developing is a science—it demands chemical knowledge—it demands skilled labor—it demands the utmost care in handling—it demands certain temperature of air and chemical baths—it demands proper drying under certain conditions—the printing machines must be of the best type, also the perforating machines, both being operated by experienced hands. This means the best skilled labor obtainable, which in turn means a large outlay of money in salaries.

The film companies, big and small, also all want more or less financial credit which is given or not in accordance with the rating of the company in question. This also costs money to carry. It is obvious, therefore, that the following is true:

1. A laboratory must have proper up-to-date equipment.
2. A laboratory must have men doing the work who have had experience and know how to turn out a well developed or printed film.
3. A laboratory must have good financial backing.

These three requirements cost money and can not be had in every shop which has a developing tank and a drying drum. Producers in general must pay the closest attention to these three conditions—they should insist on them or they should take their film elsewhere.

Is it right for any man to spend thousands of dollars for a story—in settings, stars' salaries, negative stock, good cameras, etc., and then in order to save a quarter of a cent per foot allow some junk laboratory do the final work on the film and prepare the prints to be shown to the public? Why not save on production overhead and splurge a bit on the developing and printing? Twelve dollars a foot production cost is low for most features, yet in saving a quarter of a cent per foot on printing, most of our picture friends would gladly risk all this labor, cost and time, and consider that they had turned a great trick in the saving.

The fireproof storage protection of the negative is also most essential, as this represents the entire production cost. For this reason alone the laboratory not properly equipped and housed should never be considered, even for the poorest work.

To perform laboratory service is not merely to grind out a specified number of positive prints. Quality prints are the first requisite, of course; these can only be made if the laboratory is properly equipped and supervised. But, then, it is important that each print is known to show screen brilliancy and proper continuity before it is packed and shipped. Many exhibitors have been embarrassed by the showing of prints improperly assembled or with entire scenes missing, or by the exhibition of prints not of standard or uniform quality. There is no excuse for these faults if the negative itself has proper photographic value and the laboratory has lived up to the promises made by its salesmen.

In placing a developing and printing contract it is well to look into the record and standing of the laboratory. It is a good idea to obtain a financial rating, as well as trade opinions, so that reliability and responsibility are definitely established.

Don't take any man's word for his "wonderful plant." Verify the salesman's assertions; if you can not visit and inspect the plant yourself, delegate some trustworthy friend or representative to make the inspection, or find out the facts in the case through some reliable source. Remember: Talk is cheap and "seeing is believing."

E. K. GILLETT.

Equipment Operating **Projection** Questions Answered

An Interesting Method of Decreasing the Heat at the "Spot"

SINCE the earliest days of cinematography, designers of projection apparatus and operators have endeavored to devise some effective method of reducing the heat of the condenser beam, so that the "spot" at the projection aperture would be of low enough temperature to permit of stopping the machine and projecting individual film pictures upon the screen, or so that motion pictures could be projected slowly with high lower illuminants without danger of spoiling the film by overheating.

The water cell, the alum cell and the glycerine cell have all been experimented with in the endeavor to obtain "light without heat" at the projection aperture, but they have all proven inefficient, or incapable of yielding the desired effect; the result being that they have not come into extensive use, and are only employed in isolated instances where, if the light source is of low power, they may be found fairly effective.

Leaving out of account the researches on cold light of the French investigator Dussaud, which are far from the stage of practicability as regards motion picture projection on a large scale (*as in theatres*), there seems to be no immediate prospect of securing intense illumination for projection purposes without an equally intense amount of heat as its necessary complement. Moreover, if we would diminish the heat at the aperture of the projecting machine, it appears that we must also sacrifice intensity of illumination in almost the same ratio, if we propose to lower the temperature of the spot to that degree where it is no longer capable of igniting, or otherwise affecting, the film which is brought into the path of the concentrated beam projected by the condensers.

It has been amply proven that while cells containing liquids transmit a high percentage of the light, when placed in the path of the condenser beam, they also transmit a high percentage of heat, so that the desired cooling of the spot is not attained when high power sources are employed, and those solutions, moreover, which are most absorptive of heat radiation, appear to possess unfavorable characteristics in other directions, such as tendency to evaporate and crystallize; to boil; or to become diffusing.

Our attention was recently drawn, however, to a purely physical method of diverting the heat from the light-spot by which motion picture images are projected, which will be here described and commented upon, not because it is a new or a valuable discovery, for it is neither, but because it has interest for the student and the experimenter.

If a piece of fine-meshed wire-cloth, or gauze, is placed in the slide carrier of a projector (*just in front of the condensers*), and the condenser beam is then projected upon the aperture (*or cooling plate*) of the machine, forming the usual spot of light, it will be found, if the wire cloth is of fine enough mesh, that one can allow the projected spot of light to fall upon the hand for a much longer time without the hand being burned than is the case (*other things being equal*) when the wire-cloth is removed from the slide carrier, or to state the case another way, the hand can endure the heat of the spot at higher amperages when the wire-cloth is in place in the condenser beam than when it is removed. Clearly then the wire-cloth, or grating as we shall hereafter term it, has diverted a considerable percentage of the heat in the condenser beam, so that it does not arrive at the spot of light on the projection aperture.

It has been assumed by some experimenters that the wires of the grating *carry off* the heat from the intense light beam passing through, basing their deduction on the action of the Davy miner's lamp, the invention and importance of which is a familiar story to all readers. The radiation from the flame of the miner's lamp is not comparable in intensity, either as regards light or heat, to that emanating from the white-hot crater of the carbon arc, however, and an elementary investigation serves to show that the ability of the wires of a grating to *conduct* the heat away from the direction in which the light is projected, is too slight to account for the decrease in temperature noticed at the spot when the grating is in place.

The manner in which a sensible amount of heat is removed from the condenser beam by the grating has therefore to be sought in another direction, which becomes readily apparent when we consider that light and heat are forms of wave motion. The action of the grating thus falls within a department of physics, or more exactly of physical optics, which embraces those consequences of wave motion going under the name of diffraction. Although the usual text-book on optics would have us believe that light travels only in straight lines, still it is a consequence of wave motion that the outer rays of a beam may stray away to the sides of the principal direction in which the beam is being projected, which may be elementarily explained as due to the circumstance that the outermost rays are not kept in place in the beam by any neighboring rays as are the central rays. The fact that light can escape to the sides of the geometrically defined path of propagation, and can invade the margins of a geometrical shadow, may be demonstrated by observing the border effects when light is projected through an extremely narrow slit, and when a collection of extremely narrow parallel slits is interposed in a projected beam of light, the diffracting effect is much increased, and a considerable percentage of the radiation (*either light or heat*) proceeding through such a collection of parallel slits, *i. e.,* a grating, will be thrown to each side of the vertical direction of the slits, as may be proved either by observation or by calculation.

The theory and action of diffraction gratings is considered in all works on physical optics, and need not therefore be entered into here, but it requires to be pointed out that extensive diffraction does not occur unless the slits of the grating are so fine, or narrow, that they approach in width the wave-length of the radiation traversing them. It is also well to observe here that the finer the grating is, *i. e.,* the more separate slits within a unit of linear measurement, the greater is the diffracting effect, and consequently the farther are the deviated or diffracted rays thrown to the sides of the beam which is projected directly forwards. The most customary and familiar application of diffraction gratings is in spectroscopy, where luminous radiations are studied, and it is apparent that for such work the slits of the gratings used must be very small if the grating is to have sufficient diffracting action upon the exceedingly short waves which constitute visible radiation.

NOTE.—The number of slits, or rulings, on diffraction gratings used in analyzing visible radiation ranges from 3,000 lines per inch upwards.

It is well known, however, that heat waves form a vast region of the so-called invisible spectrum beyond the red end of the visible spectrum, and as red light has the longest wave-length of all the visible radiation, the wave-lengths become longer and longer as the invisible infra-red region is entered, so that heat radiation is in the form of much longer waves than is any visible radiation. Thus instead of the exceedingly fine gratings used in visual spectroscopy, much coarser gratings may be used in investigating heat radiation, and a grating having only a few hundred slits per inch will produce, by its diffractive effect, a noticeable deviation of the heat rays (*or waves*) of the condenser beam used in motion picture projection.

Thus it is seen that the decrease in the heat of the spot, when a wire grating is placed in the slide-carrier, is not due to the heat having been absorbed and carried off by the wires of the grating, but is due to a part of the heat radiations having been deflected outside of the direction in which the light rays are traveling, provided, of course, that the grating is of fine enough

mesh to accomplish this. It is possible to secure wire-cloth of fine enough mesh to accomplish this deflection of the heat rays to a very pronounced extent, and the fact that the heat of the condenser beam is thus largely diffracted out of the line of propagation of the light has been verified by Leimbach,[1] who used a bolometer to measure the invisible radiation, and who has given a very interesting treatment of the subject.

A further interesting characteristic of diffraction by a grating is that the diffracted heat (*or light*) is not thrown out in single beams to each side of the direct transmitted beam, but forms a series of diffracted beams or spectra to each side of the direct beam, the positions of which may be readily calculated from the formula:

$$\sin a = \pm\frac{h\lambda}{d}$$

where a is the angle of diffraction h is the order of the spectrum, λ is the wave-length of the radiation (*either light or heat*) and d is the grating constant, *i. e.,* the distance between like positions in two consecutive slits. It is seen that the smaller d is, or in other words, the more lines within unit space of a grating, the further to the sides of the direct beam are the heat waves diffracted.

Coming now to practical experiments, the most readily available gratings are pieces of wire cloth of about 150 to 500 mesh, *i. e.,* 150 to 200 *openings* per inch, which are an article of commerce and much used in chemical work, such as sifting powders to a given fineness. With a grating composed of 150-mesh wire-cloth, cut to size of a standard lantern slide and inserted in the slide-carrier of a projection machine, one can allow the spot from a 40 ampere D. C. arc to fall upon the hand indefinitely, while with a grating of 200 mesh a 60 ampere spot can be endured for upwards of 30 seconds, while it will instantly burn the hand if no grating is interposed. For lower amperages the effect of heat in the spot is correspondingly much decreased, but the proposition then becomes unfeasible due to the loss of light (*intercepted by the wires of the grating*) which will be again alluded to further on. In practical experimenting with gratings, in conjunction with the condenser beam of the motion picture projector, the maximum amount of heat will not be diverted from the direct projected beam of light unless the cone in front of the slide-carrier is removed, for if the cone is left *in situ* the diffracted heat waves will be largely reflected back again into the beam proceeding to the projection aperture.

A grating of wire-cloth does not produce the most perfect, or most extensive deviation of the heat rays, however, because the spaces of such a grating are small squares instead of comparatively long slits, and the resultant diffraction effect, or deflection of the rays, takes place radially in all directions around the projected condenser beam, being almost impossible of calculation, and not nearly as effective as the operation of a grating composed of parallel slits running in one direction only. An extensive and well defined diffraction of the heat rays from the condenser beam occurs when a grating composed of vertical slits (*about* 150 *to the inch*) is placed in the slide carrier, and the most encouraging experimental results are secured with a grating of this type, which may be made by accurately ruling a strip of white paper several feet long with fine accurately spaced black lines, and photographing this down to about 3 inches in width on a lantern plate with slow contrasty characteristics. It is necessary to use a well corrected objective in carrying out the photographic reproduction, and it is advisable to do the copying with a camera and objective of large size (*not smaller than* 8″ *x* 10″), placing the lantern plate in the center of the field (*by the use of a kit*) and using a small stop if necessary to secure critical definition.

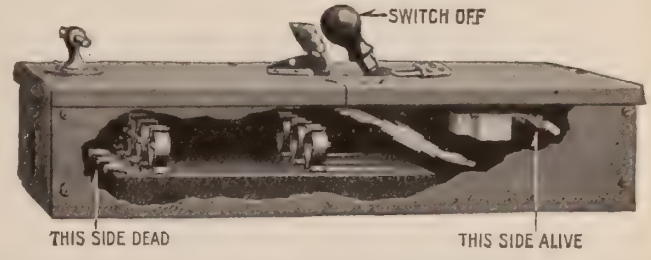
As was stated in an earlier paragraph, the use of these gratings in decreasing the heat of the condenser beam is of experimental interest rather than of practical importance, because experience shows that the wires or opaque spaces between the openings or slits of the grating intercept a very large percentage of the light, thus robbing the projected picture of considerable brightness. So far as can be ascertained empirically, if the spaces and the bars, or wires, of a grating are equal in width, the light projected through the grating will be diminished close to 50 per cent, so it is seen that cooling of the spot in this manner would be too dearly bought in the estimation of the practical operator. Since, however, this ability of the wire-cloth grating to decrease the heat at the spot (*in the manner explained*) is frequently "discovered" by experimenters with projection apparatus, we have taken this occasion to explain its mysteries, and we hope we have demonstrated that it is not new in principle or application, and cannot therefore be claimed as anyone's brilliant invention.

[1] Physikalische Zeitschrift, Vol XII (1911), pages 791-798.

A Safety Switch

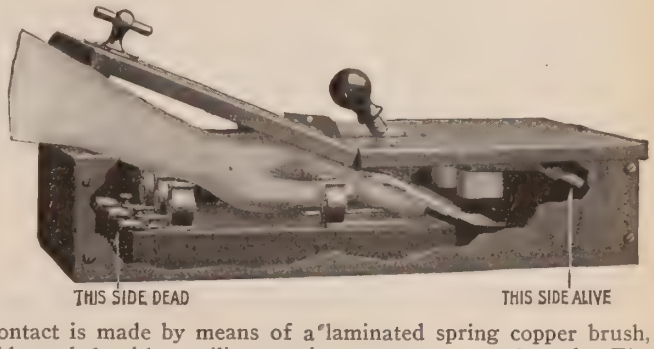
IN many steel mills, factories, mines, and similar industries where most of the workmen have little knowledge of electricity, it is desirable to use switches having no live parts exposed or accessible in the ordinary operation of the switches or when replacing fuses.

This is fully accomplished in the Krantz Auto-Lock Switch, marketed by the Westinghouse Electric & Mfg. Company, which is intended for use on main circuits or wherever an ordinary knife switch is applied. The switching parts and fuses are enclosed in a steel box, the cover of which is in two parts, one being screwed on to form a permanent covering for that end of the box containing the switch, and the other part being hinged so as to swing



back and permit the renewal of fuses, which are located in this portion of the box. An ingenious latching mechanism makes it impossible to open the cover without first throwing the switch to the "off" position and rendering all fuses and other accessible parts dead. Thus fuses may be replaced at any time with absolute safety. As long as the door of the case is open, the switch contacts can not be closed.

By using a padlock, the switch handle can be locked in the "off" position, making it impossible for any one to close the switch, except the person holding the key to the padlock. By using another padlock, the cover may be locked shut, so that the fuses cannot be tampered with. Either of these padlocks can be used independently of the other, so that the switch cover can be locked shut with the switch either "on" or "off," or the switch can be locked in the "off" position with the cover either locked or open.



Contact is made by means of a laminated spring copper brush, double ended with auxiliary arcing contacts at each end. The outer leaves of the brush are bronze to provide additional spring pressure.

The stationary contacts are of hand-drawn copper and are mounted on slate bases, one of which in the fused switch carries one of the fuse clips while the other forms the terminal block for the incoming line and is mounted under the stationary portion of the cover.

The operating mechanism is galvanized steel of the toggle type, and is attached to the under side of the stationary end of the cover. This mechanism can be easily removed for inspection by removing several screws.

In closing, the pressure between the contacts causes the laminations of the brush to spread apart, giving it a wiping or self-cleaning action.

The double-ended brushes provide a double break, dividing the arc between the two ends, each of which is provided with a separate arcing tip.

In the closed position the switch is held in positive contact by

ADVERTISE YOUR BUSINESS

BY THE QUALITY OF YOUR PROJECTION

Nothing is as good as the Best, and the Best can only be obtained by an up to date machine.

We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

Write today for Particulars and Catalog

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building **5 South Wabash Avenue**
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screen and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

Remember it is through the print that the production is judged by the public.

Safeguard YOUR production by entrusting the DEVELOPING and PRINTING to us.

We have a reputation for quality and promptness.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City
Telephone 6881-2 Audubon

WHY PAY—

$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for POWER 6A *when we will sell you a thoroughly efficient motor equipment, 110 or 220 volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

LEWIS M. SWAAB

1327 VINE STREET **PHILADELPHIA, PA.**

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.

345 West 40th Street **New York**

throwing a toggle over center. A spring provides a quick-break for opening, the mechanism being independent of the operating handle.

These switches are supplied for 250, 500 and 600 volt, for either alternating or direct-current, service, and in capacities up to 2000 amperes.

The safety features of this switch have been recognized by the American Museum of Safety which has awarded it a gold metal and special mention.

Transactions of Rochester Meeting of S. M. P. E. Now Published

PERSONS in all branches of the industry who are interested in the technical aspects of motion picture production and projection, and in the efforts of the Society of Motion Picture Engineers to standardize the important integrals of cinematographic procedure, will find much interesting material in the latest publication of the Society, which contains the ambitious program of papers read by various members at the last meeting, held at Rochester, N. Y., on April 8 and 9, 1918.

The present issue (No. 6) of the Transactions of the Society of Motion Picture Engineers, departs somewhat from its predecessors in that no committee reports are contained therein, and it was decided at the Rochester meeting that in future committee reports would not be published in the Transactions unless they were compilations of technical information on the subject considered. This robs the Transactions of their possible value as archives, as we pointed out at the Rochester meeting, but in the case of the average reader the customary, brief reports of the various committees will not be missed, and the Transactions of the Rochester meeting represent quite the finest piece of publishing which the Society has yet made available to the industry.

The increasing attention to detail which is being brought to bear by those members who occasionally favor the Society with papers has been responsible for some comprehensively illustrated articles, and the latest Transactions accordingly appears upon coated paper suitable for the reproduction of half-tones, of which there are quite a number in the issue now before us.

Number 6 of the Engineer's Transactions contains, besides the President's address, the following collection of papers, all of which were read at the Rochester meeting: (1) Standardization of Exposure, by John W. Allison; (2) Optical Requirements of Motion Picture Projection Objectives, by Alfred S. Cory; (3) Artificial Light in the Motion Picture Studio, by Max Mayer; (4) Condensers, by C. Francis Jenkins; (5) The Portable Projector, by Alexander F. Victor; (6) Theoretical vs. Practical as Applied to Standardization, by F. H. Richardson; (7) Incandescent Lamps for Motion Picture Service, by A. R. Dennington, and (8) Some Considerations in the Application of Tungsten Filament Lamps to Motion Picture Projectors, by L. C. Porter and W. M. States.

Of these numbers (2), (3), (7) and (8) have already appeared in the technical pages of Motion Picture News, through the courtesy of the Society and of the respective authors.

In spite of the increased size and more imposing character of the latest issue of the Engineer's Transactions, the published price of the same remains as formerly, 25 cents per copy. Any one interested in the technical phases of the industry may secure copies of this interesting publication by remitting the price to the Society of Motion Picture Engineers, 712 Eleventh St., N. W., Washington, D. C.

Lucas Lands Numerous Two-Machine Installations

THAT aggressive selling methods get the business is well exempified by the success which the Lucas Theatre Supply Co., Atlanta, Ga., distributors of the Simplex projector in the South, are encountering in the sale of Simplex machines.

They advise us that they have just made two-machine installations in the Strand theatre, Birmingham, Ala.; Chickasaw Shipbuilding Co., Mobile, Ala.; Southern Textile Exposition, Greenville, S. C.; Aluminum Co. of America, Maryville, Tex.; Stringer and Summerour, Marietta, Ga., and the Liberty theatre, Ft. McPherson, Ga.

Simplex Outing July 13th

THE annual outing of the employees of the Simplex Company will be held at Belvidere Park, North Beach, near Long Island City on Saturday, July 13.

Over two hundred employees will attend the event. They will assemble in front of the Simplex Company's building at 9 a. m. and march to the Long Island Ferry at 34th street to the accompaniment of a band of eight pieces. The musicians are from the Forty-seventh Regiment, Brooklyn.

Special cars will convey the guests from Long Island City direct to the park, and breakfast will be served immediately upon the arrival of the holiday seekers. A special feature of the day will be an old-fashioned clambake, served at one o'clock, and light refreshments will be served during all hours of the day.

The amusements will consist of numerous games, and prizes will be offered to the successful entrants. There will be a baseball game between the married and single men, and it is expected that it will be hotly contested, as there are a number of clever ball players in the Simplex Organization.

A flag with thirty stars will be raised in honor of the Simplex employees who are now in military service.

The committee of arrangements consists of T. Lambert, P. Keller, Charles Lutz, A. Kindleman, R. Curtiss, A. Darrow, R. Kneuer, S. Kaplan, L. Johnson and T. Healey.

Eclipse Terminal Meeting with Approval of Operators

THE ECLIPSE TERMINAL, which is styled by users "the perfect-contact lug," bids fair to become the universal lug for projection machine lamps, judging from its increasing use in all quarters. Operating practice has shown beyond any doubt that no one particular style lug meets all requirements, hence the two styles of Eclipse terminals, A and B, each style having its particular advantages according to the type of the machine.

One decided feature of the Eclipse Terminal is the extremely firm contact which it produces, by a clamping action which is distinctly different from that employed in any other lug. The clamping device opens wide enough so that all sizes of wire commonly used for projection work may be inserted with extreme ease.

These lugs are sold and distributed by The Eclipse Terminal, P. O. Box 617, Syracuse, New York.

Nicholas Power Notes

ARTHUR J. LANG, export manager for the Nicholas Power Co., was royally received on his arrival at Colon and was interviewed at column length.

Mr. Lang is just as keen on boosting his own United States as he is strong in his endeavors for his company, two worthy objects which ought to succeed.

Through the Perkins Electric Company, Montreal, there were installed two Powers Cameragraphs in the Military Training Camp at St. Johns, P. Q. Also four machines were sold to the Government for educational purposes; two each at Winnipeg and Calgary.

Operator's Inquiries.

V. GASTON, HOPEWELL, VA.: "What is the cause of my picture being out of focus in the center? My lens is of correct focal length and focussed in all four corners. Picture is 10 x 14 feet at 96-foot throw."

REPLY: When the screen picture cannot be focused sharply at the center and edges simultaneously it is a sign that the lens has a very curved field, assuming, of course, that it is otherwise in good condition and properly put together. The precise cause and effect of curvature of the field of a lens is dealt with in an article on "The Optical Requirements of Motion Picture Projection Objectives," which will be found in the Camera Department, issue of May 18, pages 3017-3019.

The dimensions given call for a projection lens of 6" E. F., and we are indeed surprised to hear that an objective of such long focus appears to possess such a curved field, as the 6" lenses commonly met with are most always superior to those of shorter E. F., due principally to their shallower curves and smaller angle of field. Perhaps the objective has been put together incorrectly, so that some of its components are not facing in the proper direction. In assembling the customary projection lens all of the deeper curves, i.e., the most strongly convex surfaces, should be so placed that they will face the screen when the objective is in place in the projecting machine. If the trouble is not due to misarrangement of the lens components, the objective should be shipped to the maker for testing and adjustment. It is bad business to continue projecting a screen picture which is not tolerably sharp all over, and a more satisfactory lens should be secured at once. So long, however, as the present objective must be used it is better to focus for the center than for the edges of the picture, unless the total sharply defined area is then much smaller than when the edges are focussed for.

EXTRA

Precaution should be used in selecting your equipment. The majority recognize us as authorities on perfect projection

SOLE SOUTHERN DISTRIBUTORS Simplex TRADE MARK PAT'D. PROJECTORS

Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE"

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of
$250.00 Complete
CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.
Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.
Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago Los Angeles

PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-3.

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A

DE V

THE M-P HARVEY EXPOSURE METER
M-P METER $250 — No2 METER $125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The No2 Harvey Exposure Meter is for other cameras.
Your Dealer or G L Harvey 105 So Dearborn St Chicago
FORM NO 23

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO. N 170
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing Multigraphing Printing Typewriting

The Camera

Sidelights on Manufacture of Motion Picture Film

Multitudinous Processes, Repeated Tests and Unusual Cleanliness Features of Eastman Plant Where Motion Picture Film Is Made

THE entire fabric of the motion picture industry is based on a series of romantic struggles and achievements; but no phase of its rapid growth is more worthily exemplified by that spirit of patience, fortitude and unrelenting resolve, which alone can bring success, than that pertaining to the manufacture of the mile after mile of film which has made the full development of all the other branches of the industry possible. To produce the high-quality film required for present-day operation has meant constant research in the mystic realms of chemistry and physics and the design of all sorts of special machinery. Up at Rochester, N. Y., is the extensive plant of the Eastman Kodak Company, and it is here that the work of research and development of apparatus for the production of high-grade motion-picture film is most keenly and persistently carried on.

Successful results in the making of motion-picture film have been obtained by the Eastman Kodak Company by playing a game of preparedness that has involved the expenditure of hundreds of thousands of dollars. To get these results has required energy and foresight and pluck—the energy to take care of an ever-increasing demand for more and more film, the foresight to anticipate this demand and prepare for it, and the pluck to put through before hand the preparatory measures necessary to fulfill promptly and without a hitch all future requirements.

Entrance to the Kodak Park Works Where Eastman Motion Picture Films Is Manufactured

Even in the early days of motion pictures the problem of making high-quality film in the comparatively small quantities then needed was no small matter. But in later periods when the demand for film of high average quality trebled and quadrupled many, many times, the problems of the manufacturer increased in startling leaps and jumps.

The factor of high-average quality alone, for instance, is one of the biggest of bugbears; it means, of course, that a camera man can get the same kind of good results at one time with one piece of film that he can with another piece from different stock at another time, providing in both cases the conditions of exposure are the same. Moreover, to get a high-average quality film in the large quantities necessary for present-day production requires the greatest care in the selection of raw materials and repeated tests and examinations—and rejections. Then again the manufacture of a product in large batches is far different from that in small lots—it requires complete reorganization of the plant.

The film-making plant of the Eastman Kodak Company is now working on a quantity as well as a quality basis, and it is as complete and as up-to-date as the ingenuity of scientists and works engineers can make it. Furthermore, a large research laboratory and a complete testing department are maintained where new "wrinkles" and unusual ideas are continually being tried out for the purpose of improving the product, if possible, and of devising new and better methods of manufacture.

To one who has just passed on a tour of inspection through the maze of buildings (some ninety in number scattered over an area of 225 acres) that comprise the Company's Kodak Park plant, where film is made, the multitudinous operations, the many tests and the spick-and-pan working quarters are likely first to impress themselves most forcibly. The diversity of raw materials necessary for the making of sensitive film stock will also strike one as extraordinary. Who, for instance, would think that bales and bales of cotton are required for the manufacture of the thin transparent cellulose backing on which the light-sensitive picture-making coating is spread, or who again would imagine for one instant that some two tons of silver bullion are used each week in the Eastman plant for making the sensitive coating? Two tons of silver a week! Think of it!—close on to four million troy ounces a year, almost as much as the total output of the white metal from Arizona, one of the leading silver-producing states in the Union! When the sixteen-to-one idea fell into the discard way back in 1896, everybody said that the silver industry had absolutely and irrevocably passed to the bow-wows; but the movies have helped bring it back to life with a mighty thud. Besides the silver and cotton, there are the various acids for treating these products, barrels and barrels of which are required. Then come the organic solvents, including alcohol and other liquids, for converting the nitrated cotton into a honey-like fluid from which the thin film is made, and lastly the gelatine and

Left—A Battery of Nitrating Centrifugals. Prepared Cotton Is Placed in the Vats and Immersed in Nitric and Sulphuric Acid. Center—Large Batch of Prepared Cotton in Store Room. Right—Tumbling Barrel Units in Which the Nitrated Cotton Is Dissolved in a Mixture of Organnic Solvents to Make Honey-Like "Dope" from Which the Transparent Film Support Is Made

chemical compounds for making the sensitive coating.

For the convenience of analyzing the various steps taken in the manufacture of Eastman motion picture film four general processes may be considered as follows: (1) The chemical preparation of the raw materials, (2) spreading of the support or cellulose backing for the sensitive coating, which is usually called the emulsion, (3) spreading of the sensitive emulsion in a thin layer on the support, and (4) slitting of large film rolls into stock sizes, inspection and packing for shipment. As already emphasized, every process must be carried on in the cleanest of surroundings. How important this factor of cleanliness is one can well imagine by considering the fact that any fleck of dirt lodged on the surface of the film will be enlarged on the screen many times. Only the purest of chemicals are utilized, and to insure as pure a product as possible many of the chemical materials are manufactured by the company itself.

The campaign for an absolutely pure product commences with the selection and treatment of the raw materials and is particularly rigid in connection with cotton. After being carefully cleansed and prepared to make it soluble, the cotton is passed through a huge drying machine in order to remove the moisture which it contains under ordinary atmospheric conditions. Special machines, called nitrating centrifugals, are used to mix the cotton with nitrating acids. These acids act upon the cotton in such a way that it may later be dissolved into honey-like dope and subsequently formed into a transparent sheet or film backing. After being treated with acids, the cotton when washed and dried is called nitrated cotton. A nitrating machine is shown, in one of the accompanying illustrations, with cover raised and consists of a large-sized perforated basket which rotates in a vat. A mixture of nitric acid and sulphuric acid is poured into the vat until the cotton is completely immersed. Operators clad in rubber gloves and goggles so as not to be burned by splashing acid douse the cotton with paddles, as shown. The sulphuric acid is used to dilute the nitric acid and to absorb any moisture present in the mixture.

After a short immersion the acid is drained off from the cotton and then the basket is rotated at a high speed to throw out through the perforations as much of the acid as possible. The treated cotton is next removed to tanks of water where it gets its first washing. After being rinsed in the above-mentioned tanks the cotton is again passed into centrifugals where water is played on it and then conveyed to other water tanks where it is thoroughly washed to remove all traces of acid. The excess of water is now removed and the cotton is then ready to be taken into solution by organic solvents. When dissolved the cotton is changed to a thick viscous fluid resembling honey which is called "dope." This dope is prepared in rotating barrels as shown herewith.

Large Tanks in Which Treated Cotton is Thoroughly Washed

The dope is passed through an elaborate system of filters and finally spread in a thin layer over polished surfaces where it quickly hardens and becomes a flexible transparent substance ready to be formed into a backing for the sensitive coating. Two thicknesses of support are made, one being about .003 inch thick for N. C. or camera film, and the other a little over .005 inch thick for motion-picture film.

The silver, which is used in such great quantities to make the sensitive emulsion, is the purest that can be obtained. The proverbial slogan, "99.9 per cent, pure" just about fills the bill here. The silver comes in bars weighing about 500 troy ounces. Each bar of silver is placed in a large porcelain crock as shown in one of the accompanying illustrations containing dilute nitric acid. Silver nitrate is formed in solution which in the next step is evaporated to the point of crystalization. In viewing the many crocks with their wealth of contents, as shown in the illustration, one is dangerously liable to let his imagination go rife. Think of all the treasures literally going into "soak"! The precious solution of silver nitrate is poured into evaporating dishes which are placed on steam tables where the solution is heated to facilitate evaporation. After a certain amount of the silver nitrate has been crystalized, the crystals and liquid remaining, which is called mother liquor, are poured off into draining dishes which allow the mother liquor to drain off. Here again we get that everlasting search for purity which is so necessary for high-quality photographic material. The silver nitrate crystals are next redissolved and recrystalized until all impurities are removed—a process which virtually reduces itself

Left—Silver Nitrate Department. Bars of Silver Are Dissolved in Nitric Acid, Forming Silver Nitrate, which Is Evaporated in Large Porcelain Dishes. When Removed from Evaporators and Cooled, Silver Nitrate Separates from the Solution in Large Crystals. Center—Weighing Silver Bullion. Each Bar Weighs 42 Pounds. Two Tons of the Precious Metal Are Used Each Week at the Eastman Plant. Right—Crystals of Pure Silver Nitrate in Drying Closets. Each Tray Contains 1,000 Ounces

into a chase after that one-tenth per cent of foreign matter in the bullion silver in order to have in the final run a straight "100 per cent pure" product. The pure white silver nitrate crystals are now placed in porcelain draining baskets, as shown herewith, where as much of the liquid as possible is drained off. The crystals are next placed in shallow glass trays and allowed to dry at first on open racks and then in drying closets. They are finally placed in covered jars and stored until needed.

We now come to that mysterious something, the light-sensitive emulsion on which when coated on the cellulose backing the invisible or latent image is impressed, and through suitable chemical development brought out as a negative. To make a sensitive emulsion a silver nitrate solution is mixed with a solution of potassium of bromide and gelatine dissolved in hot water, thus forming insoluble silver bromide in the solution, which is the compound that is sensitive to light. The warm solution of gelatine containing the silver bromide is coated on the nitrocellulose backing already described. The gelatine solution with the silver compound in it is called an emulsion because of the way in which the silver bromide remains suspended in the gelatine. The emulsion for negative film which is exposed in the camera is of greater speed than positive film which is used to print from the negative. After the emulsion has been applied the film is handled only in dark rooms which are kept at a constant temperature and humidity. Of course, the need of handling the huge quantities of sensitive film and operating numerous machines in dark rooms increases the difficulty of manufacture and greatly adds to the care and vigilance that must always be exercised to secure a high quality product. The large rolls of sensitized film are now packed in long tin cans and stored in a special room until the slitting and inspection departments are ready for them. The film is inspected very carefully and then slit into strips 1⅜ inches wide and cut into lengths of from 100 feet to 400 feet. A battery of perforating machines is employed for perforating film for producers who do not do their own perforating.

Cinefilm Shipping Room

In the manufacture of such a highly sensitive material as moving picture film, and particularly of a reliable product of high average quality as now demanded, a continual search for defects from start to finish is absolutely essential. For this reason inspections and tests figure in practically every process. In fact, the company's testing department is about as thorough and well organized as it is humanly possible to make it. Besides repeated chemical tests of raw materials, emulsions, etc., strips are taken from every large roll of film and subjected to numerous tests. The entire surface of every large roll before being cut up is also closely examined by a special inspector. The negative film is tested for speed of exposure with apparatus designed for the purpose and for quality by actual studio tests.

To illustrate to what great lengths the inspection department goes to see that only high grade material is sent out, the care with which the perforating machines are repeatedly examined and tested each day is particularly worthy of mention. The process of perforating the film accurately is important because unless the perforations are absolutely correct in spacing and alignment unsteadiness both in the camera and the projecting machine will be the result. Each machine is daily subjected to a rigid test, all guides and punches being carefully examined with gauges which show up to ten-thousandths of an inch variations in dimensions due to wear. Lengths of film are also tested for variation in pitch and alignment. Moreover, gauge tests are made for width and the perforations are examined under powerful glasses to see that the edges are clean-cut and uniform.

In line with that continual striving for the utmost cleanliness in every corner and niche of the big factory where sensitized film is produced, all winding, slitting and perforating machines are provided with suction outlets which obviate the possibility of small specks of dust adhering to the film. The finished film, after a final inspection, is carefully wrapped in black paper and packed in tin containers, which in turn are placed in special strawboard cartons. The film is then ready for shipment.

Safety or non-inflammable film is also being made by the Eastman Kodak Company, the support for the emulsion being of cellulose acetate. The preparation of this support is similar to the other excepting that the cotton is treated with acetic anhydride and acetic acid (a form of purified and concentrated vinegar) instead of nitric and sulphuric acid. Panchromatic film is another product manufactured by the Eastman Kodak Company. The emulsion of this film is sensitive to practically all the colors.

Music and the Picture

Patrons Seek Good Organ Music

THE LEADER, under the management of G. Shields, has installed a $10,000 Kimball organ, which has added much to the popularity of this already popular picture house. Short organ recitals by Spencer Tutman between the evening shows have been inaugurated as a feature that has struck a responsive chord in the picture patrons. Mr. Tutman is an artist at the organ and presents a varied program of classic music that pleases all.

At the morning shows Bert Eberly presides at the piano to accompany the shows. Speaking of the organ, Mr. Shields had this to say: "Organ music is an appealing form of accompanying the pictures and in many of the productions of today is almost a necessity to give the proper atmosphere to the scenes presented. Owing to present war conditions, several months were consumed in the building of the organ in the Leader, but now that it is completed we have found it a big attraction. Many patrons tell me they come especially for the good organ music we have. We feel that the outlay is well worth while."

The Leader has the distinction of being the only house in Washington that continuously run all shows one week. Mr. Shields declares that he thus gives everyone the opportunity to see his show and he has no reason to return to semi-weekly changes.

PATRIOTIC MUSIC

To comply with the wishes of some of our readers, we are herewith publishing a comprehensive list of American music and the music of our Allies. Names of the publishers will be furnished upon request.

AMERICAN MUSIC

1—Columbia Fantasia, by T. H. Rollinson.

2—Fantasia on Dixie, by Otto Langey.

3—Grand American Fantasia, by Theo. Bendix. An exceptionally fine arrangement of American melodies.

4—Fifteen National and Patriotic Melodies, arranged by R. Gruenwald.

5—American Fantasia, arranged by V. Herbert. No doubt one of the finest and most popular arrangements of American melodies in form of a fantasia.

6—Memories of the War (1861-1863)—Medley of American War Songs, containing the following songs: Tramp, Tramp, Tramp the Boys Are Marching; John Brown's Body; Carry Me Back to Old Virginia; When Johnnie Comes Marching Home; Our Flag Is There; Marching Through Georgia; The Battle Cry of Freedom; Massa's in the Cold Ground; Arkansas Traveler; The Reveille.

7—Columbus—A Grand Descriptive Fantasia Synopsis: Grand Opening Fanfare, Announcing the Majesties of Spain; Torchlight Dance; The Sorrows of the Departure; Fealty to the Flag; Parting Salute; The Anchor's Weighed; On the Vast Waters; Merriment of the Sailors; Great Storm Scene; The Storm Gradually Abates; Prayer; Quietness; Dullness; Melancholy; Muting of the Crew; The Voice of Columbus Quells Excitement on Board; Salute of the Great Guns; Aborigines Heard in the Distance—Hail Columbia. Arranged by A. Herman.

8—Battle of San Juan Hill—A Descriptive and Patriotic Military Fantasia, by A. C. Sweet.

9—Hurrah for Old Glory—A National Medley March, containing the following patriotic airs: Glory, Glory, Hallelujah; Old Folks at Home; Hail Columbia; The Girl I Left Behind Me; Star Spangled Banner.

FRENCH MUSIC

1—La Belle France—An Overture, containing the following songs: Au clair de la lune? Cadet Rouselle; T'en souviens tu? Le chant due Depart; J'ai du bon tabac; Le Roi Dagobert; La re Michel; Fanfan la Tulipe; La Bonne Aventure; La Marseillaise. By L. P. Laurendeau.

2—La Belle France—A Waltz, on the following popular French airs: Ah, c'cadet; La Marseillaise; Partant pour la Syrie; Le petit Tambour; La bonne Aventure. By Th. M. Tobani.

3—French National Defile (Le Regiment deu Sambre et Meuse)—March, by A. Turlet.

4—Pere de la Victoire and March Loraine, by Ganne. Two patriotic marches most appropriate for new reels and patriotic films.

ENGLISH MUSIC

1—Sounds from England—A selection on English melodies, containing: Heart of Oak; Cherry Ripe; The Banks of Allan Water; The Dashing White Sergeant; The Bay of Biscay; Sir Roger de Coverly; Sally in Our Alley; Come Lasses and Lads; The British Grenadiers; The Soldier's Joy; Rule Britannia; God Save the King. By O. Langey.

2—Twelve English Songs—1, British Grenadiers; 2, Sally in Our Alley; 3, The Anchor's Weighed; 4, My Pretty Pane or When the Bloom Is on the Rye; 5, Twickenham Ferry; 6, The Midshipmite; 7, Black-Eyed Susan; 8, The Bay of Biscay; 9, The Vicar of Bray; 10, Goodbye, Sweetheart, Goodbye; 11, Ever of Thee; 12, The Roast Beef of Old England. Arranged by L. O. de Witt as solos for cornet and trombone.

IRISH MUSIC

1—Dreams of Erin—An overture, containing the following Irish songs: Sprig of Shillelagh; The Minstrel Boy; Irish Washerwoman; Paddy Whack; The Cruiskeen Lawn; Oft in the Stilly Night; Brian Borochme's March; The Low Backed Car; The Blackbird; Savourneen Delish; Paddy O'Rafferty; Paddy Carey; Peter Street.

2—Twelve Irish Songs—1, The Minstrel Boy; 2, Savourneen Delish; 3, Killarney; 4, Come Back to Erin; 5, Believe Me, if All Those Endearing Young Charms; 6, The Meeting of the Waters; 7, The Last Rose of Summer; 8, The Pretty Girl Milking Her Cow; 9, The Dear Little Shamrock; 10, Wearing of the Green; 11, The Harp That Once Thro' Tara's Halls; 12, The Cruiskeen Lawn. Arranged as solos for cornet or trombone.

ITALIAN MUSIC

1—From Italy, a selection of Italian folk songs by Otto Langey, containing the following airs: Antonio; La Scillitana; Santa Lucia; O Marenariello; Hou la la; O Solo mio, and several others.

2—Italian Royal March and the famous Garibaldi March, two of the most inspiring marches ever composed.

3—Fantasia Napolitana, containing the following songs: Nenna Mia; O Passariello! O Papa rraccianno Marinella; Santa Lucia; A Palomella Mariannina stamalata; Dimme na vota si Funiculi Funicula; Cicuzza; Santa Lucia. By E. Boccalair.

Russian, Roumanian, Japanese, Belgian and Servian music, see the collection of patriotic songs published by G. Schirmer, also The Mammoth Collection published by Carl Fischer.

Review of Latest Compositions

1—"Kathleen," an allegretto, by S. M. Berg, might aptly be described as a surprise waltz. The first movement is marked molto lento and is constructed similarly to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counterpoint in the opening movement is of considerable interest to the musicians. Played in straight tempo, it is an excellent dancing waltz, and with the markings noted, an entertaining concert number. It is also published for piano solo. This can be obtained from Belwin, Inc.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
Alladin and His Wonderful Lamp
The Auction Block
Brave and Bold
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Cheating the Public
The Claw
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

2—"Prudence" (Entr' acte), by Ernst Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (Published by J. W. Stern, 102 W. 38th St., New York City.)

3 "Source Dans Le Desert," idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published, and this new Orientale for piano is worthy of them. It is one of those exotically colorful bits of eastern impressionism which, without making too great demands technically, allows intelligent interpretation and a skillful use of the pedals on the part of the pianist to secure a maximum of effect. (Published by G. Schirmer, 3 E. 43rd St., city.)

4 "Love's Melody" (reverie), by Shannon. A charming slow movement with a most delightful melody, most appropriate for love scenes. (Published by Vandersloot.)

5—"Astralita Serenade," by Mabel A. Whaley. A number which should be owned by any orchestra leader or piano player. (Published by the Red Star Music Co., Red Star, Ark.)

6—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical march rhythm is a sure success with any audience.. (Published by the Echo Music Co., New York and Seattle.)

7—"Over the Top, Boys," patriotic march by S. M. Berg, found for its origin the well known adage, "Necessity Is the Mother of Invention." When the musical expert made the score for the picture "Over the Top," in which Arthur Guy Empey starred, he found it necessary for the latter to have an original theme, and so the above was created, which is an excellent allegro, march theme, portraying plenty of enthusiasm and whole-hearted action to characterize the dare-devil Empey. (Published by Belwin, Inc., Columbia Theatre Bldg., New York City.)

8—"Harbor of Dreams," reverie, by J. R. Shannon. A composition opening with a melodious "three-fourths expressive movement," finishing with an exceptionally fine trio—most appropriate for love themes. (Vandersloot Music Co., Williamsport, Pa.)

9 "When the Yanks Come Marching Home." One-step by Jerome & Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City).

10—"Dramatic Recitative," by Sol P. Levy. One of the finest compositions recently published for heavy and dramatic situations. (Cinema Music Co., Columbia Theatre Bldg., New York City, or Belwin, Inc.)

11—"At the Yankee Military Ball," fox-trot, by Harry Jentes. The most popular and most often requested fox-trot and exquisite dance number which every music lover will appreciate. (Leo Feist, 44th St., New York City.)

"HER ONE MISTAKE"

(Fox Special)

Reviewed on page 2421

REEL 1

1—At Screening—Allegro Vivace 2/4.
2—At Silver Beach—Lento 6/8.
3—I'm awfully tired, mother—Andantino Con Espressione 4/8; segue: Andante Mosso 4/4.

REEL 2

4—Enter Mr. Scully—Andante Con Espressione 9/8.
5—When Scully enters rooms—Andante Appassionato 4/4.
6—Five years later—Andante 2/4.
7—When Charlie plays piano—Song—Mother of Mine.
8—The bulls have found us—Andante Dramatico 4/4.

REEL 3

9—Ain't you taking me with him?—Andante Doloroso 3/4.
10—Won't you even let me say good-bye?—Moderato 4/4.
11—I am coming tonight—Andante 2/4.

REEL 4

12—While Chicago Charley's pal—Lento 4/4.
13—The next morning—Andante 4/4.
14—When Miss Gordon enters Charley's room—Andante Dramatico 4/4.
15—At struggle—Allegro 4/4.
16—And then—half an hour later—Adagio Cantabile; segue into Dram. Andante 4/4.

REEL 5

17—I'll report the loss to headquarters—Valse Triste 3/4.
18—This is the girl who pawned the ring—Dram. Tension 9/8.
19—Chicago Charley was rotten-bad—Moderato 4/4.

FINIS

"THE VENUS MODEL"

(Goldwyn Production)

Reviewed on page 3950

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "Dawn of Love" by Bendix

1—"Capricious Anette" (Melodious Alleg. Mod.), by Borch (2 minutes), until—T: "Happy gives little morning vaudeville."
2—"Jasmine Allegretto," by Kretchmer (4 minutes and 15 seconds), until—T: "Send Miss O'Brien to me."
3—Theme (1 minute and 20 seconds), until—T: "The greatest day in the week."
4—"Love's Wilfulness" (2/4 And.), by Barthelemy (2 minutes and 50 seconds), until—T: "The lonely home life."
5—"Caressing Butterfly" (4/4 Alegretto), by Barthelemy (1 minute and 25 seconds), until—T: "Happy has designs."
6—Continue to action (55 seconds), until—T: "This would only happen."
7—Theme (2 minutes and 45 seconds), until—T: "Meanwhile, one of the money creditors."
8—"Sunshine and Shadow" (4/4 Allegretto non troppe), by Sudds (3 minutes and 25 seconds), until—T: "Good news is sometimes."
9—Continue pp (50 seconds), until—T: "One day as young man, etc."
10—"Maesmawr" (Valse Lente), by Kretschmer (5 minutes and 10 seconds), until—T: "As the days pass."
11—"Courtesy" (3/4 And. Intermezzo), by Wiegand (3 minutes and 35 seconds), until—T: "I won't allow you to go."
12—"Vanity Allegro Caprice," by Jackson (1 minute and 15 seconds), until—T: "Happy keeps her engagement."
13—Continue to action (3 minutes and 30 seconds), until—T: "Oh! it's all right."
14—Theme (4 minutes and 30 seconds), until—T: "Show it to the manager."
15—"Return to me soon" (Allegro), by Gregh (1 minute and 20 seconds), until—T: "The following morning."
16—"Dramatic Recitative," by Sol. P. Levy (4 minutes), until—T: "Paul explains.'
17—"Dramatic Narrative," by P. Pement (1 minute and 45 seconds), until—T: "The reason why Paul."
18—"The Vampire" (A Dramatic Theme), by Levy (2 minutes), until—T: "Meanwhile, Briggs, etc."
19—Continue pp (4 minutes and 30 seconds), until—T: "Well, if I were you."
20—"Dramatic Tension," by Levy (3 minutes), until—T: "A big night for Happy."
21—"Wild Rosebud" (Mod. Mel.), by Tobani (1 minute and 10 seconds), until—T: "The next morning."
22—"L'Adieu" (12/8 Dramatic), by Favarger (2 minutes and 40 seconds), until—S: Old Braddock arrives.
23—"Springtime" (Mod. Valse Int.), by Drum (1 minute and 45 seconds), until—T: "She did it all."
24—Theme (3 minutes and 35 seconds), until—T: "The man who was there last."
25—Continue ff (30 seconds), until * * * * * END.

"PEG OF THE PIRATES"

(Fox Production)

Reviewed on page 3141

REEL 1

1—At Screening—"Down Down" (Medley of Southern Airs).
2—There is only one rose—"In Beauty's Bower" (Allegro 6/4).
3—And down the coast—Allegro 3/4.
4—Mistress Pegg—Valse Lento 3/4.
5—The day of the betrothal—Allegretto 2/4.
6—But Uncle, you know—Adagio 4/4.

REEL 2

7—When pirates rush into house—Agitato Furioso 4/4.
8—Sir Edgar Brenton—Maestoso 4/4.
9—Pardon me for intruding—Allegro 2/4.
10—Sir Windham—Andante 2/4.
11—When Peg holds gun in pirate's face—Dramatic Tension.

REEL 3

12—That wench—Agitato.
13—Cruiser appears—Agitato.
14—That she-devil will be the death of us—Agitato.
15—When Peg takes flour and whitens up—Danse Macabee.

REEL 4

16—Cruiser appears—Drummers play signal.
17—Peg holding school—Valse 3/4.
18—After pirate comes out of cabin—Agitato.

REEL 5

19—Peg climbs aboard ship—Continue No. 18—Agitato.
(a) When drummer plays signal—(a) drummer imitate.
(b) When battle begins—(b) Battle agitato.
20—Peg goes to pirate cabin—Andante 2/4.
21—Drummer enters hall—"Wedding March Militaire."

FINIS

"CECILIA OF THE PINK ROSES"

(Marion Davies Film Company Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3457

Theme: "The Last Rose of Summer" from "Martha" by Flotow

1—Theme (1 minute and 15 seconds), until—T: "Cecilia's childhood was spent, etc."
2—"Dolorosa Poeme D'Amour," by Tobani (3 minutes and 35 seconds) until—T: "Jeremiah Madden and his friend."
3—"Let Erin Remember" (Irish character Song), (3 minutes), until—T: "Father McGowan's friends."
4—"Nocturno in F" (Melodious Moderato), by Krzyzanowsky (5 minutes and 50 seconds), until—T: "We can only hope and pray."
5—Continue pp (35 seconds), until—T: "Early that evening."
6—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "You might try to get, etc."
7—Theme (1 minute and 50 seconds), until—T: "Doctors are only guessin'."
8—"Rakes of Mallow" (Characteristic Irish Song) (Allegro), (25 seconds), until—followed by
9—"Kathleen Mavourneen" (Irish Pathetic Song), (3 minutes and 30 seconds), until—T: "I am glad you have no school." 50
10—"Quietude" (Andante Moderato), by Gregh (2 minutes and seconds), until—S: Cecilia near her mother's bed.
11—Theme (45 seconds), until—T: "Where Charity, etc."
12—"Pathetic Andante," by Paul Vely (1 minute and 10 seconds), until—S: Interior of church.
13—Organ improvise to action (Church scene) (40 seconds), until—T: "And with his thoughts."
14—"Adagietto" from Irene Berge's Symphonette (3 minutes), until—T: "Mary Darlin', don't leave me."
15—"Largo," by Haendel (50 seconds), until—T: "When prosperity dawned."
16—"Visions" (Intermezzo Moderato), by W. Buse (2 minutes and 10 seconds), until—T: "As the foundation of his fortune."
17—"Largo," by Haendel (40 seconds), until—T: "Johnny was sent, etc."
Note—To be played as a violin solo with piano acc.
18—"Babillage," by G. del. Castillo (2 minutes and 40 seconds), until—T: "Jeremiah Madden, though lonesome."
19—"Cruiskeen Lawn" (Irish Song Moderato) (1 minute and 20 seconds), until—T: "The humiliations and, etc."
20—Organ improvise to action (scene or prayer) (15 seconds), until—S: Cecilia goes to bed.
21—Repeat "Babillage," by G. del Castillo (same as Cue No. 18) (2 minutes and 5 seconds), until—T: "I hope it pleases you."
22—Sorrow Theme," by P. Pement (1 minute and 20 seconds), until—T: "A trifling incident."
23—"In Lover's Lane" (Characteristic Int.), by A. Pryor (4 minutes), until—T: "They call me Cecilia."
24—Theme (1 minute and 5 seconds), until—T: "He helped me being King."
25—"Illusion" (Mod. Int.), by Bustanoby (2 minutes),—T: until "And to Cecilia the world, etc."
26—Theme (2 minutes and 5 seconds), until—T: "The passing years."
27—"Berceuse" (And.), by Karganoff (2 minutes and 20 seconds), until—T: "Cecilia's fiancee pleads, etc."
28—"Souvenir," by Drdla (2 minutes and 45 seconds), until—T: "Jeremiah Madden's birthday."
29—"Paddy's Wedding" (Allegro Irish Song) (1 minute and 50 seconds), until—T: "This is getting on my nerves."
30—"Lamentoso," by Gaston Borch (1 minute and 50 seconds), until—T: "Such beautiful roses."
31—Silence (30 seconds), until—T: "I'll play the song, etc."
32—Theme (1 minute and 10 seconds), until—T: "Ain't I entitled, etc."
Note—To be produced as a piano solo.
33—"Flow Gently, Sweet Afton" (Irish Song) (1 minute and 10 seconds), until—T: "Where mirth does, etc."
34—"Spanish" (4/4 Cabaret Dance) (50 seconds), until—T: "Notorious Joe Dickson."
35—"The Vampire" (Dramatic Theme), by Levy (1 minute and 10 seconds) until—S: Cecilia near piano.
36—Theme (1 minute and 15 seconds), until—S: Interior of restaurant.
37—Repeat "The Vampire" (same as cue No. 35) (1 minute), until—T: "You're just like your mother."
38—Chorus from "Just Like Your Mother Was" Song (30 seconds), until—S: Flashback to restaurant scene.
39—Repeat "The Vampire," same as cue Nos. 35-37 (1 minute and 35 seconds), until—T: "The oft repeated offence."
40—"After Sunset" (Dram. Mod.), by Pryor (4 minutes and 15 seconds) until—T: "Cecilia and Horace realize."
41—Cavatine" (Dramatic), by Bohm (4 minutes and 50 seconds), until—T: "Take them both."
42—Continue pp (30 seconds), until—T: "Life's turning point."
43—Organ Solo to action (Scene of Prayer) (3 minutes and 30 seconds), until—S: Close up of Cecilia's head.
44—Theme ff (30 seconds), until * * * * * END.

THE BARTOLA
Should be Heard Before Deciding to Purchase Any Instrument
Write for catalogue.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Theatres Worth While

Front and Lobby View of the Jones Theatre, Canon City, Colorado

Handsome New Colorado Theatre

ON April 22 Canon City, Colo., a city which the census gives a population of 5,162, opened a theatre that would be a credit to cities many times that size. It is the Jones and is owned by Lewis A. and his son, Jesse E. Jones, and under the management of the latter.

The theatre occupies a plot 44 by 120 feet in the centre of the business portion of Canon City. It has concrete floor and side walls and the front is of brick. There is a red tile cornice and the light brick are faced with white tile on the lower portion. The house seats 999. The seats are leather upholstered, with wood finish, and are gray in color. The majority of them measure 20 inches, with some 18-inch seats down in front for the children, making them as comfortable as it is possible to make a seat.

They are set up on a concrete floor, which possesses the proper slope so that everyone can view the stage or screen without craning of necks. The concrete floor can be flooded whenever it is deemed advisable, thus doing away with dust from sweeping and helping to make the theatre clean and sanitary at all times.

There is a ladies' rest room and toilet and a gentlemen's room. A bubbling sanitary fountain is placed conveniently at the rear of the auditorium.

Two heating plants were installed so that the theatre could be kept warm and comfortable at all times. One of the plants would be sufficient to keep the house warm during even the coldest weather, but the Messrs. Jones wanted to be certain on that point so put in two.

Two Simplex moving picture machines of Type E are installed in a fireproof operating booth. The two machines will enable the management to run continuous pictures with no stop whatsoever between reels. Every possible convenience has been afforded the operator so that he can work at his best at all times. Automatic fire shutters protect the audience if at any time a fire should start in the booth.

A feature in the balcony will be the step lights, which, when the house lights are dark, will be lighted and thus aid the people in climbing the stairs and finding their seats without stumbling all over everything and everybody.

The theatre decoration is beautiful. The woodwork is done in white enamel and mahogany. The lower walls have been done in Tiffany finish and the side walls have been paneled in very pretty shades of pink and green. The ceiling is finished in tan, affording splendid contrast and giving a most artistic effect.

The lighting was planned by an expert, the indirect system being used. Bronze fixtures of excellent design have been installed and add much to the effect of the interior.

Music is one of the features of the theatre and this is being supplied by a six-piece orchestra. A handsome organ has just been ordered and will be installed later.

There is a daily change in the bill, with no Sunday shows and no matinees. There are two presentations in the evening, with the admission fifteen cents for adults and ten cents for children.

Isis Theatre, Salt Lake, Remodeled

AFTER several weeks of earnest work on the part of a corps of experienced decorators, the Isis theatre of Salt Lake City has blossomed forth as one of the prettiest and most comfortable little playhouses in the mountain territory.

Harry A. Sims, owner of the playhouse, realized some time ago the need for a thoroughly up-to-date place of picture entertainment, out of the high rent district, and still near the heart of the business district. The purchase of the Isis followed his study of local conditions, and after operating it for a few weeks in its former condition to feel out the possibilities of his stand, he drew plans for the extensive improvement of the house.

The exterior is in pure Egyptian style, to conform to the name, with the exception of the Etruscan gargoyles set in the side panels. The interior of the house is beautiful in subdued colors, water lily and lotus designs, and harmonious shaded light effects. The ventilating and air cooling systems are perfect, and the chairs are comfortable.

Mr. Sims has signed contracts for Paramount and Artcraft second runs, taking the entire output of those organizations.

"Since the improvements in the house were completed and high-class pictures were put on, we have noted not only a marked increase in business, but an improvement in the class of patrons coming to the house" Mr. Sims says. "The automobile trade is much greater than before, and it is really surprising to see the number of cars that draw up to the house on these hot summer nights. The patrons were especially pleased with the improvements, which cost

Isis theatre, Salt Lake City

in excess of $5,000, and this in connection with the good pictures we show, has brought us an increase of business that has justified the expense of making a beautiful and homelike place."

New Allen Theatre for Edmonton

EDMONTON, Canada, is to have for itself a reproduction of the handsome new Allen theatre of Toronto, Canada's finest photoplay house, according to announcement just made by the Allen interests. A long-term lease has just been secured on valuable property on Jasper avenue and erection of the theatre will begin shortly.

Jule and Jay J. Allen, owners of the Temple theatre corporation, and present lessees of the Monarch theatre, started in a modest way with one theatre in Calgary some eight years ago, and the new Allen, in Edmonton, when completed, will be the thirty-seventh spoke in their moving picture wheel. In addition, they operate the largest film exchange in the world, outside of the United States, the Famous Players Film Exchange, with exclusive rights to Paramount and Artcraft pictures.

Sufficient land has beeen leased to permit of a fireproof structure of pleasing architecture, seating at least 1,600. There will be numerous exits, and every modern convenience will be installed. As in Toronto, special attention will be given to the musical program, and in addition to an orchestra of sixteen pieces, the Temple theatre corporation has already placed an order for a $15,000 pipe organ for the Edmonton house.

The auditorium will be of an architectural style possessing great beauty without being too ornate, while utility and convenience have not been lost sight of in the planning. The seating will be in Roman amphitheatre style, with seats rising in tiers, so that every one is assured a convenient and unobstructed view of the screen and stage. The acoustic properties insure full benefit of the musical part of the program being enjoyed in any location in the theatre.

YOUR THEATRE'S PICTURE

Let Us Know When It is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

Directory of New Theatres

ARIZONA

J. N. Xalis has let the contract for the construction of the building of the new theatre at Twelfth street and G avenue, in Douglas, to J. M. Sparks, and work has already been begun. It is understood that the contract amounts to more than $60,000. Mr. Sparks expects to have the building finished before October 1. Including the organ, interior decorations, seats and other work, the theatre will represent an outlay of more than $100,000 when completed and will be one of the finest in the West and by far the finest in Arizona.

A. V. Grosseta, owner of the Opera House, Tucson, which was recently destroyed by fire, has decided to rebuild it as a motion picture theatre for the Broadway Theatre Company.

CALIFORNIA

Blythe's new theatre, operated by Todd and Fletcher, was opened recently to capacity business under the personal management of T. E. Fletcher. The theatre has not yet been named, and in all probability some kind of a contest will be utilized for this purpose.

DISTRICT OF COLUMBIA

The Criterion is the latest picture theatre in Washington, built by Marcus Notes, a pioneer in the picture amusement here. To put it in its present attractive shape the structure cost $41,500, remodeled from a former building. It is situated on the corner of Ninth and D streets in the center of the motion picture amusement district. Its entrance, which is plain but attractive, gives it a distinction among its more pretentious neighbors. The Criterion has a seating capacity of 600, including its balcony of 100, which has already become its most comfortable feature.

The lighting system is soft, the color scheme restful in its pastel green, and the appointments comfortable.

MAINE

Alfred S. Black, of Rockland, president of the Bath theatre, Inc., has awarded the contract for the remodeling of the Dreamland theatre at Bath to A. L. Tripp, of Waterville.

MARYLAND

Architect Edward H. Glidden, of Baltimore, has been commissioned by the Forest Park Motion Picture theatre, to prepare plans for a theatre to be erected on the west side of Garrison avenue, south of Liberty Heights avenue, Baltimore. The cost will be around $20,000.

MASSACHUSETTS

The new Empire theatre, at Fall River, now in course of construction, will be ready for occupancy in a few days, the installation of an immense organ costing $15,000 now engaging the attention of the contractors. The theatre will be under the management of J. W. Spitz.

NEW JERSEY

A motion picture theatre, the apparatus of which was installed by Frank Hammond, chief operator at the Strand, was opened recently at May's Landing, for the benefit of the Bethlehem Steel Company's war workmen.

NEW MEXICO

The new theatre at Gibson was opened recently, with a Red Cross entertainment, to capacity business.

NEW YORK

Gronenberg and Leuchtag have filed plans for the erection of a two-story fireproof theatre with a seating capacity of 1,000 at the northeast corner of Lee avenue and Roebling street, Brooklyn, the site of the old Corse Payton theatre. The site will have a frontage of 101.2 feet on Roebling street and 48.3 on Lee avenue. The building, it is estimated, will cost $45,000.

Mathis G. Witort has had plans prepared for a motion picture theatre to be erected at 798 Bank street, Brooklyn. The structure will be one story, 100 x 38, of brick, with a flat roof and equipped with steam heat. It will have a seating capacity of 400. Architect C. Jerome Bailey, of Waterbury, Conn., prepared the plans.

The Colonial theatre, at Norwich, is rapidly nearing completion. The carpenters are putting on the mouldings and door castings; the frescoing and the dressing of the walls is rapidly being done. The floor of the lobby is ready for the tiles, but the mechanic who is to lay them has reported that he cannot get at the work under two weeks, and this will delay the opening, so that the theatre will not be completed at the time set, which was July 1.

OKLAHOMA

The New Majestic theatre, at Tulsa, which has been remodeled and rebuilt, opened on June 20. One of the features of the new theatre was the installation of a Robert Morton organ bought from the American Photo Player Company. McCarty and Rothstein are the proprietors. W. R. MacArthur, sales director for the American Photo Player Company's Chicago office, was present at the opening. The Robert Morton organ was installed at a cost of $25,000.

RHODE ISLAND

The contract for the erection of Miller's theatre on the new site formerly

Comfort *plus* Good Picture
EQUALS
SATISFIED PATRONS

You have the picture. Have you the necessary comfort? You must have only the right sort of seating equipment to give a satisfactory reply to this question.

OUR

OPERA CHAIRS

Assure

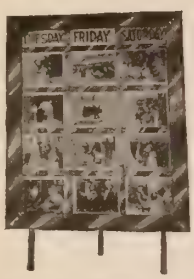
That necessary comfort to patrons and *economy to you*. Low prices, but high quality. Quick shipment of many styles.

Write for Catalogue N.

STEEL FURNITURE CO.

1475 Buchanan Ave., S. W., Grand Rapids, Mich.

"NEWMAN" BRASS FRAMES AND RAILS



Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

MR. EXHIBITOR:—
Don't you realize that not alone does "NEWMAN" stand for **QUALITY**, but also **ORIGINALITY**?
We are Originators of every conceivable style of frame in which to properly display **POSTERS AND PHOTOS.**
YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue.
It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Corner Unit Hinged Frames

We manufacture the frames in various finishes which do not require polishing.

occupied by the Wakefield Opera House, Providence, has been let, and work will be commenced as soon as the debris from the old building which was recently destroyed by fire can be cleared up.

WASHINGTON

Winona is to have a motion picture theatre, as R. R. Hutchinson, of Endicott, has rented the storeroom of the Hotel Winona, which he will fix up for motion pictures.

The new Paramount theatre, Okanogan, opened recently under the management of C. P. Scates.

The Acme theatre, 117 Occidental avenue, Seattle, will be remodeled and changed to a motion picture house. Alterations will cost about $10,000. The Acme Theatre Company is the owner, and F. W. Grant, architect.

Theatres Changing Hands

CALIFORNIA

J. R. Peveler has leased the Star theatre, Crescent City, which was formerly operated by Oliver Powell. Clyde Stowers is the new machine operator.

J. M. Deeds has relinquished the management of the Red Bluff Opera House, after seven months' service.

OREGON

C. A. Luthy has bought the Stayton Show House, Salem, from Harry H. Humphreys, who has been drafted, and liable to call at any moment.

The Arcade theatre, Dayton, has been leased by Dr. Henry E. Morris, who has already assumed personal charge.

WASHINGTON

Ross Smith, of Endicott, is in Dayton, to assist his brother, E. C. Smith, in the management of his theatres during the summer.

New Blood

By Will M. Ritchey

"WHY is it that the film companies shun the manuscripts from new writers, and discourage them with their work?" I was asked by a prominent author the other day. "They seem only to want the material of experienced authors, which kills the spark of ambition that any new writer may have to put his thoughts into screen stories. I don't believe that a story is read by the scenario department these days unless the reader recognizes the name of the author as a person who is well known and who has written some good things."

The above is not the opinion of one man, but a great many, and it is for this reason that I publish it. The majority of new writers seem to think that it is no use to write scenarios for the various companies because their efforts are not wanted, which is entirely wrong. New blood is being sought in every branch of the industry from artists to authors in an effort to get a new angle on stories because the people who pay their good money to see motion pictures are constantly demanding

MODERN EQUIPPED STUDIOS FOR RENT

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS

HIGH CLASS DEVELOPING AND PRINTING

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Business Offerings

FOR SALE—Complete motion picture theatre equipment. Seats, Machines, Screen, Fountains, economizers, etc. Very reasonable. Write Louis Rosenthal, 1482 Broadway, New York City.

Just a Reminder
YOU can SAVE MONEY by purchasing equipment at
THE INDEPENDENT M. S. COMPANY
Courtesy with Service
Room 603
729 Seventh Avenue, New York

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

The Estey Theatre Pipe Organ gives your people music to listen to as good as your pictures are to look at.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our two-page ad in the July 20th issue of the MOTION PICTURE NEWS

UNIVERSAL
Motion Picture Camera
more speed, better results, at half the price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

something new, and it is up to the film companies to supply the demand.

Writing screen stories has been simplified in order to encourage new blood to submit stories suitable for the needs of the various studios. All that is required now is a detailed synopsis of the author's story. Not so long ago complete continuity as well as a synopsis was required on all stories submitted for approval to the scenario departments. The studios now employ experienced continuity writers who put any purchased script into the proper scenario form. In this way the author is saved a lot of tedious work, as well as a great deal of time, and this has all been done to encourage the new as well as the experienced to submit their ideas for the screen with the least possible work on their part. This doesn't look as if the studios were discouraging new writers, as my friend suggested, does it?

I told him what was being done to make new authors feel that their ideas were welcomed by the scenario departments, and he was very much surprised.

"How is it that they don't have them accepted?" he asked.

This is not a hard question to answer at all. In my long association as editor of the Balboa and American scenario departments I have read scores of scripts from authors, real and near, so I have been able to see what the trouble was with new writers' stories. It is nothing more than a lack of study on the part of the writers. By this I mean screen study. The screen, like anything else, has its limitations and writers should make a careful study of these before they attempt to write a story for motion pictures. Any story that needs a lot of explanation is undesirable. The day of "padding" pictures is over, and producers are trying to enact their productions in as little footage as possible.

Then effects and business that could not possibly be done is used by the writers, and they wonder why their stories are returned marked "unavailable." Give some thought to your work, using the screen as your blackboard and teacher, because you will discover something you didn't know with each picture you see. Study the stars and the type of stories they want, and then with these in mind set about weaving your story.

The scenario departments have the "Welcome" sign out for new blood, and their scripts are always carefully read, because even a real good new idea will be purchased. This is the day when the story is the prominent factor, and the new writers, as well as the more experienced, are coming into their own.

Clara Kimball Young Likes the Coast

CLARA KIMBALL YOUNG is to produce all future pictures in Los Angeles. 'Lease has been taken on portion of Griffiith Studio, and she will be back from a trip East early in July. Other companies under the management of Harry Garson will also produce at the same place. These units to be headed by Blanche Sweet, House Peters and other stars whose names have not yet been announced.

Miss Young went East July 1, having completed the picture on which she was working.

TransVerteR

Perfect Light Control
At the will of the Operator

THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

MANUFACTURE REPAIR
MOTION PICTURE MACHINES AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

For Better Music
The Fotoplayer
62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City

With Discrimination

We select only the finest grades of raw material for our product.

We select only the best of expert workmanship to manufacture our product.

With the same careful discrimination we have selected the following reliable concerns as distributors of our product.

UNITED THEATRE EQUIPMENT CORPORATION

EXECUTIVE OFFICE, 1604 BROADWAY, N. Y.

729 7th Ave., N. Y. City
28 Piedmont St., Boston, Mass.
57 E. Elizabeth St., Detroit, Mich.
16 No. 7th St., Minneapolis, Minn.
938 Penn Ave., Pittsburgh, Pa.
115 W. 7th St., Cincinnati, Ohio
13th & Harney Sts., Omaha, Neb.
714 Huron Road, Cleveland, Ohio
1233 Vine St., Philadelphia, Pa.
514 S. Wabash Ave., Chicago, Ill.

KANSAS CITY MACHINE & SUPPLY COMPANY, INC.

813 WALNUT ST., KANSAS CITY, MO.

SOUTHERN THEATRE EQUIPMENT COMPANY

EXECUTIVE OFFICE, 9 NASSAU ST., ATLANTA, GA.
1815 Main St., Dallas, Tex.

THE SWANSON & NOLAN SUPPLY COMPANY

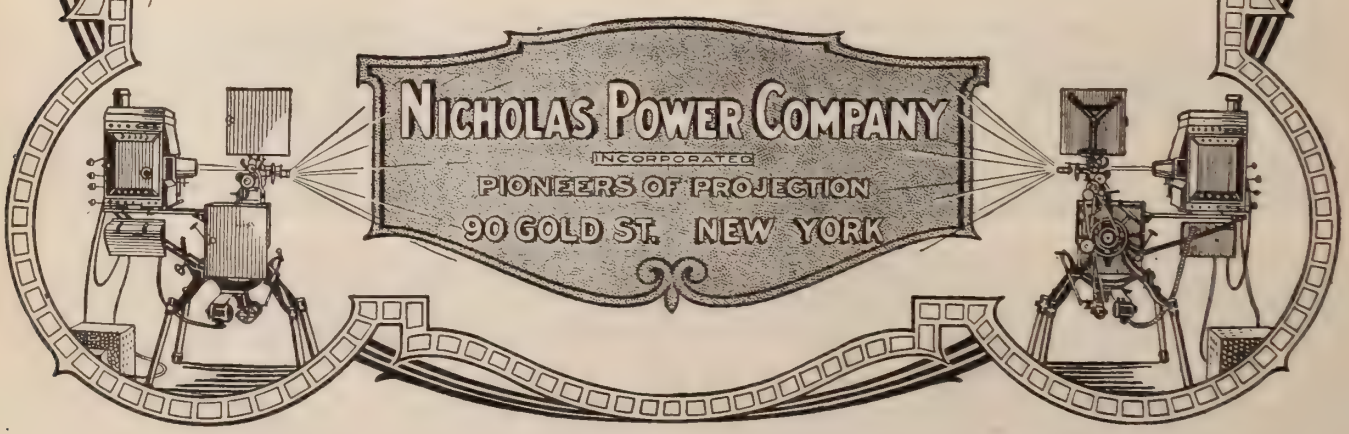
EXECUTIVE OFFICE, 1514 WELTON ST., DENVER, COL.
136 E. Second South St., Salt Lake City, Utah

G. A. METCALFE

EXECUTIVE OFFICE, 117 GOLDEN GATE AVE., SAN FRANCISCO, CAL.
1210 Fourth Ave., Seattle, Wash.

PACIFIC AMUSEMENT SUPPLY COMPANY

800 S. OLIVE ST., LOS ANGELES, CAL.



THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

"HAVE A HEART"

Don't expect your Operator to do the impossible

"SEND THE *Simplex* TWINS TO HELP YOUR OPERATOR"

They say the Operator can make or break the show.

Maybe that's so.

We know he can break it.

But he can't make it if the Machines haven't got the stuff in them.

True, he does his darnedest; you've got to give him credit for that.

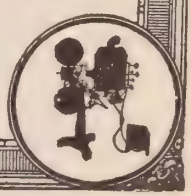
We have a lot of respect for him. Also a lot of sympathy.

That's why we plead for the Operator at the top of this page.

And, speaking of the picture: may it come true.

Whatever helps your Operator, helps *you.*

The Operator welcomes the Simplex twins. With their help he knows he wins



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

PHOTOPLAYLETS

MAKE YOUR LOCAL MERCHANTS GLAD TO USE

SCREEN ADVERTISING

Real Actors in Real Settings—Any "Copy" desired by the Individual Advertiser appears *Simultaneously* with the Action, making Valuable Screen Space 100% Efficient

Auto Supplies
Bakers
Banks
Beauty Parlors
Candy Dealers
Cigars and Tobacco
Cleaners and Dyers
Coal Dealers
Druggists
Express and Drayage
Florists
Furniture Dealers
Grocers
Hardware Dealers
House Furnishings
Jewelers
Laundries
Lumber Dealers
Meat Markets
Men's Clothing
Milk Dealers
Miscellaneous
Musical Instruments
Opticians
Photographers
Restaurants
Shoe Dealers
Tailors
Taxicabs
Undertakers
Women's Apparel
Etc., Etc.

?-WHY-?

Psychologists say—
That the Five Senses convey ideas in the following ratio:—
Eye - - - - - - - 85%
Ear, Nose, Taste and Touch 15%

Statistics Prove—
That 90% of the inhabitants of an average community are regular patrons of good Photoplay Theatres; That 99% of every audience Sees All good Motion Pictures Screened.

Common Sense Dictates—
That properly made and displayed Motion Picture Advertising is 99% of 90% of 85% PERFECT—that is 75.7%. No other method of selling can approach such efficiency.

Photoplaylet Prints fit conditions because they properly combine expert advertising knowledge and photographically good film. They are actually the ultimate ideal for advertising a local business.

But We Do Not Sell Direct to Users because Photoplaylets need Circulation to make them effective—who controls the circulation in your community?

Think This Over! You Who Have Dormant Gold Mines! Why Not Make Them Produce? There Never Was a Better Time Than Now!

Wonderful Sample Outfit—
Helpful Cooperation—Investigate

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

***There are reasons—
Come and see them.***

JULY 20, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

THEY'RE THE MARKS OF BETTER MOTION PICTURES

You know it. But what is more important---

Everybody in your town knows it. And tonight and every night they're crowding the theatre that displays these marks.

Is that *your* theatre or the other fellow's?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

OL. XVIII-NO. 3 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

Premiere Presentation of the Brilliant Young Star

Edith Roberts

in "The DECIDING KISS"

Based on Ethel M. Kelley's National Fiction Success "TURN ABOUT ELEANOR"

The story of how a scrimpy little Cape Cod girl blossoms into a most beautiful young woman winning the Fiance of her Guardian.

One of the most delightful Film Plays of the season—Supporting cast includes the popular New York leading man Thornton Church.

Book thru your local Bluebird Exchange or
BLUEBIRD PHOTO PLAYS inc.
1600 Broadway New York

Bryant Washburn

"The Gipsy Trail"

A SPARKLING society comedy about a young adventurer who is hired by a persistent wooer (who wishes he were a gipsy) to kidnap a beautiful girl. That's the outline of "The Gipsy Trail," a play of today which will be Bryant Washburn's first Paramount Picture.

"The Gipsy Trail" was a great success when produced at the Plymouth Theatre in New York. As a motion picture, it will be a tremendous hit for Bryant Washburn—and for you.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

The "NEWS" advertisers believe YOU worth while; justify them.

The First

JOHN EMERSON-ANITA LOOS

production, entitled

"Come On In"

A Paramount Picture

Starring

SHIRLEY MASON and ERNEST TRUEX

Will be released
early in the Fall

TRADE MARK
Paramount Pictures

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice-Pres* CECIL B DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Jesse L. Lasky *presents*

Wallace Reid

"in The Firefly of France"

A Paramount Picture

By MARION POLK ANGELLOTTI

Scenario by MARGARET TURNBULL *Directed by* DONALD CRISP

The Germans Were Battering Down the Door!

TRAPPED in the old chateau, the American aviator, the girl he loved, and the Firefly, France's hero, waited for the enemy who sought the secrets that one of these three possessed.

The girl. *Was* she a Hun spy? The American didn't believe it and he stepped forward to meet the attack!

That's Wallace Reid in the famous Saturday Evening Post story that is one of the tensest tales the war has inspired.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

She Made Them Look Like Fools In Wilhelmstrasse

THE Prussian - Whose-Brain-Is-As-Withered-As-His-Arm calls "No. 87" of the German Intelligence Service to get her orders.

Next scene: America.

'No. 87" is holding a poisoned knife at the very throat of America. She has gathered all the cracks of the German Secret Service to watch this country's blood flow.

Then a tremendous climax! Her Yankee whip snaps; Prussia's house of cards comes tumbling down and—

Your people stop at the door to ask, "When is the next Dorothy Dalton picture coming? They certainly are great!"

THOMAS H. INCE *presents*

Dorothy Dalton

in "The Kaiser's Shadow"

A Paramount Picture

By Oclavus Roy Cohen and J U Giesy. Directed by R. William Neill. Photographed by John Stumar. Supervised by Thomas H. Ince.

Another 100 Per Cent Combination of Star, Story, and Production!

In advertising this feature, take full advantage not only of the name of a premier box-office star—Beautiful Alice Joyce—but of the name of the author—Florence Morse Kingsley—whose works have had a steady sale in your town for years.

Your bookseller will be glad to co-operate with you.

Be sure to announce the personnel of the unusually strong cast supporting Miss Joyce in this feature:

Walter McGrail
Percy Standing
Jules Cowles
***and* Little**
Stephen Carr

And Use Every Unit of These Box-office Stimulants:

Special One-Sheet Sepia Drawing-Etching of ALICE JOYCE

1 three sheet
1 six sheet
Heralds
Full Lobby Display
Star Cuts
Scene Cuts
Plan Book and Press Sheet

ALBERT E. SMITH

Presents

ALICE JOYCE

in

"TO THE HIGHEST BIDDER"

From the Widely Read Novel of the Same Title

By FLORENCE MORSE KINGSLEY

Directed by Tom Terriss

"I'll Auction Off Myself to the Highest Bidder!"

The speaker was Barbara Preston, the most beautiful woman in the town of Barford. And grim necessity had prompted her decision. She had waged an heroic struggle to meet the greatest crisis of her life.

She needed money—she needed it at once. And it was with fluttering heart that she mounted the auction block, even as beautiful slaves had done centuries ago.

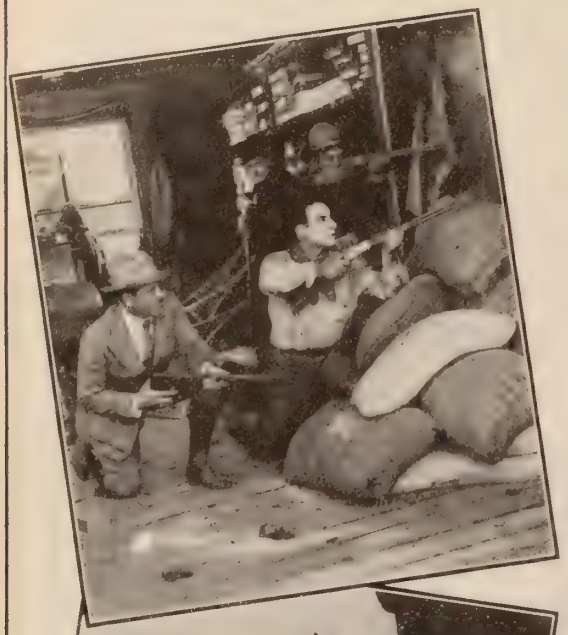
Then followed the greatest sensation that staid old Barford had ever known. And the man who bid the highest and won beautiful Barbara Preston was the man she loathed—the man who had barred her path to happiness at every turn.

And Barbara Preston found herself at the mercy of the one man she had reason to hate. But was this merely a step in the working out of her destiny?

Florence Morse Kingsley's justly famous novel has been picturized in such a way that you will *live* the scenes with Barbara Preston.

VITAGRAPH

The Serial Event of the Twentieth Century!



ALBERT E. SMITH
Presents

WILLIAM DUNCAN

"The Strong Man of the Screen"
Supported by
EDITH JOHNSON *and* JOE RYAN
IN

"A FIGHT FOR MILLIONS"

Written by
ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY
Directed by WILLIAM DUNCAN

BILLBOARDS BUILDING BIG BUSINESS

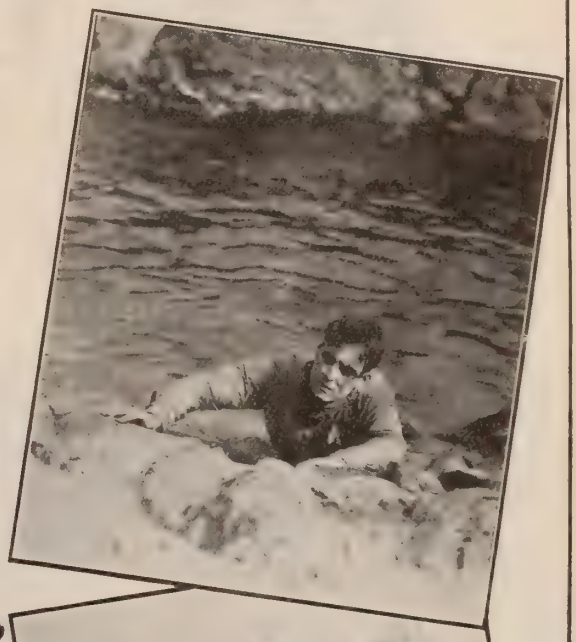
For every exhibitor who books "A Fight For Millions" are stretching across the entire continent NOW. They are telling America's millions that "Fighting Bill" Duncan is here with another big superserial to *thrill* and entertain them in greater measure, even, than they were thrilled and entertained by "The Fighting Trail" and "Vengeance—and the Woman." And they'll find this new serial *better* than either of its famous Duncan predecessors. *You'll* say it's better when you

See it at your nearest Vitagraph Exchange

VITAGRAPH

Three Big Circuits That Had Given Up Serials Decide They Cannot Afford to Pass Up

"A FIGHT FOR MILLIONS"



They Are
Pantage's Circuit
The F. & H. Amusement Co.
and
The B. S. Moss Circuit

THIS TRIO OF GREAT CIRCUITS

all operating independently in three different sections of the continent—the West and Northwest—Chicago—Greater New York—have the very pick of the market. These theatres are among the *thousands* of theatres whose managers realize the powerful value of Vitagraph serials. They have seen the previous Duncan serials pack theatres for *Fifteen Weeks Each* on the days that they were run. *You* can insure *your* business for fifteen weeks if you

Book It at Your Nearest Vitagraph Exchange

VITAGRAPH

B. A. ROLFE
announces the signing of

HOUDINI.

In a
SERIAL.

It is authentic
Houdini

the appealing figure of

NORMA TALMADGE

(presented by JOSEPH M. SCHENCK)

signals *Success!* every time it appears upon the screen. Here she is again—*superb!*—in

THE SAFETY CURTAIN"

by Ethel M. Dell,
directed by S. A. Franklin

the latest of her

SELECT SP PICTURES

Margarita Fisher in
"Impossible Susan"
Released by Mutual July 22

MARGARITA FISHER

STAR IN A SERIES OF PRODUCTIONS OF CONSISTENT BOX OFFICE VALUE INCLUDING "MISS JACKIE OF THE NAVY," "MISS JACKIE OF THE ARMY" AND "A SQUARE DEAL,"

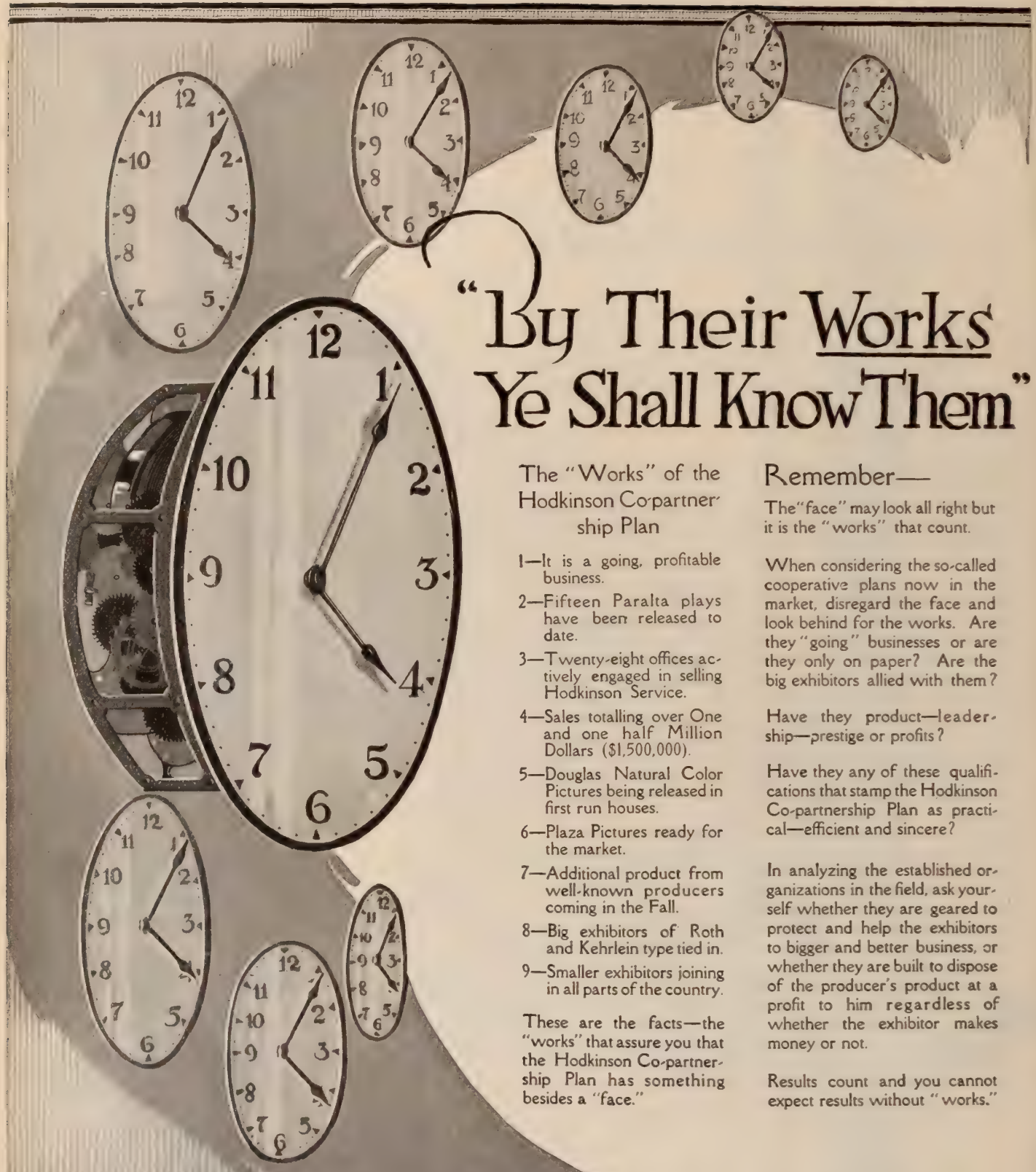
IN

"IMPOSSIBLE SUSAN"

WHICH DEALS CLEVERLY WITH THE QUESTION OF WHETHER CLOTHES MAKE THE WOMAN OR WOMAN MAKES THE DUDS AND INVOLVES THE DISILLUSIONMENT OF TWO CYNICAL BACHELORS.

PRODUCED BY AMERICAN FILM COMPANY, INC., UNDER THE DIRECTION OF LLOYD INGRAHAM FROM THE STORY BY JOSEPH POLAND.

AVAILABLE JULY THE TWENTY-SECOND AT EXCHANGES OF THE MUTUAL FILM CORPORATION.



"By Their Works Ye Shall Know Them"

The "Works" of the Hodkinson Co-partnership Plan

1—It is a going, profitable business.

2—Fifteen Paralta plays have been released to date.

3—Twenty-eight offices actively engaged in selling Hodkinson Service.

4—Sales totalling over One and one half Million Dollars ($1,500,000).

5—Douglas Natural Color Pictures being released in first run houses.

6—Plaza Pictures ready for the market.

7—Additional product from well-known producers coming in the Fall.

8—Big exhibitors of Roth and Kehrlein type tied in.

9—Smaller exhibitors joining in all parts of the country.

These are the facts—the "works" that assure you that the Hodkinson Co-partnership Plan has something besides a "face."

Remember—

The "face" may look all right but it is the "works" that count.

When considering the so-called cooperative plans now in the market, disregard the face and look behind for the works. Are they "going" businesses or are they only on paper? Are the big exhibitors allied with them?

Have they product—leadership—prestige or profits?

Have they any of these qualifications that stamp the Hodkinson Co-partnership Plan as practical—efficient and sincere?

In analyzing the established organizations in the field, ask yourself whether they are geared to protect and help the exhibitors to bigger and better business, or whether they are built to dispose of the producer's product at a profit to him regardless of whether the exhibitor makes money or not.

Results count and you cannot expect results without "works."

W·W·HODKINSON·CORP.

527 FIFTH·AVE·NEW·YORK·CITY·

Hodkinson Service At All General Film Exchanges

First Production

"Petticoats and Politics"

A timely comedy drama of the West in which Miss King displays her unique ability as an athlete and "two gun" woman. A satirically humorous story of woman suffrage and its battle against "graft ridden" politics in Nevada.

A production that will appeal to everyone as a wholesome relief to war conditions and war pictures. Five reels of photoplay—no padding.

Released as part of Hodkinson Service.
Watch for announcement of new stars

W. W. Hodkinson Corp.

527 Fifth Avenue, N.Y. City—Hodkinson Service at all Film Exchanges

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

IN HER THIRD PARALTA PLAY

"WEDLOCK"

BY

DENNISON CLIFT

Produced under the personal supervision of

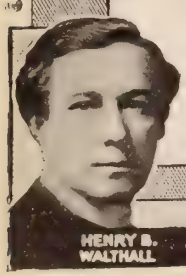
ROBERT BRUNTON

Directed by Wallace Worsley

In the role of Margery Harding, Louise Glaum will be seen as a young telephone operator who, persecuted by the family of the man she loves, clings to her high ideals, until after a series of climaxic situations, the hand of fate strikes at her persecutors. The untangling of the web gives Miss Glaum exceptional opportunity for displaying her rare histrionic abilities to their greatest advantage.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

OAKDALE PRODUCTIONS

A sunshine picture of rare charm and appeal presenting a child star of the first magnitude. This "Baby Joy" feature is an intensely diverting drama in which the love of a small child opens the locked door of a father's love.

A Series of Six Five-Part OAKDALE PRODUCTIONS with Gloria Joy

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

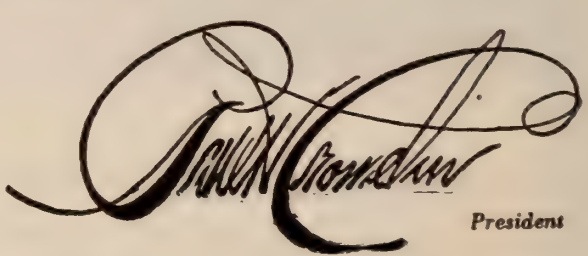
"IN CONVENTION ASSEMBLED"—

at Inter-Ocean Building, New York,
awaiting the summons of *foreign*
buyers everywhere—

WORLD PICTURES
PARALTA PLAYS

SELEXART SPECIALS
RAPF'S "TODAY" AND "MAD LOVER"
PYRAMID'S "INSIDE THE LINES" AND "MAN OF BRONZE"
INCE'S "WHITHER THOU GOEST"—"THE VICTIM"—
"HUNTING BIG GAME IN THE FROZEN NORTH"—
"13th LABOR OF HERCULES"
VIM, BLACK DIAMOND AND BINGO COMEDIES—
(MABEL AND FATTY) CARTOONS
SPEER CARBONS—FULCO ACCESSORIES AND SUPPLIES

Sold to a foreign territory only when their suitability to that territory is assured.



President

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN
PRES. & GEN'L. MGR.

Goldwyn Pictures

Quality Pictures or Closed Theatres

THE 14,000 and more motion picture exhibitors of America owe a great deal to those producers who have put *character* and *quality* into their product.

If you, as an exhibitor, sought to build a permanent place for yourself in your community or section by depending upon sensational, poorly made and unhealthy pictures, *you soon would be a bankrupt.*

After all, there are only two kinds of motion pictures: The kind that build solidly, continuously and permanently. And, the kind that sap the reputation of your house; that undermine public confidence and liking.

There is either a big place in this industry for a quality company like Goldwyn, or no place at all. And the presence on the Goldwyn books of more than 5,000 active accounts reveals clearly the nation-wide exhibitor approval of Goldwyn.

Our productions and stars made their first great appeal to the women and children of America. They instantly increased the matinee patronage throughout the nation. They rapidly extended their vogue to the male patrons of the screen and to-day they have created in *Goldwyn* the strongest name and reputation value in the motion picture industry.

For the coming season, Goldwyn's stars and their screen-plays represent a concentration of Power. The power of Production. The power of Star Personality. The power of the coherent, well-told Story. The power of great Technical Achievement. And the power of the fair and equitable Sales Policy of the Goldwyn organization.

SAMUEL GOLDFISH
President

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Geraldine Farrar

STAR SERIES

SIX PRODUCTIONS

AMERICA'S most famous and popular native artiste. The power of her name and personality established still-unbroken records for thousands of theatres throughout the world. One of the few great stars of the screen; a remarkable dramatic actress. Returning again to the field of modern emotional drama as a Goldwyn star.

Miss Farrar's productions will reveal this glorious woman in present-day roles. They will make the most of her splendid abilities and will not sacrifice her beauty or identity in costume or pageant dramas. This series embraces more Geraldine Farrar pictures than have ever before been released in a single year.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES

Rex Beach

STAR SERIES

SIX PRODUCTIONS

THE author-favorite of the world's strong-blooded races. Backed by five successive screen productions of unparalleled box-office power. Where annually he gave you one great profit-making picture from a famous Rex Beach story, he will now give you six of them in a year.

These vital Rex Beach productions provide, beyond question, the greatest series of pictures available to the American exhibitor during the coming year. They bear the most popular author-name the screen has ever known. Offered at prices that make these productions a remarkable "buy" for all exhibitors seeking packed houses.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Pauline Frederick

STAR SERIES

SIX PRODUCTIONS

THE popular and beautiful star whose power and magnetism have been the basis of prosperity for thousands of exhibitors. Goldwyn will again present her in the type of emotional dramas that made her famous and established her as one of the great drawing cards of the screen.

Pauline Frederick's Goldwyn productions will reveal her as a woman of to-day, in gowns and fashions of to-day. The assets of her personality that have been sacrificed and overlooked are the very elements that Goldwyn is going to make the most of. She appeals to America's masses and classes.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Mabel Normand

STAR SERIES

EIGHT PRODUCTIONS

BEYOND question the greatest of screen comediennes. Without one rival in the entire field of comedy-drama. The element of comedy will be emphasized in all of her coming productions, thereby giving her millions of admirers the rollicking type of stories they expect from this star.

Mabel Normand has been described as "the star who never has to be introduced." This means that she has won public affection. You love her the moment you see her. Exhibitors have found that under the Goldwyn name she has held all of her old friends and at the same time won a tremendous new following.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Mae Marsh

STAR SERIES

EIGHT PRODUCTIONS

RANKING, without question, as the leading young emotional star of the screen. Raised to new heights of popularity and box-office drawing power under the Goldwyn name by being presented in such splendid successes as "The Cinderella Man," "Polly Of The Circus," "All Woman," "Money Mad," and "The Beloved Traitor."

Mae Marsh's Goldwyn productions for the coming season will give her bigger opportunities in emotional and romantic drama and assure exhibitors still more profitable engagements than in her first great Goldwyn year. Goldwyn unhesitatingly says that last year Mae Marsh had more successful productions as a whole than any other star in motion pictures.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Madge Kennedy

STAR SERIES

EIGHT PRODUCTIONS

THE fresh, wonderful personality that provided exhibitors and the public with the one new star sensation in motion pictures last year. Her eyes and smile, her comedy and melodramatic farce won her a nation-wide audience instantly. She has brought new patrons into picture theatres everywhere.

For her new season's Goldwyn productions Madge Kennedy is being given more dramatic stories, without forfeiting her wonderful comedy talents. Miss Kennedy began her screen career by winning the nation's "matinee patronage." Having captivated the women and children, she extended her vogue to the men. Several thousand exhibitors already rank her in the first six stars of the screen.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Tom Moore

STAR SERIES

EIGHT PRODUCTIONS

IN TOM MOORE exhibitors have a star of their own making and, incidentally, Goldwyn's first male star. We have been literally forced to make him a star at the demand of the theatre-owners of the country and the American public. His is the most pleasing romantic, athletic male personality in pictures.

Goldwyn is doing with Tom Moore what few producers have ever done before—offering him at moderate and attractive rentals to enable exhibitors from the start to make a big profit on his Goldwyn productions and to convey to the public the satisfaction that an exhibitor always feels when he is making a big profit on a star.

GOLDWYN PICTURES CORPORATION
16 East 42nd Street New York City

Goldwyn Pictures

"Madge Kennedy in *The Service Star* Goldwyn's Finest Achievement," Says Harold Edel.

"NOT unmindful of the other beautiful and successful Goldwyn productions you have given us for presentation at The Strand, I now congratulate Goldwyn for making with MADGE KENNEDY in THE SERVICE STAR what is *unquestionably your best production.* It is a splendid story, excellently made.

"Madge Kennedy is one of the most popular stars presented in The Strand Theatre and it gives me great pleasure to express my own and The Strand's approval of this wonderful star who scored such an immediate success on the screen."

These are the words of the Managing Director of the first great motion picture Institution ever created in America—an institution that is a permanent tribute to the ideals and the foresight of the late Mitchel H. Mark.

In The Strand he made *quality pictures* and *quality showmanship* the dominant ideas, and as one of the last big negotiations of his active career he put Goldwyn Pictures in his nationally-famed theatre.

Today—and all week—you will see at The Strand

MADGE KENNEDY

in

THE SERVICE STAR

By Charles A. Logue

GOLDWYN PICTURES CORPORATION

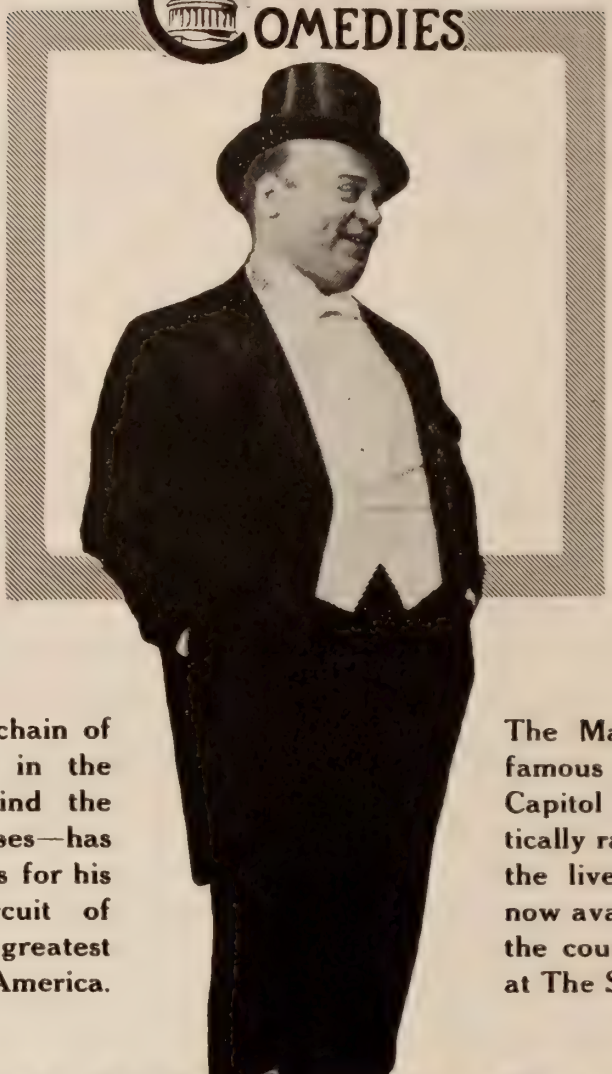
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

Approved by

MARCUS LOEW



Praised by

HAROLD EDEL

The head of the largest chain of motion picture theatres in the world—ever alert to find the screen's newest successes—has booked Capitol Comedies for his entire metropolitan circuit of houses catering to the greatest volume of patronage in America.

The Managing Director of the famous New York Strand plays Capitol Comedies and enthusiastically rates them as "by all odds the liveliest and best comedies now available to the exhibitors of the country - - - very successful at The Strand."

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a year *Every Second Monday*

has, with five speedy, exciting and laughable releases, established himself as a nation-wide favorite with the patrons of the large and small theatres of the country. The largest volume of business ever booked on new comedies is sufficent proof of the immediate popularity of this newest of screen entertainers. *Capitol Comedies are released exclusively through the offices of*

[redacted] GOLDWYN DISTRIBUTING CORPORATION [redacted]

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Important, EXCLUSIVE Pictures From All the Allied Fronts

you get them in

ALLIES' OFFICIAL WAR REVIEW

Therein are the OFFICIAL war pictures of

UNITED STATES GREAT BRITAIN
FRANCE ITALY

gathered by expert cameramen operating with all the facilities of their respective Governments at their disposal. The war is the subject of first importance in every household in the land. Everyone wishes to see the pictures of what is happening "over there." Your audiences are ready made when you show the "Allies' Official War Review!"

Presented by

Committee on Public Information
George Creel, Chairman

Division of Films
Chas. S. Hart, Director

The current issue contains:

ITALY FLINGS BACK THE FOE
AMERICAN HEROES AT CAMBRAI
SCENES OF A FRENCH REGIMENT JUST AFTER A BATTLE
IRISH HORSE AT CAMBRAI
A BRITISH TANK AND ITS TROPHY
GENERAL ALLENBY'S CAMEL CARAVANS
SCENES OF AMERICAN SOLDIERS IN THE FIRST LINE

Distributed by PATHE

Why fear the "hot weather" and the "slow months" when you can play a truly special feature of special attractiveness and with thousands of dollars worth of the very best kind of newspaper publicity behind it —

MORAL SUICIDE

with

John Mason, Leah Baird and Anne Luther?

Two one sheet posters, one block one sheet, two three sheets, one six sheet and one twenty-four sheet; attractive lobby display of 11x14 photos; a 22x28 scene photo; four slides, newspaper cuts and Campaign Book with music plot; every aid to the successful exploitation of this picture has been given you!

Presented by Graphic Film Corp.
Written and directed by Ivan Abramson

Distributed by
PATHÉ

Pathé

Nowhere at any price can you get
better comedies than the following

HAROLD LLOYD

comedies which will be released
during the hot months. Quality
sticks out all over them as thick
as bumblebees in a clover field!

Kicking The Germ Out of Germany (July 21st)
That's Him (August 4th)
Bride and Gloom (August 18th)
Two Scrambled (September 1st)

Get Them - They Are Trade Getters!

Produced by Rolin
One Reel Each

" WITH ALL DUE RESPECT TO HIS RIVALS, MR. GRIFFITH HAS DEMONSTRATED HIS CLAIM TO THE SOLE AND ONLY RIGHT TO PROVIDE A PICTURE THAT WILL GO ON THE 'BIG TIME' AND STAY THERE AT TWO DOLLAR PRICES."

—(Washington, D. C., Herald.)

This Holds True From London Around the Globe

D. W. GRIFFITH'S

"The Birth of a Nation"
"Intolerance"
"Hearts of the World"

These are the *Only Productions* Directed Personally by Mr. Griffith During the Past Four Years

"THE GREAT LOVE"

A Drama of To-day—Soon to be Released
The First of a Series of Six Six Reel Pictures to be Released on the Artcraft Program

All the Griffith Productions Carry the Name "Griffith" and the Trademark "DG" on the Border Line of the Main Title

---

"HEARTS OF THE WORLD"

Fourth Month in New York and Boston at $1.50 and $2.00 prices, Third Month in Chicago, Pittsburgh, Philadelphia.

Now Playing Return Engagement Los Angeles after Ten Weeks.

Over Eighteen Thousand Dollars more than "The Birth of a Nation" for the same length of time,—did over Ninety-Eight Thousand Dollars.

Washington, D. C., during summer weather played to over Twenty-Eight Thousand Dollars in two weeks.

Now beginning third week.

D. W. GRIFFITH PICTURES, A. L. GREY, General Manager
4500 SUNSET BOULEVARD :: LOS ANGELES, CALIFORNIA

TO THE EXHIBITORS

Desiring a change from being on one subject at a time from one to two years, when the story does get slightly monotonous, I look forward, with a great deal of pleasure, to doing some shorter pictures and getting the relaxation of an occasional change of story during the year.

Many years ago, I used to do pictures known by the name of "Biograph." In the last four years, my staff and I have produced "The Birth of a Nation," "Intolerance," and recently "The Hearts of the World." I am very glad to say that the people seem to like "The Hearts of the World" about as well as "The Birth." Nevertheless, according to a promise made sometime ago to the Artcraft people, we are going to deliver to you six six reel subjects done absolutely under our personal direction.

We are very happy to again be with you, and to renew the pleasant relations that existed between us in the days of "Pippa Passes," "Judith of Bethulia," "The Sands of Dee," "The Battle of the Sexes," "The Escape" and "The Avenging Conscience" in the days gone by.

Most Sincerely Yours,

D W Griffith

We Solicit Laboratory Work

Because:

The Quality of Our Work Is of the Highest;
Our Facilities Unequaled;
Our Responsibility Unquestioned;
Our Service Unexcelled;
Our Prices RIGHT.

Ask for Quotations

¶ There's an iron-bound guarantee for you—Mr. Manufacturer—in dealing with a laboratory backed by twelve years of *knowing how*. Kalem's record spells Quality, Responsibility and Service.

¶ This Security and Satisfaction is yours at a price that will *interest*.

¶ Let's talk it over!

KALEM COMPANY
235 WEST 23d STREET
NEW YORK CITY

Everyone of the million Americans now in France has friends and relatives who want to know about him.

The People Want to Know

what their own flesh and blood—their relatives and friends—are doing in their Country's Service

Everyone is Vitally Interested

PERSHING'S CRUSADERS

The first U. S. Official War Film Feature
answers these questions, which are uppermost in the national mind

Was ever more vitally interesting picture offered to the exhibitors of America?

OFFICIAL U.S. WAR FILM RELEASED BY COMMITTEE ON PUBLIC INFORMATION GEORGE CREEL CHAIRMAN

FIRST NATIONAL EXHIBITORS CIRCUIT

Distributors
Except for
California, Michigan
and N. Dakota

THE BIG 6

THEDA BARA
in

"THE TWO ORPHANS"

"THE CLEMENCEAU CASE"

"A FOOL THERE WAS"

Available Now to Every Exhibitor!

Don't let your Opposition Beat you to it

FOX
FILM CORPORATION

WILLIAM FARNUM
in

"A SOLDIER'S OATH"

"THE BONDMAN"

"THE PLUNDERER"

HATRED! PASSION! POWER!

The biggest production in which this popular star has ever been seen-

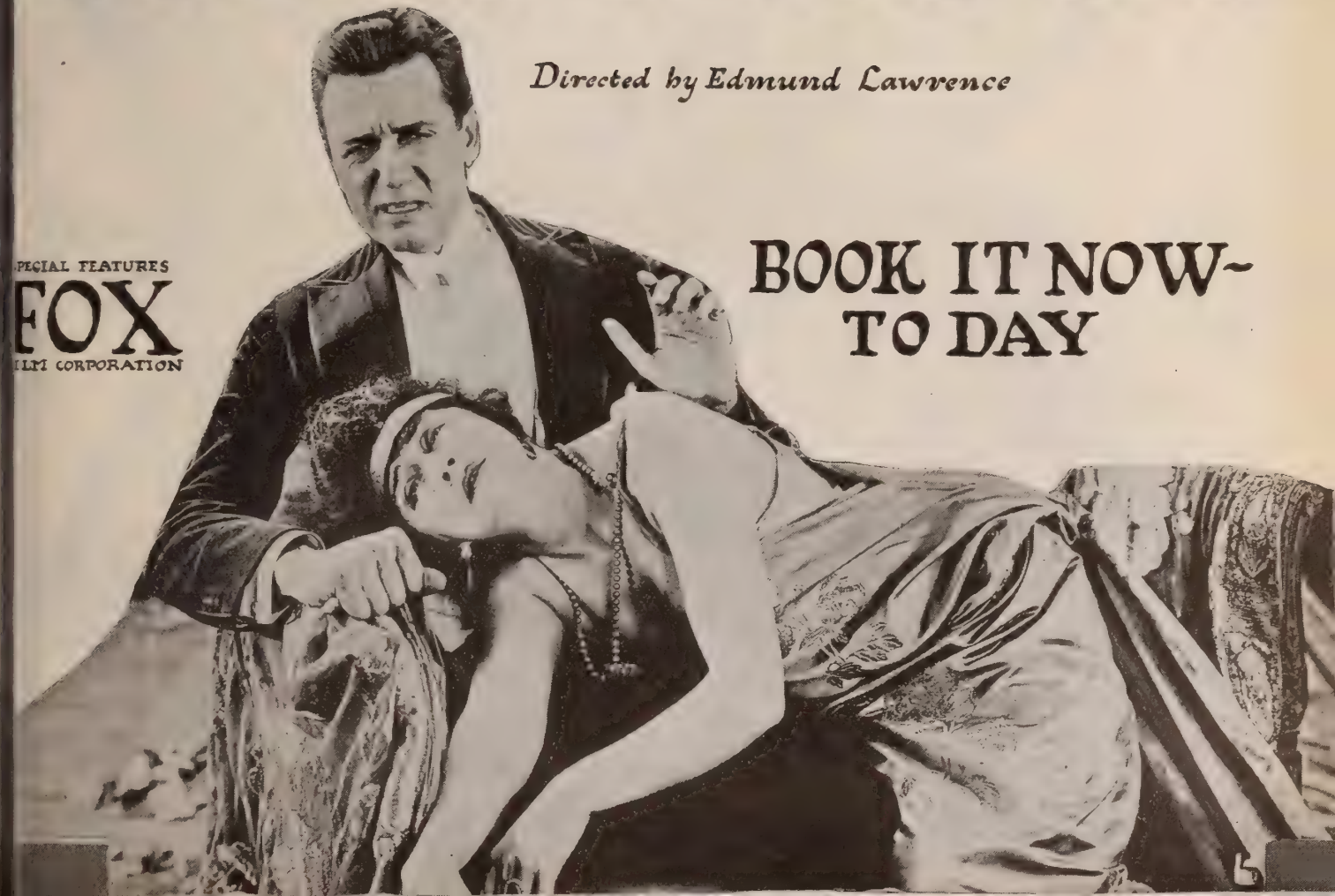
William Fox presents

VIRGINIA PEARSON

in

HER PRICE

Directed by Edmund Lawrence



SPECIAL FEATURES
FOX
FILM CORPORATION

BOOK IT NOW-
TO DAY

WILLIAM FOX
Presents
HENRY LEHRMAN'S

"WHO'S YOUR FATHER?"
"WILD WOMEN AND TAME LIONS"
"A NEIGHBOR'S KEYHOLE"

SUNSHINE COMEDIES

Also
BUD FISHER'S
MUTT
and
JEFF

FOX
FILM CORPORATION

BOOK THEM NOW!

PACKING THEM IN!

Released in August as an individual attraction

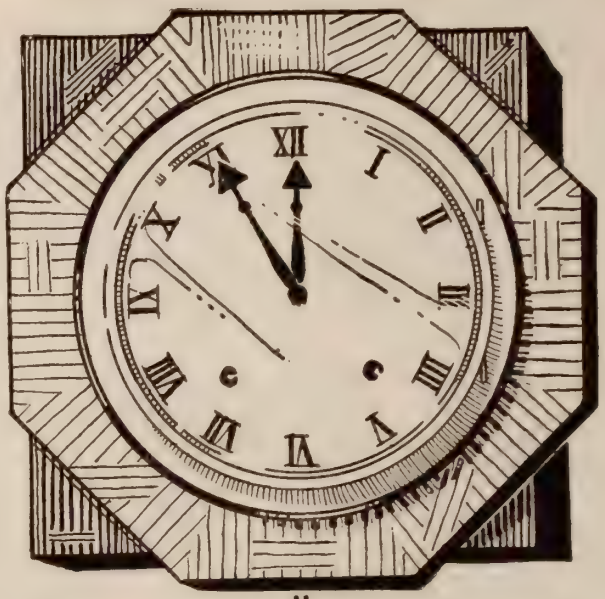
NOW BOOKING at rental prices for immediate playing dates

FOX
FILM CORPORATION

William Fox *presents*

THEDA BARA in CLEOPATRA

"OPEN SESAME"



"OPEN SESAME"

ANY MOMENT

Exhibitors May Expect to Hear the Vital Message!

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

THERE MUST BE A REASON

Why America's Greatest Picture Theaters Are Running

Gaumont News
EVERY TUESDAY

The
News-Reels
of
REAL NEWS

Gaumont Graphic
EVERY FRIDAY

IN THE EAST

The Rialto and the Rivoli, New York City's motion-picture theaters de luxe, use more subjects from the News and Graphic than from all other news-reels.

"Rivoli Animated is *full of spice this week* . . . every picture included is from Gaumont, with the exception of a single picture from Universal. Rothapfel has the choice from all of the news weeklies at his two houses." —*Motion Picture News,* July 6.

IN THE WEST

When Sid Grauman started his new Million Dollar Picture Palace in Los Angeles he made up his animated weekly by selecting the best subjects from all the news-reels.

It didn't take him long to recognize the superiority of the Gaumont News Service, and now he is running the News and Graphic exclusively, because they not only have the newsiest subjects, but *have them first!*

OTHER SECTIONS OF THE UNITED STATES ARE JUST AS ENTHUSIASTIC

TEN thrilling 2-reel episodes, filled almost to overflowing with gripping situations which hold one breathless with suspense from the first scene to the last, are crowded into

The HAND of VENGEANCE

The Amazing Photo-Serial for Independent Buyers

NO EXHIBITOR CAN AFFORD TO MISS THIS SURE-FIRE MONEY-MAKER

Gaumont Productions Are Handled Only by the Best States-Right Exchanges

Gaumont PARIS

Gaumont Co.
FLUSHING, N. Y.

Gaumont LONDON

If it's "Raw-Stock" you need—see—write—or wire

Chester D. Coram

Sales Manager

Bay State Film Co.

Boston, Mass.

Factory: Sharon, Mass.

10 High Street

Clean Pictures

vs.

Censorship

What Causes Censorship

1. Self Constituted "Regulators."
2. Professional reformers.
3. Suggestive and misleading titles.
4. Fake advertising.
5. Extreme sex pictures, camouflaged with alleged scientific and hygienic excuses.

A LATE picture paved the way to its filth with a sub-title reading: "TO THE PURE MIND ALL THINGS ARE PURE."

Then followed a full description of how to sniff cocaine from the thumb-nail. Possibly the "coke" *was* pure.

Why hang out signs in cities where we do not have censorship reading, "Children under fourteen years not admitted today?" If, by these "exhibitors" own admissions, the productions are unfit for children—*then they are unfit for adults.*

We have been proclaiming to the skies that this industry has become a potent factor in the educational world, and that we are teachers. *This is generally true*—but—*there is room for improvement.* If we are moulding character for this and the next generation, are we doing a truly wholesome work in depicting the underworld, hypodermic needles, gauze-draped vampires, assaults of women and other depths of depravity?

Producers Please Note:

Prohibition Is Here, Professional Reformers Will Seek New Fields.

The exhibitor is going to have something to say about the making of the productions to be shown on his screen.

Keep these few thoughts in mind when you are preparing a production for the AFFILIATED DISTRIBUTOR'S CORPORATION and the EXHIBITOR BOOKING CORPORATIONS affiliated with it.

We have taken a decided stand for clean pictures—*because*—it is the *SUREST WAY TO WIPE OUT CENSORSHIP.*

Nothing but *clean pictures* for the next *twelve months* would put all censor boards *out of business* because the picture public will not stand for idiotic and senseless rules and regulations which now, in most instances, operate as a persecution of one of America's most useful industries.

Affiliated Distributors Corp.

1476 B'way (523-4-5 Longacre Bldg.) New York

Send this Coupon for "THE AFFILIATED PLAN"

Affiliated Distributors Corp.
1476 B'way, New York

GENTLEMEN: Please send me your booklet "*The Affiliated Plan*" on clean, wholesome productions from Producer to Exhibitor Direct.

NAME.....

THEATRE.....

CITY.....

Mr. Edwin A. Frazee

(The Man of Mystery)

Presents

A Two Reel Photo Picture

Entitled

"The Haunted House"

Made in California

By

Frazee Film Productions

A comedy drama, full of original and sensationally funny situations, different from the hackneyed and tiresome misnamed " Comedies " foisted upon theatre managers through false advertisements.

" The Haunted House " contains a love interest, a heart interest and logical thrills of suspense. In addition there are puzzling delusions, mystical illusions and wierd magic, together with a screen visualization of theatrical " Black Art " never before accomplished in Motion Pictures. Behind all is a feasible plot that does not insult the intelligence of audiences by inaneness. The production is an interesting entertainment.

Mr. Frazee for many years attained vogue by directing for Keystone Company its most successful comedies. During the past year he has been perfecting his inventions. He wrote and directed " The Haunted House " which will be released on State Rights Plan in July, 1918. All letters of inquiry should be addressed to

Charles I. Bolles, Executive,
Frazee Film Productions,
Studios and Laboratory—Boyle Heights,
Los Angeles, California.

"PACIFIC COAST CENTER of the MOVING PICTURE INDUSTRY"

No, we do not notice any business slump. We are placing more stars and leads, more directors and capable supporting artists than ever. We are selling more good stories, managing more notable actors and actresses, placing more publicity.

We are regarded by the managers and artists as an "Institution" and a necessity.

We refer to anyone connected with the industry.

WILLIS and INGLIS

WRIGHT-CALLENDER BUILDING

LOS ANGELES

"Me und Gott"

6 REELS

THE FILMPLAY THAT WILL AMERICANIZE AMERICA

Story and Direction by Wyndham Gittens

With a superb cast of players including

Frank Brownlee, Paul Wigel, Nigel de Bruillier, Betty Burbank, Josephine Crowell, Gertrude De Vere, Ray Eberlee, Fred Bond and others

SEE IT--BUY IT--AND CLEAN UP ON IT

The picture will be screened for the trade in Chicago on July 15, 16, 17, 1918. Mr. H. Y. Romayne, president of our company, will be at the Sherman Hotel during his stay in Chicago. The picture will be screened in New York during week commencing July 25, 1918. Mr. Romayne will be at the Astor Hotel during his stay in New York

THIS PICTURE WILL BE SOLD TO STATE RIGHTS BUYERS ONLY

ROMAYNE SUPER-FILM COMPANY

221 Marsh-Strong Bldg.

Los Angeles, Cal.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

ROBERTSON-COLE CO.

World-Wide Film Distributors

Offering both to the producer and foreign rights buyer the prestige, distributing power and unquestioned financial responsibility of an organization of world wide significance

TO THE PRODUCER

The resources of this organization with offices in the important centers of the commercial world, together with affiliations backed by years of successful international trading offers the American producer a foreign distribution with returns only possible through a company of its size.

TO THE FOREIGN RIGHTS BUYER

Offering a catalogue of proven merit comprising established feature successes, subjects for regular program release, comedies, educational and scenic productions.

We Control the Foreign Rights on the Following Productions :

"The Woman Eternal," "The Eleventh Commandment," "The Devil's Playground," "The Crucible of Life," "Just a Woman," "Her Fighting Chance," "The Serpent's Tongue," "Nine-Tenths of the Law," "The Master Crook," "The Passing of the Third Floor Back," "The Zeppelins' Last Raid," "Grain of Dust," "Raffles," "The Sunset Princess," "The Pendleton Round-Up," "The Finger of Justice," "The Great White Trail," "The Lust of Ages," "Those Who Pay," "The Eagle's Eye," "Weavers of Life," "Souls Redeemed," "The Belgian," "Betty, Be Good," "A Bit of Kindling," "The Mormon Maid," "The Castoff," "Men," "America Preparing," "The Eyes of the World," "Ramona," "The Sin Woman," "Fringe of Society," "The Struggle Everlasting," "The Accidental Honeymoon," "The Silent Witness," "Bab the Fixer," "The Bar Sinister," "The Fly Bite," "The Checkmate," "The Rich Little Poor Girl," "The Wild Cat," "Sunny Jane," "The Public Defender," "Parentage," and the Jester Comedy Series.

To Foreign Rights Sales Organizations

A department of our organization now handles the detail work for some of our largest film exporters. We ship, route, collect, take care of exchange, insurance, etc. Operating everywhere and with shipping facilities as close to perfection as war time conditions will permit we offer a connection of decided advantage to the film distributor in foreign territory.

FILM DEPARTMENT, 1600 BROADWAY NEW YORK

Telephone Bryant 5646

SOON TO APPEAR
IN
THE LIGHT
OF
WESTERN STARS
BY
ZANE GREY
Sincerely
Dustin Farnum
SHERMAN
PRODUCTIONS
LOS ANGELES
NEW YORK

IN ACTION BY OCTOBER 1st

THE ADVANCE GUARD IN THE EXHIBITOR'S ARMY OF INDEPENDENCE

THEY'RE ON THEIR WAY—AN EXHIBITOR ARMY—UNDER EXHIBITOR COMMAND—PLEDGED TO SECURE EXHIBITOR BENEFITS AND TO MAKE THE INDUSTRY *SAFE* FOR THE EXHIBITOR

The following pages list the pioneer recruits in the co-operative movement of

UNITED PICTURE THEATRES OF AMERICA

UNITED PICTURE THEATRES of AMERICA INC.

J. A. BERST *President*

1600 BROADWAY, NEW YORK CITY.

Depository, Commercial Trust Co. of New York, Broadway & 41st New York

United Picture Theatres of America
Largest Booking

THE PIONEERS

(The following theatres have all completed their enrollment in United; and have each contracted for from *one* to *seven* days showing of all United pictures.)

EASTERN THEATRES

LYRIC, New York City
CLAREMONT, New York City
COSTELLO, New York City
CHELSEA, New York City
ROSE, New York City
WINDSOR TERRACE, New York
OSCEOLA, New York City
NEW KINGSTON, Brooklyn, N. Y.
ELECTRA (B'way), Brooklyn, N. Y.
ELECTRA (3rd Av.), Brooklyn, N. Y.
KONLY, Brooklyn, N. Y.
HOOPER, Brooklyn, N. Y.
AVON, Brooklyn, N. Y.
PLEASURELAND, Brooklyn, N. Y.
PARAMOUNT, Newark, N. J.
PLAYHOUSE, Newark, N. J.
HAMILTON, Yonkers, N. Y.
BIJOU, Bayonne, N. J.
STEINWAY, Astoria, N. Y.
PARK, Rutherford, N. J.
EMPIRE, Pt. Richmond, N. Y.
AMITY, Spring Valley, N. Y.
LIBERTY, Hyde Park, Pa.
GRAND, Harrisburg, Pa.
LANCASTER, Boston, Mass.
CAMBRIDGE OLYMPIA, Cambridge, M.
DAY ST. OLYMPIA, Sommerville
IMPERIAL, So. Boston, Mass.
REGORSON, Rochester, N. Y.
STRAND, Ithaca, N. Y.
METROPOLITAN, Washington, D. C.
SAVOY, Washington, D. C.
AMERICAN, Washington, D. C.
REX, Richmond, Va.
LIBERTY, Cumberland, Md.
LYCEUM, Chestertown, Md.
IMPERIAL, Newport News, Va.
COLUMBIA, Petersburg, Va.
ISIS, Lynchburg, Va.
STAR, Buchanan, Va.
FAMILY, Clifton Forge, Va.
OPERA HOUSE, Charleston, W. Va.
PARK, Middleboro, Mass.

MAJESTIC, New York City
HEIGHTS, New York City
FRANKLIN, New York City
BUSHMAN, New York City
PARADISE, New York City
WINDSOR, New York City
COMET, New York City
BUNNY, Brooklyn, N. Y.
COLONIAL, Brooklyn, N. Y.
SUNSET, Brooklyn, N. Y.
ETUDE, Brooklyn, N. Y.
VERMONT, Brooklyn, N. Y.
VICTORIA, Brooklyn, N. Y.
ELITE, Brooklyn, N. Y.
COLONIAL, Newark, N. J.
CRITERION, Newark, N. J.
NATIONAL, Jersey City, N. J.
EMPIRE, Bayonne, N. J.
FRANKLIN, Astoria, N. Y.
STAR, New Brighton, N. Y.
GLOVE, Gloversville, N. Y.
PERGOLA, Allentown, Pa.
YONNIS, Scranton, Pa.
GARDEN, New Haven, Conn.
LAWRENCE, New Haven, Conn.
CANNON'S, New Haven, Conn.
STRAND, New Bedford, Mass.
EMPIRE, New London, Conn.
PALACE, Buffalo, N. Y.
BROADWAY LYCEUM, Buffalo, N. Y.
CRANDALL, Washington, D. C.
APOLLO, Washington, D. C.
PALACE, Washington, D. C.
DIXIE, Richmond, Va.
PALACE, Frostburg, Md.
CITY OPERA HOUSE, Frederick, Md.
OLYMPIC, Portsmouth, Va.
PITTS LEADER, Fredericksburg, Va.
IMPERIAL, Hot Springs, Va.
EMPIRE, Winchester, Va.
FAIRFAX, Culpepper, Va.
APOLLO, Martinsburg, W. Va.

PALACE, New York City
BUNNY, New York City
KEYSTONE, New York City
CONCOURSE, New York City
PARK WEST, New York City
SCREEN, New York City
WILLIAMSBURG, Brooklyn, N. Y.
MILLER, Brooklyn, N. Y.
OXFORD, Brooklyn, N. Y.
PALACE, Brooklyn, N. Y.
MONTAUK, Brooklyn, N. Y.
JEFFERSON, Brooklyn, N. Y.
NEW FRANKLIN, Brooklyn, N. Y.
COLUMBIA, Far Rockaway, N. Y.
CITY, Newark, N. J.
BERGEN, Newark, N. J.
SUMMITT, W. Hoboken, N. J.
RIALTO, Passaic, N. J.
CASTLETON, W. New Brighton, N. Y.
HAPPY HOUR, Lake Placid, N. Y.
FAMILY, Gloversville, N. Y.
NEDSON, Allentown, Pa.
GRAND, Harrisburg, Pa.
SALEM, Salem, Mass.
BIJOU, Bridgeport, Conn.
WEST END, Bridgeport, Conn.
ELITE, Bridgeport, Conn.
HAMILTON, Dorchester, Mass.
ELMWOOD, Buffalo, N. Y.
REPUBLIC, Annapolis, Md.
KNICKERBOCKER, Washington, D. C.
AVENUE GRAND, Washington, D. C.
RICHMOND, Alexandria, Va.
VICTORIA, S. Richmond, Va.
MUSIC HALL, Centerville, Md.
LYRIC, Crisfield, Md.
STRAND, Hopewell, Va.
REX, Berkley, Va.
HIPPODROME, Covington, Va.
STRAND, Charlottesville, Va.
ELKS, Pulaski, Va.
PLAZA, White Sulphur Springs, W. Va.

CENTRAL THEATRES

ROSE or ALCAZAR, Chicago, Ill.
LEXINGTON, Chicago, Ill.
MADLIN, Chicago, Ill.
JACKSON PARK, Chicago, Ill.
NEW STRAND, Chicago, Ill.
ELBA, Chicago, Ill.
FAMOUS, Chicago, Ill.
QUEENS, Chicago, Ill.
HAMILTON, Chicago, Ill.
LEIDA, Chicago, Ill.
SCHINDLER, Chicago, Ill.
LA PETITE, Kankakee, Ill.
GARDEN, Michigan City, Ind.
AMERICAN, Moline, Ill.
PALACE, Muscatine, Ia.
NEW HOME, Indiana Harbor, Ind.
DREAMLAND, Galena, Ill.
FAMILY, Elkhart, Ill.
ORPHEUM, Fairfield, Ia.
LUNA, Lafayette, Ind.
LYRIC, Moline, Ill.
PRINCESS, Hooperstown, Ill.
DREAMLAND, Mt. Pulaski, Ill.
DREAMLAND, Michigan City, Ind.
BURKE, Kenosha, Wis.
HARTLEY, East Chicago, Ind.
FISHER, Danville, Ill.
HEUCH'S OPERA HOUSE, Cincinnati, O.
ALHAMBRA, Columbus, O.
MAJESTIC, Chillicothe, O.
ALHAMBRA, Newark, O.
CAMERAPHONE, Pittsburg, Pa.
COLONIAL, Beaver Falls, Pa.
PASTIME, Portage, Pa.
VIRGINIA, Wheeling, W. Va.
STAR, Monessen, Pa.
ROBINSON GRAND, Clarksburg, W. Va.
KNICKERBOCKER, Braddock, Pa.
BARNES, Elmwood City, Pa.
LYCEUM, Kittaning, Pa.
MAJESTIC or COLUMBIA, Erie, Pa.
ORPHEUM, Franklin, Pa.
OPERA HOUSE, Grafton, W. Va.
NELSON, Fairmount, W. Va.

CENTRAL PARK, Chicago, Ill.
DREXEL, Chicago, Ill.
TIFFIN, Chicago, Ill.
ACME, Chicago, Ill.
PLAISIR, Chicago, Ill.
HARVARD, Chicago, Ill.
CHOPIN, Chicago, Ill.
E. A. R., Chicago, Ill.
JEFFERSON, Chicago, Ill.
FOUNTAIN, Chicago, Ill.
BOWEN, Chicago, Ill.
FOX'S, Aurora, Ill.
AUDITORIUM, So. Bend, Ind.
ORPHEUM, Westville, Ill.
IDLE HOUR, Roseville, Ill.
PERL, Highland Park, Ill.
PRINCESS, Dubuque, Ia.
PRINCESS, Freeport, Ill.
STARLAND, Anderson, Ind.
PARK, Champaign, Ill.
PRINCESS, La Porte, Ind.
MAJESTIC, Madison, Wis.
CRYSTAL, Ligonier, Ind.
WALLACE, Peru, Ind.
IDEAL, Lemont, Ill.
STARLAND, Anderson, Ind.
WESTERN PLAZA, Cincinnati, O.
CHAMPION, Columbus, O.
SCHILLER, Columbus, O.
GRAND, Ironton, O.
MODEL, Pittsburg, Pa.
REGENT, Newcastle, Pa.
EMPIRE, New Brighton, Pa.
NEW PARK, Johnstown, Pa.
PENN, Uniontown, Pa.
MAJESTIC, Charleroi, Pa.
CAMERAPHONE, Sharpsburg, Pa.
MAJESTIC, Grove City, Pa.
ELITE, Homestead, Pa.
MAJESTIC, Pittsburg, Pa.
COLUMBIA, Warren, Pa.
PALACE, So. Fork, Pa.
ELMORE, Pittsburg, Pa.
GRAND, Indiana, Pa.

PHOENIX, Chicago, Ill.
ASHLAND, Chicago, Ill.
VISTA, Chicago, Ill.
HARPER, Chicago, Ill.
HUB, Chicago, Ill.
AUSTO, Chicago, Ill.
ROSEWOOD, Chicago, Ill.
DE LUXE, Chicago, Ill.
RAINBOW, Chicago, Ill.
ATLAS, Chicago, Ill.
NEW BROOKLINE, Chicago, Ill.
PRINCESS, Joliet, Ill.
JEFFERSON, Ft. Wayne, Ind.
CRESCENT, Ottawa, Ill.
PRINCESS, Monticello, Ill.
CROWN, Crown Point, Ind.
AMERICAN, Rock Island, Ill.
STAR, De Kalb, Ill.
ILLINOIS, Chicago Heights, Ill.
WYSOR-GRAND, Muncie, Ind.
LA SALLE, La Salle, Ill.
STAR, Lincoln, Ill.
PRINCESS, Woodstock, Ill.
LYCEUM, Peoria, Ill.
ORPHEUM, Rockford, Ill.
WASHINGTON, Richmond, Ind.
ERIE, Hyde Park, O.
LIBERTY, Cumminsville, Cincinnati, O.
JOHNSONIA, Leesburg, O.
STRAND, Portsmouth, O.
KISKI, Vandergrift, Pa.
NOVELTY, Pittsburg, Pa.
STRAND, Altoona, Pa.
GRAND, Harrisburg, Pa.
GRAND, Donora, Pa.
CENTURY, N. S. Pittsburgh, Pa.
LYRIC, Oil City, Pa.
COLONIAL, Farrell, Pa.
HOME, Rochester, Pa.
OLYMPIC, Greenville, Pa.
LYCEUM, Meadsville, Pa.
FAIRYLAND, Fairchance, Pa.
BARNEYS, Pt. Marion, Pa.
STRAND, Pittsburg, Pa.

America Is Already the Circuit in the World

GRAVOIS, St. Louis, Mo.
BOOKER WASHINGTON, St. Louis, Mo.
MIKADO, St. Louis, Mo.
OLYMPIA, St. Louis, Mo.
BROADWAY FAMILY, St. Louis, Mo.
STAR, St. Louis, Mo.
ARCO, St. Louis, Mo.
MAJESTIC, Memphis, Tenn.
PALACE, Pana, Ill.
FRANCIS, Dyersburg, Tenn.
POWHATAN, Maplewood, Mo.
AMERICAN, Terre Haute, Ind.
GEM, Centralia, Mo.
DAISY, Memphis, Tenn.
THREE WARD, Minneapolis, Minn.
ADLER, Marshfield, Wis.
MAJESTIC, La Crosse, Wis.
LUDCKE, St. Peter, Minn.
TWIN CITY, St. Paul, Minn.
THE BEST, Brainerd, Minn.
ELKS AND GRAND, Bemidge, Minn.
STAR, Duluth, Minn.
PEOPLE'S, Superior, Wis.
ORPHEUM, Minob, N. D.
GRAND, Grand Forks, N. D.
GRAND, Breckenridge, Minn.

MONTGOMERY, St. Louis, Mo.
CINDERELLA, St. Louis, Mo.
MOGLER'S, St. Louis, Mo.
SHAW, St. Louis, Mo.
LAFAYETTE, St. Louis, Mo.
18TH STREET, St. Louis, Mo.
WOODLAND, St. Louis, Mo.
PRINCESS, Springfield, Ill.
SHOAFF'S OPERA HOUSE, Paris, Ill.
GLEN, Centralia, Ill.
MAJESTIC, Charleston, Ill.
WOODLAWN, Evansville, Ind.
ORPHEUM, Cape Girardeau, Mo.
AMERICA, Minneapolis, Minn.
AMERICAN, Minneapolis, Minn.
COLONIAL, Winona, Minn.
NEW LYRIC, Stevens Pt., Wis.
STAR, Stanley, Wis.
BRUNSWICK, Duluth, Minn.
NEMEC, St. Cloud, Minn.
GARDEN, Rochester, Minn.
REX, Virginia, Minn.
GRAND ORPHEUM, Fargo, N. D.
LYRIC, Williston, N. D.
LYCEUM, Morehead, Minn.

PALACE, St. Louis, Mo.
CONGRESS, St. Louis, Mo.
PAGEANT, St. Louis, Mo.
KING BEE, St. Louis, Mo.
EASTON-TAYLOR, St. Louis, Mo.
NOVELTY, St. Louis, Mo.
HIPPODROME, Keokuk, Ia.
KOZY, Paducah, Ky.
ORPHEUM, Mexico, Mo.
EMPIRE, Jonesburg, Ark.
"K," Mattoon, Ill.
YALE, Shelbyville, Ind.
NEW GRAND, Panama, Ill.
PRINCESS, Minneapolis, Minn.
IONE, Minneapolis, Minn.
IDEAL, Grand Rapids, Wis.
RUBY, New Ulm, Minn.
DREAMLAND, Wiltman, Minn.
MILO, Little Falls, Minn.
GRAND, Northfield, Minn.
MAJESTIC, Hibbing, Minn.
STRAND, Huron, S. D.
GRAND, Devil's Lake, N. D.
LYRIC-RIALTO, Aberdeen, S. D.
LYRIC, Waterlawn, S. D.

SOUTHERN THEATRES

BEST, Pine Bluff, Ark.
MAJESTIC, Wichita Falls, Tex.
ROYAL, San Antonio, Tex.
ROYAL AND CRYSTAL, Little Rock, Ark.
HIDALGO, El Paso, Tex.
WIGWAM, El Paso, Tex.
QUEEN, Dennison, Tex.
PRINCESS, Orange, Tex.
GEM, Sherman, Tex.
QUEEN, Mercedes, Tex.
GEM, Temple, Tex.
STRAND, Galveston, Tex.
JEWEL, Clarendon, Ark.
HIPPODROME, Wolfe City, Tex.
MAJESTIC, Stuttgart, Ark.
WILBERT, Plaquemine, La.
BIJOU, Houma, La.

CENTRAL, Hot Springs, Ark.
PRINCE, Houston, Tex.
WASHINGTON, Dallas, Tex.
LYRIC, Terrell, Tex.
LINDSAY, Lubbock, Tex.
REX, Waco, Tex.
DITTMAN, Brownsville, Tex.
TIVOLI, Beaumont, Tex.
NATIONAL, Pharr, Tex.
AZTEC, Eagle Pass, Tex.
BEST, Hillsboro, Tex.
ORPHEUM, Marlin, Tex.
JEWEL, Helena, Ark.
TEXAS GRAND, Dalhart, Tex.
QUEEN, Lonoke, Ark.
LOUISIANA, Baton Rouge, La.

CRYSTAL, Esteline, Tex.
STRAND, Laredo, Tex.
MONOGRAM, Childress, Tex.
OLD COURT, Quanah, Tex.
AMUSU, Corpus Christi, Tex.
BEST, Cleburne, Tex.
ELECTRA, Victoria, Tex.
BEST QUEEN, Bonham, Tex.
DREAMLAND, Cuero, Tex.
CRESCENT, Austin, Tex.
GEM, Palestine, Tex.
POSEYS, Marvell, Ark.
MOORE'S, Vernon, Tex.
MISSION, Amarillo, Tex.
HAPPY HOUR, Leonard, Tex.
SCOUT, Oakdale, La.

WESTERN THEATRES

WONDERLAND, Kansas City, Mo.
WARWICK, Kansas City, Mo.
MAYWOOD, Kansas City, Mo.
GEM, Guthrie, Okla.
ISIS, Augusta, Kans.
ELECTRIC, Springfield, Mo.
WICHITA, Wichita, Kans.
BEST, Parsons, Kans.
FOLLY, Oklahoma City, Okla.
REX, Arkansas City, Kans.
STRAND, Salina, Kans.
DE LUXE, Hutchinson, Kans.
MUSE, Omaha, Neb.
PALEN, Omaha, Neb.
MAJESTIC, Ft. Dodge, Ia.
PALACE, Cedar Rapids, Ia.
MAJESTIC, Fairburg, Neb.
PRINCESS, Denver, Col.
PASTIME, Albuquerque, N. M.
LYRIC, Miami, Ariz.
MORRIS, Hot Springs, S. D.
IMPERIAL, Alliance, Neb.
OGDEN, Denver, Col.
IRIS, Belle Fourche, S. D.
LYRIC, Casper, Wyo.
SEGERBURG OPERA HOUSE, Telluride, Col.
STRAND, Boise, Ida.
HUREE, Caldwell, Ida.
BURLEY, Burley, Ida.
ORPHEUM, Pocatello, Ida.
MARGARET, Anaconda, Mont.

ELECTRIC, Kansas City, Mo.
BONAVENTURE, Kansas City, Mo.
TEMPLE, Lawton, Okla.
MAJESTIC, Tulsa, Okla.
GEM, Eldorado, Kans.
GLORY B, Miami, Okla.
COLUMBIA, Coffeyville, Kans.
ASHLAND, Kansas City, Mo.
MAJESTIC, Enid, Okla.
ISIS, Wellington, Kans.
DREAMLAND, Herrington, Kans.
ELECTRIC, St. Joseph, Mo.
SUN, York, Neb.
LYRIC, Lincoln, Neb.
EMPRESS, Grand Island, Neb.
PLAZA, Hastings, Neb.
STERLING, Superior, Neb.
RIALTO, Pueblo, Col.
PARIS, Santa Fe, N. M.
PALACE, Trinidad, Col.
ORPHEUM, Scottsbluff, Neb.
DEADWOOD, Deadwood, S. D.
GRAND, Sheridan, Wyo.
CORONADO, E. Las Vegas, N. M.
OLATHE OPERA HOUSE, Olathe, Col.
PARAMOUNT, Glenwood Springs, Col.
WEAVER, Mountain Home, Ida.
IDEAL, Emmett, Ida.
REX, Rexburg, Ida.
MONTPELIER, Montpelier, Ida.

GILLHAM, Kansas City, Mo.
GLADSTONE, Kansas City, Mo.
HAYS OPERA HOUSE, Hays City, Kans.
YALE, Muskogee, Okla.
ELECTRIC, Joplin, Mo.
GRAND, Iola, Kans.
LIBERTY, Picker, Okla.
ROYAL, Emporia, Kans.
POWELL, Ponca City, Okla.
LIBERTY, Durant, Okla.
LYRIC, Abilene, Kans.
GRAND, Chanute, Kans.
MAGIC, South Omaha, Neb.
ROHLFF, Omaha, Neb.
PALACE, Waterloo, Ia.
LYRIC, Wymore, Neb.
GEM, Plattsmouth, Neb.
PRINCESS, Colo. Springs, Col.
GRAND, Deming, N. M.
PACE, Chadron, Neb.
W. S. A., Sidney, Neb.
ELKS, Rapid City, S. D.
HOMESTAKE, Lead, S. D.
LYRIC, Sterling, Col.
DREAMLAND & EMPRESS, Montrose, Col.
MAJESTIC, Nampa, Ida.
STAR, Weiser, Ida.
ORPHEUM, Twin Falls, Ida.
REX, Idaho Falls, Ida.
LYRIC, Bozeman, Mont.

In addition to the theatres listed above, each having contracted to exhibit United Pictures for one to seven days, and each holding from one to seven shares of United stock, scores of others have signified their intention to enroll with United, but have not as yet filed contracts with the branch offices

NOTICE

NO ORGANIZED EFFORT TO ENROLL MEMBERS HAS AS YET BEEN MADE IN THE FAR WEST, PHILADELPHIA, DETROIT, CLEVELAND, INDIANAPOLIS OR ATLANTA. ON THE OPENING OF THESE BRANCHES, DOZENS OF IMPORTANT THEATRES IN THESE CITIES AND THEIR ENVIRONS WILL BE ENROLLED.

DON'T BE A SLACKER

ALL OF THE THEATRES LISTED ON THE FOREGOING PAGES HAVE SIGNED

The Exhibitors' Declaration of Independence

THEY HAVE INVESTIGATED THE UNITED PROJECT THOROUGHLY AND ARE CONVINCED THAT THEIR MEMBERSHIP IN UNITED

WILL BRING THEM A BETTER QUALITY OF FILM AT LOWER RENTALS;

WILL FREE THEM FROM TAXATION SPRINGING FROM WASTEFUL METHODS NOW IN VOGUE;

AND WILL INCREASE THEIR INDIVIDUAL IMPORTANCE IN THE INDUSTRY.

Take a Tip from Them—Enroll with United Now!

OFFICERS OF UNITED PICTURE THEATRES OF AMERICA

J. A. BERST.....*President and General Manager*
LEE A. OCHS.....*Vice-President*
MILTON M. GOLDSMITH.....*Treasurer and General Counsel*
C. R. SEELYE.....*Secretary*

ADVISORY BOARD OF EXHIBITORS

ALFRED S. BLACK, Rockland, Maine.
L. W. BROPHY, Muskogee, Oklahoma.
HERMAN J. BROWN, Boise, Idaho.
D. W. COHEN, Binghamton, New York.
HARRY M. CRANDALL, Washington, District of Columbia.
FRANK EAGER, Lincoln, Nebraska.
H. E. ELLISON, Denver, Colorado.
WILLIAM EPSTEIN, Houston, Texas.
THOMAS FURNISS, Duluth, Minnesota.
A. J. GILLIGHAM, Detroit, Michigan.
GEORGE H. GRIEVES, Colorado Springs, Colorado.
ALFRED HAMBURGER, Chicago, Illinois.
S. S. HARRIS, Little Rock, Arkansas.
GILBERT HEYFRON, Missoula, Montana.
ERNEST H. HORSTMAN, Boston, Massachusetts.
FRANK HOWARD, Boston, Mass.
WILL ISENBERG, Greenville, Mississippi.
H. B. KESTER, Pittsburg, Pa.
GEORGE A. MAUK, Phoenix, Arizona.
CHARLES A. McELRAVY, Memphis, Tennessee.
WILLIAM NEVILS, Dallas, Texas.
HECTOR M. E. PASMEZOGLU, St. Louis, Missouri.
E. E. RICHARDS, Kansas City, Missouri.
R. D. SHIRLEY, Omaha, Nebraska.

UNITED PICTURE THEATRES of AMERICA INC.

J. A. BERST *President*

1600 BROADWAY, NEW YORK CITY.

Depository, Commercial Trust Co. of New York, Broadway & 41st New York

Just Finished!

"The Son-of-a-Gun"

and

"The Yellow Streak"

Five reel western classics featuring

G. M. Anderson

(Creator of the Broncho Billy Character)

Release dates and distributors announced later

FRANK POWELL
ANNOUNCES··
HOUSE PETERS
AND
JANE MILLER
IN
"THE FORFEIT"
A PICTURIZATION OF··
THE FAMOUS BOOK BY
RIDGWELL CULLOM
NOW BEING-
PRODUCED BY
SUNSET PICTURES (INC)
SAN ANTONIO, TEXAS
"Every Man has his Price-
Every Man and Woman"
-The Forfeit-

VIRGINIA PEARSON

The Most Versatile Star on the Screen

Presented in

Wm. Fox Productions

CURRENT AND FORTHCOMING RELEASES

"A Daughter of France"
"The Firebrand"
"Her Price" "The Liar"

Ready for Release

AL and FRANK JENNINGS

present their first

Pictured Episode

in six parts, entitled

"LADY of the DUGOUT"

An absolutely authentic story of real thrills from their careers of outlawry before being pardoned by President McKinley. All scenes are actual facsimiles photographed by David Abel upon the original outlaw territory in Texas and Oklahoma.

Based upon their outlaw stories, written in collaboration with Will Irwin, and appearing in the Saturday Evening Post.

An expose of real outlawry as compared to reel outlawry.

The first of a series of stories by real outlaws in the real West. Everything in supplies up to 24 sheet stands.

Under personal arrangement and direction of

W. S. VANDYKE

Address all inquiries to

Al Jennings Production Company

Culver City, Cal.

FILM CLEARING HOUSE

INCORPORATED

ECONOMICAL DISTRIBUTION

For Producer, Exchange Man and Exhibitor

THE FILM CLEARING HOUSE, INCORPORATED, reduces the High Cost of Doing Business for *every one of these factors,* and accomplishes it sanely and safely. It proposes to do the work of *physical* distribution of the films of every exchange system or film manufacturer who welcomes a Clearing House that

DOES

Store, inspect, repair, distribute, keep books for, receive money due on, all live reels entrusted to its care throughout the United States, and take care of paper and accessories. It will operate throughout the United States.

DOES *NOT*

Manufacture, act as sales manager or sales agent for purchase, deal in, or exhibit films, store inactive reels or owe any allegiance whatever to any individual, corporation, groups or factions in the motion picture industry.

PROPOSED SCHEDULE OF PRICES

(ON QUANTITIES ACCEPTABLE TO FILM CLEARING HOUSE)

Five cents per reel per week on all films in care of Film Clearing House.

28½c per reel per week, one distribution a week.
18½c per reel per week, on each distribution twice a week.
17c per reel per week, on each distribution three times a week.
16½c per reel per week, on each distribution four times a week.

(NEW YORK SCHEDULE SLIGHTLY HIGHER)

FILM CLEARING HOUSE, Inc.

18 East 41st Street, New York City

JACOB RUPPERT
President

TELEPHONE, VANDERBILT 4396

FRED DENNETT
Vice-Pres. and Gen'l Mgr.

Be advised

that the territories covered

by

OHIO
WASHINGTON
IOWA
MISSOURI
SOUTH DAKOTA
COLORADO
ARIZONA
NEBRASKA
CALIFORNIA
KENTUCKY
MICHIGAN
NORTH DAKOTA
OREGON
NEVADA
NEW MEXICO
KANSAS
MINNESOTA

Metro Exchanges are *now* releasing

GOD'S MAN

The George Bronson Howard Sensation made by William L. Sherrill President of Frohman Amusement Corporation, starring

H. B. WARNER

METRO
PICTURES CORPORATION

Motion Picture News

Vol. 18 No. 3. July 20, 1918

The Week in the Film World at a Glance

FEATURES

WHAT'S NEW? (WM. A. JOHNSTON).....351
SERVING IT WITH SPEED AND GINGER.....353
SUCCESSFUL ADVERTISING 360
INDEPENDENT FIELD TICKER.....438
DIRECTORS' AND PLAYERS' SERVICE SECTION....453
SIX MONTHS' INDEX TO RELEASES.....493
HOSPITALITY'S PLACE IN THE PICTURE (BY HAROLD FRANKLIN) 374
McCORMICK'S METHOD OF STAGING SPECTACLES.381

OF SERVICE TO EXHIBITORS

Compromise Likely on New Film Tax.....354
Convention Tuesday, But No "Expo."....357
Goldwyn Adopts "Star Series" Plan.....359
Crowder Exempts Skilled Workers.....355
Business Slack in North West.....358
In and Out of Town.....356
Live News from the Producers.....384
In and Out of West Coast Studios.....490
In the Independent Field.....437
Newsy Items from the Studios.....465
Directory of New Theatres.....495

NEWS OF THE WEEK

Exhibitor to Exhibitor Reviews.....361
Exhibitors' Box-Office Reports.....363
Ready-Made Ad Talks.....382
Exhibitors' Service Bureau.....366
Coming Program Offerings.....403
Releases—Current and Coming.....497-8-9
Projection Department 412
Music and the Picture.....428

SCREEN EXAMINATIONS

"Beach Nuts" Rolin-Pathe).....450
"Cupid by Proxy" (Diando-Pathe).....449
"Dad's Knockout" (Capitol-Goldwyn).....451
"Danger Mark, The" (Artcraft).....448
"Deciding Kiss, The" (Bluebird).....448
"Everywoman's Husband" (Triangle).....452
"Fatty and Mabel Adrift" (S. A. Lynch Ent.).....452
"Fight for Milions, A" (Vitagraph Serial).....451
"House of Hate, The" (Pathe).....452
"Joan of the Woods" (World Film).....449
"Locked Heart, The" (General Film-Oakdale).....448
"Love Watches" (Vitagraph).....451
"We Can't Have Everything" (Artcraft).....450
"Widow's Might" (Capitol-Goldwyn).....451

Newsy Announcements of the Week Found in the Ad-Pages

Edith Roberts Presented in Bluebird Feature for First Time.....292
Bryant Washburn to Appear in "The Gypsy Trail".....293
The John Emerson and Anita Loos Productions.....294
Stirring Tale of Patriotism and Adventure in "The Firefly of France.....295
And Dorothy Dalton Also Does Her Bit in a War Spy Thriller.....296
The Vitagraph Blue Ribbon Feature of the Week.....297
"A Fight for Millions," a New Serial.....298-99
Houdini to Do a Serial for B. A. Rolfe.....300
"The Safety Curtain" Another Norma Talmadge Hit.....301
Margarita Fisher in "Impossible Susan".....302-03
The "Works" of the Hodkinson Co-partnership Plan...304-05
Louise Glaum in "Wedlock".....306
"The Locked Heart" Brings a New Child Star to the Screen.....307
Inter-Ocean 308
The Goldwyn Stars.....309-10-11-12-13-14-15-16
Edel Has High Praise for Madge Kennedy in "The Service Star".....317
And Joins in Praising Bill Parsons Along with Marcus Loew.....318
The Current Issue of the Allies' Official War Review.....319
"Moral Suicide" Suggested to Stimulate Summer Business.320
Harold Lloyd's Summer Comedies.....321
Griffith Pens a Message to the Exhibitors of the Country.322-23
Kalem Laboratory Work.....324
Pershing's Crusaders.....325
Fox's Big Six.....326
Virginia Pearson's Latest Picture Is "Her Price".....327
"Cleopatra," the Theda Bara Special, on the Market.....328
Sunshine Comedies.....329
Triangle Still Holds Back the "Vital Message".....330
The Gaumont Product.....331
Mr. Coram Offers Raw Stock.....332
Affiliated Distributors Corporation.....333
A Two-reel Picture, "The Haunted House," Puts in an Appearance.....334
Willis and Inglis.....335
"Me und Gott," State Rights Feature to Be Screened in July 336
Robertson-Cole 337
Dustin Farnum in "The Light of Western Stars".....338
United Picture Theatres Corp.....339-340-41, 42
G. M. Anderson's Announcement.....343
Virginia Pearson's Current Releases.....345
Al. and Frank Jennings to Show Ways of Real Bandits on the Films.....346
Film Clearing House.....347
Metro 348
Essanay's Prize Winners.....350
"The Kaiser" Still Going Big and—Bigger.....390-91-92-93
Lyons-Moran Star Comedies.....394
A Glimpse of "The Geezer of Berlin".....395
McCay's Pen Picture, "The Sinking of the Lusitania"....399

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, Wm. J. McGrath, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

SHOW ONLY THE BEST!

It pays you in the long run to exhibit only the best photoplays. High class comedy dramas please your patrons and lay the foundation for future business. You can win permanent patronage by such pictures as "A Pair of Sixes," "Ruggles of Red Gap," "Uneasy Money," "The Small Town Guy," "Two Bit Seats," "Fools for Luck," "Efficiency Edgar's Courtship," featuring Taylor Holmes; "The Fibbers," "The Golden Idiot," "Filling His Own Shoes," "The Breaker," "The Prince of Graustark," "The Man Who Was Afraid" and the three Skinner pictures, featuring Bryant Washburn.

ESSANAY
GEORGE K SPOOR PRESIDENT

Distributed by
George Kleine System

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 3 July 20, 1918

What's New?

A Brief Look Both Ways from the Middle of 1918

"IS there anything *new* in this business?"

The question was put to us recently by an experienced executive who has seen the film business run in circles since its very inception—starting on new lines and coming back in due time to the old ones.

He is now frankly—but, like a true film man—*hopefully* sceptical.

Yes, we said, some things are new.

Pictures and picture theatres are better.

Picture theatres are decidedly better. Perhaps the most striking advance is right here; although, in itself, the picture theatre field remains still the one to be most developed.

We are not going into a recital of the modern theatre and its new dress. That is well known.

The important advance—the thing that is new—lies in the management. We have with us today a new set of managers. They are the kind of showmen the theatrical business used to get. Many are young men; all are men of considerable vision and specialized ability. They have to be, for they manage investments now running into the millions.

And they are the kind of men and their success is such that they will command still greater capital.

This is all new.

So, also, is the realization that the picture theatres of the country are the industry's real foundation, that their aggregate invested wealth makes the industry's largest and most enduring asset.

This surely is quite different from the older days when the power lay altogether with the maker of the film.

Today the whole business, its policies, plans, its recent developments—and in a few instances its shrewest vision—all centre right about and are based upon the picture theatre, the new kind of picture theatre with its investment, its stability, its new way of pleasing the public.

How will these plans develop? What will they be?

That will depend altogether upon the men back of the plans. The plans and facilities are at hand. Men of big and true vision are needed. We have a few such men—not many; the business has suffered for the lack of such men more than from any other lack.

But these men will come to the fore, and capital, plenty of it, will come with them, and in their plans the theatre will play a central part.

The Most Important Factor

WE have spoken of the new kind of theatre management.

The new way of presenting pictures marks the most noticeable advance. But to our mind, quite as good and quite as important—and destined to be the future's greatest factor—is the new way of advertising pictures to the American public.

Here's a *big* advance!

The picture, because of itself, used to advertise itself.

Today people shop for pictures and, in many centres, they follow the magnet of the advertiser's phrases and all around appeal.

We believe that, some day, the motion picture will be the most widely and frequently advertised commodity in the world; and this era will be brought about by co-operative effort, in an intelligent and just way, upon the part of the maker and exhibitor of pictures.

There is much talk of service today. That is just what service means—co-operative *advertising* effort, to help the dealer sell the maker's goods more successfully.

It is crude as yet—mighty crude.

But, just the same, it's value is being recognized; and one thing is certain, that no big picture making and selling organization will ever succeed in the future in which *service*—meaning primarily judicious advertising to the public—is not a very big foundation plank.

Pictures are better.

Better, we believe, because picture making organizations are better and because pictures are being made for a larger and more critical public.

During the past few years the belief has prevailed that a man with an idea and a camera could go out and make a picture. And, in consequence, the pathway of production has been strewn with many wrecks.

The best pictures today are made by the best organizations—not necessarily the biggest but rather the best in equipment, experience and policy.

Following the "Punch" Trail

PICTURES, it seems to us, have followed the trail of the "punch"—that vital element in other words, which "gets" the public in and "puts the picture over."

The trail has been a crooked one, for "the punch" seems to have been a dancing will-of-the-wisp light, leading production off this way and that—to thrills of mystery, danger and daredeviltry, to photographic tricks, to lavish spectacles, to sex appeal, to high salaried Stars.

Today picture production is settling down. The Star is being put in a proper place with a proper value as an important essential—but only *one* important essential in the making of box-office pictures.

The story has come up; so has the director; so, too, has the business organization and management which must exist to keep the other essentials up to a steady standard.

(*Continued on next page*)

(*Continued from Preceding Page*)

Picture production is therefore getting beyond the accidental success era, past single essentials; and pictures in consequence are appealing to a much wider and better public.

Following the Flag

THERE is another new development, one which has to do with the war and one that will play a heavy part in the great peace era to follow the war.

This is the expansion of our export film trade.

It is a long neglected factor: but with the dawn of new world markets, new trade facilities, new relations between this country and others it must of necessity be neglected no longer. It will not be.

And the character of pictures will be changed to fit this new development. Because of the commercial importance of the big export trade to come pictures will be made more closely to the requirements of the world market. And pictures will be made, *must* be made to precede and parallel the American product which is destined to play so important a part in the great reconstruction era that will shortly face all Europe.

These are a few things that are new in motion pictures.

Fundamentally, the motion picture will in our opinion, be always new, despite the old circles it travels in for certain periods.

It will always be new because it will always be the greatest medium of telling to the world all that is new in human minds, human effort and human progress.

Watch Chicago

AT the conclusion of an interview in Chicago last week George K. Spoor said: "Watch Chicago!"

And we are inclined to believe that Mr. Spoor's announcement, forthcoming within a few weeks, will be worth watching.

At present we are privileged only to editorialize.

Chicago it seems has been doing a lot of basic thinking and experimenting for the past few years—all of it quite apart from New York's feverish devotion to production and distribution problems and our well known and absorbed application to the matters of the day only.

Mr. Spoor believes that something is fundamentally lacking in the motion pictures, that this something must enter right now in order to reinvigorate the public appetite, and furthermore that this something can and should be used to *order* the business—not by any means to control it but rather to iron out its economic wrinkles to the best interests of the people who make, exhibit and see pictures.

So we'll watch and see—hopefully. An ordering agent, sanely applied, will truly be welcomed.

Using Trade Paper Ads

THERE'S a case in point, in our Exhibitors' Service Bureau this week, where an exhibitor reproduced a trade paper advertisement in his newspaper, to reach his public.

But the trade paper advertisement related to another picture put out by another company. So there's trouble.

An interesting sidelight is the fact that trade paper drawings and type matter to-day are being used right along by the exhibitor in his public advertising, which is as it should be and as we have urged upon the producer right along.

Such is the demand by the exhibitor, for this practical and direct aid, that one Exhibitor—quite innocently we are sure—used the other fellow's layout.

We have this suggestion to the advertiser here in New York: when you have made your trade paper advertisement so attractive and notable that the exhibitor wants it, run a panel in the page stating that mats of this advertisement in such and such sizes will be furnished on request.

Don't forget to have varying sizes, including plenty of smaller ones. The small town exhibitor wants the latter kind.

Try it—and note how many requests will come in.

The Industry is Essential

THE motion picture industry is definitely classed as essential by the recent and most important ruling from Provost Marshal General Crowder; and therefore its *necessary* workers are exempt from "work or fight" law.

The early newspaper reports of the ruling gave the impression that the exemption applied only to actors and others engaged in the production branch of the industry.

This is far from correct.

The ruling covers all *skilled* persons employed in the creation and presentation of motion picture production. Draft boards will be obliged to consider all such persons as engaged in productive employment.

Such persons are those concerned in the production, distribution, and exhibition of pictures and its allied and necessary branches. This is our opinion of the ruling.

The attitude of the Government we judge to be this: the industry is essential, and therefore its essential machinery must not be impaired.

The application of the ruling by the draft board to the individual, we also judge, will largely centre about the word *skilled*.

The Government will expect the utmost co-operation in this as in all war matters. Persons not necessary to the industry's structure, men who could be replaced by women—as for instance theatre ushers, office clerks and the like will of course not be classed as skilled or necessary workers.

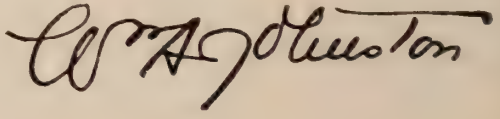
The War Service Association

FULL credit, we are informed, for the boon given the industry by the Crowder ruling goes to Mr. Grant Carpenter and his appearance, with brief, before the Provost Marshal General.

Mr. Carpenter is Secretary of the Motion Picture War Service Association, an organization which grew up almost over night recently on the Pacific Coast, backed by plenty of enthusiasm and generous subscriptions. Full accounts of its rise and progress have appeared in MOTION PICTURE NEWS.

The Association's purposes are to render to the Government the industry's fullest possible service during the war; to dispense war charity to deserving individuals connected with the industry; and to protect and advance the best interests of the industry and its individual members during the war.

An organization so quick to respond to a pressing situation—and with such ability and success—certainly, on this single count alone, deserves the support and co-operation of every individual member of the industry.



Serving It with Speed and Ginger

GOING to Boston? Yes? No? Oh well, we feel the same way about it.

It's a shame to miss the chance to wallop Old Man Expense Account—and yet?

Maybe you will and perhaps you won't, huh?

Which leaves it up to Fate and the next man you meet—if he's going you'll go also.

* * * *

We wish to emphatically deny the rumor that Frederick Elliott and Lee Ochs will lead the Grand March at Friday's Movie Ball in the Arena.

It isn't that kind of Arena.

* * * *

BUT while still on the subject of Boston and cod we are moved to remark that this fillum game surely is a great life even if you do weaken.

A few years ago—not so many—and the Motion Picture Exhibitors' League of America could have cracked the whip and the manufacturers would have said a meek "Yes! Yes!" to any orders given.

Expositions, balls—anything even to the busting up of a Board of Trade or the keys to the National Assessment were placed on a platter if the League whip cracked.

But we do progress. This year the manufacturers stage an eleventh hour rescue scene to save their bankrolls and—barring the righteous resentment of the Boston exhibitors at a rather crude deal—it doesn't even create a ripple in the ranks of the exhibitor customers who pay the bills.

Some of them don't even know there's a National League; many of them didn't even know there was an Exposition planned—few cared.

And—to lift a line from the galley of type kept standing year in and out:

"Here's hoping that the whole mess results in an honest-to-real exhibitor organization!"

* * * *

Tell us something: Here it is within a few days of an annual exhibitor convention and we haven't seen Sam Trigger's name in a single line of type. Where, oh where, is Sam? No wonder there couldn't be an Exposition.

* * * *

WE don't want to take up this whole esteemed and constantly read page talking about Boston but the Weather Bureau has requested the following lines:

STORM WARNING: Watch out for storm coming from general direction of New York when League elects new officers.

TRADE WIND NOTE: Keep close watch on Stock under hatchways when trade paper winds—also from general direction of New York—begin to blow.

FAIR WEATHER FORECAST: Outlook promises clear skies and warm weather for National Association election Friday.*

ALL WEEK: Continuous wet weather in scattered sections culminating in cloudburst Friday night.

J. D. Williams and Harry Schwalbe held an "at home" Tuesday noon in the Astor grill. Bill Wright, Eugene Pearce, Bill Parsons and Yours Truly were only a few in the circle gathered about the corner table.

Suddenly from outside the ring came a voice:

"Say, Mr. Williams, please may I step into your office for a minute?"

*Weather Bureau reserves its traditional right to go wrong on at least one of the above forecasts. Take your pick.

AS we said before we didn't like to devote this entire page to Boston—and the reason is found in the fact that there hasn't been so much real news to talk about for weeks—and months.

Washington produced the two big stories. First, in the issuance of Provost Marshal Crowder's new ruling making explicitly clear the motion picture status under the draft regulations. Second, in the first hint regarding the industry's prospects in the new tax legislation.

We'd like to use 72 point black faced type to state right here that the credit for securing the Crowder ruling goes to the Motion Picture War Service Association—the greatest production ever staged in Los Angeles.

Grant Carpenter, assistant secretary of the Association, came to Washington and turned the trick.

Brother Carpenter is going to stick around these parts for a time organizing the Eastern branch of the War Service Association. When you meet him you'll say the same thing we do here—a clean-cut, efficient type.

An unusual type also—with a record that includes an all-around newspaper career, law practice for years, Government service, some writing and a bit of politics.

* * * *

An outraged citizenry has asked us to insert a few lines urging Messrs. Hammons and Skinner to confine their energies to making and distributing pictures.

They do make good pictures, which gives the rest of us a chance to get value received when we deal with them—

But—matching dollars and matching for the lunches is something else again.

* * * *

ASIDE from the tax story mentioned above there is news in abundance in the pages immediately following this:

There's the important announcement from Goldwyn of the adoption of the Star Series booking plan on Page 359; and other interesting Goldwyn news on Pages 376, 385 and others.

Not to forget one of the prettiest pieces of advertising ever carried in a trade paper in Goldwyn's rotogravure on Page 309.

There's a story on theatre conditions in the Northwest that is full of interest.

There's a gust of crisp, last-minute items wired from Los Angeles—every one a bit of news that you ought to know.

There's another corking article on advertising for exhibitors by S. Barrett McCormick.

* * * *

There's the first definite release announcement from Artcraft regarding the new Griffith subject, "The Great Love."

And then William Kalem Wright gave us a view of his new duplex automatic developer and printer which sure is a wonder—it almost makes everything automatic but the collecting of the bills, and Kalem is one laboratory which doesn't have to worry about that item.

And while on the subject of laboratories there is an exclusive special from the Rothacker shop on the subject of advertising through the screen. It's real meat—and you should read it to be posted on the angle of motion destined to be most important within a few years.

* * * *

Here's one bit of rumor which we didn't put into the news columns this week—that to the effect that the M. P. E. L. will probably withdraw from the National Association before the week is over.

It's most likely true—it may be important.

Compromise Likely on New Film Tax

McAdoo Suggests Doubling of Theatre Tax to Ways and Means Committee, But Washington Reports Indicate Congress Expects Long Parley Before Final Action

REPORTS of the Treasury Department suggestion to Congress that theatre admission taxes be doubled in the coming year's tax schedule which startled theatre men on Tuesday, have been followed to MOTION PICTURE NEWS by statements from Washington that both House and Senate committees are likely to make extensive modifications in the suggestions before legislation is adopted.

Exclusive reports from the Capital indicate that the tax legislation is likely to go through the same process as last year's levy—the Ways and Means Committee of the House tussling many weeks with the problem after which the Senate Finance Committee, headed by Senator Simmons, will remake the schedule to suit itself. Public hearings to all industries affected are likely to be given by the Senate Committee.

Change in Footage Tax Asked

Besides the suggestion that the tax on theatre admissions be doubled the memorandum of the Treasury Department to the Ways and Means Committee also suggests that the footage tax on raw and developed stock be replaced by a flat 5 per cent tax on all rentals.

The present tax is one-quarter of a cent on raw stock and one-half on positive, which is passed along to the exhibitor by most of the companies in the form of the fifteen cent per reel tax. With a change in the method of taxation to a flat levy on rentals, the reel tax will probably be replaced by a flat 5 per cent charge on all rentals, unless the manufacturers decide to shoulder a portion of the tax themselves.

Film men on the whole are understood to favor this change in the tax as it will remove the inequality of levying the same tax on high rental subjects as on cheaper films. The change is likely to cause a ruction in the ranks of the first-run theatres, however, since a flat 5 per cent charge will make a tremendous increase for them over the present payment of fifteen cents per reel for each day's bookings.

Washington reports indicate that this portion of the legislation will stand through the mill of House and Senate action.

On the theatre tax it is declared there is a wide diversity of opinion. Sentiment in the Senate is understood to favor in general principle a doubling of the admission tax, but to incline toward more liberal treatment for the moderate priced picture theatres than the higher priced forms of amusement.

Washington Has Open Mind

MOTION PICTURE NEWS' informant declared, "Concerted, dignified action by the motion picture industry will be met with an open mind in Washington and most certainly forestall any legislation likely to be drastic in its effect on the smaller theatres. But anything in the nature of 'protesting' must be side-tracked, for Congress has a tough job in providing all the revenue needed for war and it must be realized that increases are inevitable all down the line.

"But the legislators know that they are walking on thin ice in making increased demands on many industries, and they will welcome with open arms anyone who will come down here with facts and declare and prove his willingness to help them."

Chairman Claude Kitchin read the Treasury's memorandum to the House Committee on Ways and Means. In addition to the clauses affecting motion pictures it contained a full schedule of radical luxury taxes affecting all lines of merchandise, clothing, automobiles, restaurant meals, etc.

SIX MONTHS INDEX

Save It and It Will Save Time and Trouble

ON Page 493 of this issue will be found the Six Months Index to all feature productions released. Keep this index at your elbow during the coming months and it will save you much time and trouble. Together with the name and release date of the picture will be found the page on which Motion Picture News Screen Examination appeared, the page of the Harrision "Exhibitor to Exhibitor" Review, the page of the music chart and the page of the Ad-Talk.

Don't be forced to look at random through your file of Motion Picture News when you want all the information available on a picture you have booked—it's all listed for ready reference in the Six Months Index.

On Page 493.

Pathe Boosts Allies' Official Review

With the desire that the Allies' Official War Review have the widest possible distribution, Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., has notified the managers of the thirty Pathe branches in the United States that the fullest co-operation must be given the Committee on Public Information, and the Division of Films, in placing this weekly feature in every city, town and village in the country.

"Wide distribution is the paramount object," declared Mr. Brunet. "The placing of the U. S. Government films before the greatest number of people is the Government's desire and Pathe's desire. Exclusive runs and consideration of regular customers, must all be subordinated to the main issue, distribution. In fact it is vitally necessary to obtain this important wide distribution."

Mr. Brunet said that under no circumstances shall Pathe managers accept excessive rentals for the Allies' Official War Review film. "Bear in mind," he said, "that we have promised Mr. Hart, director of the Division of Films, that every Pathe employee will loyally co-operate with a great endeavor to have the Allies' Official War Review shown in every motion picture theatre in America."

Buffalo Briefs

(*Special to Motion Picture News*)

The Lyric theatre closes Sunday evening for the summer season. During the last week Manager Charles H. Bowe has been admitting all soldiers and sailors free.

A. W. Skinner, connected with local merchandising interests for several years, has been added to the local Fox organization as a roadman.

Herman Robbins, assistant general manager of the Fox Film Company, was in Buffalo this week to confer with Manager T. W. Brady and Clayton Sheehan, special representative.

B. P. Rogers, in charge of the Fox business in Canada, was a Buffalo visitor during the week, calling on several exhibitor friends here.

Earl L. Crabb, manager of the Strand theatre, is vacationing for the week in Detroit.

Burke Gets Mid-West Territory on "Stolen Orders"

J. W. Burke, president of the Mid-West Greater Feature Co., Denver, has contracted with William A. Brady for the rights to "Stolen Orders" for Colorado, Utah, Nevada and New Mexico. "Stolen Orders" has recently completed a four weeks' run at the Park theatre, New York, and is now running another engagement at the Lyric theatre. It is also showing at Poli's theatre, Washington, D. C.

General Makes Two More Changes

Two changes in branch managers are announced this week by General Film. F. E. Stuart, for several years assistant manager of the Detroit exchange, has been promoted to the management of that exchange. C. E. Kells has taken charge of the Omaha branch as acting manager, succeeding John W. Hicks, Jr.

Crowder Exempts Skilled Workers

War Service Association Gains Favorable Interpretation—Exempts Necessary Workers in Production, Distribution and Theatre Ranks from "Work or Fight" Rule

THE securing of a ruling from Provost Marshal Crowder exempting all necessary skilled workers in the film ranks from the recent "work or fight" rule chalks up the first bit of achievement for the Motion Picture War Service Association recently formed in Los Angeles.

Instructions have been sent to all draft boards throughout the country, telling of the amendment in the "work or fight" rule, placing the motion picture industry in the essential class under the draft regulations. The new order affects all classes of the industry—placing it squarely up to the employers and employes to show proof to the individual draft boards that the men affected are skilled and necessary workers, not easily replaced by women or men outside the draft ages.

Provost Marshal Crowder's order came just in time to relieve a situation rapidly approaching chaos in Los Angeles, and only a trifle less serious in its effect on theatres and exchanges throughout the country.

Text of the Amendment

MOTION PICTURE NEWS is enabled to give herewith the first publication of the official text of the Provost Marshal's new order. In the form of a war department telegram dated July 5 it is as follows:

To Draft Executives of All States:

Number B—1885.

Communicate to all Local and District Boards at once.

Sub-division (c) of Section one twenty-one K, Selective Service Regulations, is hereby amended as follows: "Persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports, and amusements, excepting *owners and managers,* actual performers *including musicians,* in legitimate concerts, operas, *motion pictures,* or theatrical performances *and the skilled persons who are necessary to such productions, performances or presentations.*"

CROWDER.

CBW—mcf.

The words constituting the amendment to this clause have been italicized by MOTION PICTURE NEWS.

Grant Carpenter, assistant secretary of the Motion Picture War Service Association, is given credit for securing the modification in the ruling. Mr. Carpenter is now in New York, stopping at the Astor, and will probably remain here until plans have been completed for the extension of the Service Association's activities to the East. He has been assured warm support by many prominent film men.

The War Service Association has made plans for war relief work on a national scale. In addition it is making arrangements to co-operate heartily with all departments of the Government and seems destined to secure official recognition as the medium of co-operation between the Government and the industry. The War Service Association also hopes to be of aid in combating censorship agitation.

Trouble in Los Angeles

The amendment to the "work or fight" rule reached Los Angeles on the day following the receipt by hundreds of motion picture people of anonymous letters urging that they get into an essential occupation. The letters, coupled with the attitude of Los Angeles draft boards to make drastic inroads on the production forces, caused considerable excitement at the studios.

The last paragraph of the letter read: "Official interpretation of the clause of article 3, section 121-K, is that it cannot be construed as to refer to those engaged in the making of motion pictures, who are therefore classed under the provision of the new order as engaged in a non-essential pursuit."

Many copies of the letter were turned over to the federal and city officials for investigation in the hope of discovering the responsibility for their mailing. The excitement created among the studio forces promised to grow to serious proportions when the ruling from Washington arrived to clear the skies.

Service Association Plans Ball

Plans for the first event to raise money for the War Service Association have now been made, and provides for a mask ball to be given August 3 at the Shrine Auditorium, Los Angeles. In addition to a dance there will be several entertainment numbers. Admission to this ball will be by invitation only, and the admission fees will be $3 per person. Shrine Auditorium has a seating capacity of 4,000 in the balconies.

Another important feature taken up by the association at a recent meeting is a correspondence department. This is in charge of Jeanie MacPherson, and names and addresses of men formerly of the motion picture industry, now in the service, are being collected. All those who do not have relatives in position to take care of any emergencies needed at home, or are not hearing from relatives or friends, will receive weekly letters from members of the association.

At the meeting last week of the directors of the association, Lois Weber was named chairman of the woman's auxiliary which will supervise knitting, sewing and salvage work, and contribute to the Red Cross, Y. M. C. A., K. of C. and other organizations that have ways of better carrying work to the soldiers.

WHO'S WHO

All Classes Affected by Crowder Amendment

WHILE it was obviously necessary for Provost Marshal Crowder in amending the work or fight rule as told in the story on this page to use general terms, it is stated on authority that the express intention of the army officials is to exempt the following classes from the provisions of the original ruling:

"Producing directors, actors, camera men, scenario writers, film editors, film cutters, heads of the laboratory, scenic and property departments, managers of theatres, musicians, projection machine operators, necessary auditors in the case of large theatres chains, executives of distributing and exchange organizations, and necessary skilled employees in those branches."

Zukor Thanks Crowder for "Essential" Ruling

Adolph Zukor, president of the Famous Players-Lasky Corporation, last Monday thanked Provost Marshal General Crowder for his decision to list the motion picture business among the essential industries under his "work or fight" law, and said that in his opinion the screen would vindicate the Provost Marshal General's judgment.

"The motion picture industry," said Mr. Zukor, "is already on a war basis. In making our plans at the present time for the season of 1918-19, we are deciding to produce only plays of a cheerful nature, because we believe it to be a patriotic duty that devolves at this time peculiarly upon the screen to bring comfort and courage to the heart of America. But the screen is doing an even more important work. It is interpreting the ideals and aims of American democracy to the rest of the world, and in order to aid the Government in this direction to our fullest ability, we have decided to select only such subjects for production as will indicate to the peoples of foreign nations the qualities and spiritual texture which have been developed in American manhood and womanhood by the institutions which we are now striving to preserve.

"The American motion picture will battle on the screens of the world for the defeat of German autocracy."

Honor Roll

The Honor Roll continues to grow, day by day, and the industry has just cause to be proud of its boys who are flocking to the colors.

Among the latest are the following:

Another General Film branch manager is resigning to enter the service of his country. Irving C. Jaycocks, in charge of the New Haven exchange, has enlisted in the navy and will be called for service shortly.

Marc Edmund Jones, the writer, left the Vitagraph plant to become a soldier. He has been at it now for about eight weeks and is a regular soldier in more ways than one, belonging to Co. E, 22nd Infantry, U. S. A., now stationed at Sacketts Harbor, Madison Barracks.

Harry Edwards, just to be different from the other juvenile men of the Christie Comedy Company, has enlisted in the navy instead of seeking army honors.

Meredith Algro, shipping clerk at the Los Angeles Mutual Exchange, has enlisted in the navy, and has taken up service at the Submarine Base, Los Angeles Harbor.

Hank Mann, the comedian with the bashful eyes, seen in Sennett and Fox Comedies, as the featured laugh maker, answered the draft on June 23rd, and is at Camp Kearny.

The general manager of the Standard Film Corporation, Phil L. Ryan, has volunteered his services to Uncle Sam and been appointed to service with the Eighth Depot Battalion, Signal Corps.

Ray Nehls, formerly with Mutual and until recently a salesman out of the World's Denver office, has joined the colors and left for the training camp at Deming, N. M.

Murray Hawkins, one of the best known film salesmen in Denver territory, has resigned his position with Select Pictures and departed for San Francisco as a recruit in the Officers Reserve Corps.

D. E. Schayer, booking clerk of the Famous Players-Lasky Salt Lake branch, has been called to military service and hopes possibly to get a commission in motion picture work for the Government, as there is a great demand for motion picture men in connection with Liberty theatres,

James B. Gilmore, formerly very active as a salesman in various distributing organizations in the Intermountain and Northwestern States, recently enlisted with the Marine Corps and is now at the Mare Island training station.

Kenneth Harlan, who has supported numerous Bluebird and Universal stars, has been called to the colors and is now stationed with the Fortieth Division at Camp Kearny, Linda Vista, California.

Minneapolis Sees Changes in Film World

(*Special to Motion Picture News*)

Minneapolis, Minn.—W. C. Lestico, who has been acting as assistant booker at the local Triangle exchange for the past six months has been appointed manager of the office to succeed W. F. Seymour who recently came to Minneapolis from the Pacific Coast but who was called into immediate army service June 27. Mr. Lestico is well known in this territory having been active in the local film field for about four years.

Arthur Huesman has been appointed manager of the local General exchange to succeed R. K. Evans who recently became manager of the Jewel Productions department of the Minneapolis Universal exchange. Mr. Huesman was formerly booker at the General.

H. J. Roberts has resigned as manager of the Minneapolis Pathe office and has gone to Spokane where he expects to resume film work. Mr. Roberts' successor has not been named as yet by R. O. Proctor, district manager who has been in this city for about a month is taking charge of the office until a new manager is appointed. Henry J. Kaufman, former assistant booker at the Universal exchange here has joined the Pathe force succeeding Henry Fryklund, who has entered the national army service.

A. H. Fischer, formerly of the Independent Film & Supply Co. at Montreal has assumed charge of the Minneapolis Metro exchange, succeeding Louis H. Coen, who recently resigned to become manager of the Universal exchange here. Mr. Fischer has been assisted in getting started off in his new position by S. A. Shirley district manager who has been in Minneapolis for two weeks prior to Mr. Fischer's coming.

Fire Damages Fairbanks' Dressing Room

Fire believed to have been of incendiary origin destroyed on July 7 a portion of the Famous Players-Lasky property occupied by the Douglas Fairbanks company, at Los Angeles. Fairbanks' dressing room was completely burned, as was also negative and positive film in the room adjoining which is used for cutting. The negative of the one-reel Liberty Loan subject, "Swat the Kaiser," and the positive of "Bound in Morocco," were destroyed. Fairbanks lost his entire wardrobe at the studio, and a handsome silver mounted saddle given him by cowboys on his birthday.

Lesser Buys "Hearts of World" Territory

Sol Lesser bought "Hearts of the World" of D. W. Griffith at Los Angeles July 8 for Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota. This gives Lesser control of the production west of the Mississippi River.

George Davis, of the Alcazar theatre in San Francisco, reports that "Hearts of the World" in its third week in San Francisco is playing to record business. Davis is associated with Lesser in the deal.

In and Out of Town

Walter H. Brooks, manager of the Coatesville Auditorium, Pa., which is owned by the local Y. M. C. A. and ranked as one of the best conducted theatres in the country was in New York this week.

Grant Carpenter, secretary War Service Association, Los Angeles, is in New York combining a business with a pleasure trip.

J. Eugene Pearce, general manager, Josiah Pearce Company, Los Angeles, is in New York on business.

Leo A. Landau, manager, Butterfly theatre, Milwaukee, dropped in on New Yorkers this week. He is here on a business trip.

Frank L. Newman, manager of Royal and Regent theatres, Kansas City, Mo., is one of the prominent theatre managers of the Middle West who was seen in New York this week.

Olive Thomas, Mrs. Jack Pickford in private life, arrived in New York this week from Los Angeles. She is resting after her work at the Triangle studios.

Division of Films Stages Exposition

A bird's-eye view of the war, this was the effect of the thousands of war trophies, including airplanes, submarines, big guns, small guns, tanks, rifles, ammunition and scores of different kinds of war materials captured from the German by the American, French, British, Belgian and Italian troops, which were shown in the Allied War Exposition that was opened by the United States Government in San Franciscvo.

This Allied War Exposition, which will be shown in a number of large cities of the United States after leaving San Francisco, is a part of the educational work of the Committee on Public Information, George Creel, chairman, and is under the direct supervision of Charles S. Hart, Director of the Division of Films. The Exposition is in charge of Chester I. Campbell, Director of the U. S. War Exhibits.

Dawley Visits Los Angeles

J. Searle Dawley, president of the Eastern Studio Motion Picture Directors' Association, arrived in Los Angeles, July 7, from his honeymoon trip which was spent in Alaska. While on the Coast Mr. Dawley is being entertained by members of the Association. A dinner was given in his honor at the Los Angeles Athletic Club on the evening of Monday, July 8. William D. Taylor, president of the Western body, was toastmaster.

Convention Tuesday, But No "Expo"

Lack of Support from Manufacturers Causes Abandonment of Boston Exposition at Eleventh Hour—Hot Fight Likely in Convention Opening—Mystery in N. A. M. P. I. Election

BOSTON celebrates Motion Picture Week, starting next Monday—but it is a Motion Picture Week without a Motion Picture Exposition. Lack of support by the manufacturers caused the announcement early this week that the Exposition would be abandoned and only the usual annual meetings held in the Hub.

But there won't be any lack of action around the Historic Commons. On Monday the Executive Committee of the M. P. E. L. meets, on Tuesday a three day convention opens at the Tremont Temple, and on Friday the National Association holds its annual meeting at the Copley-Plaza.

Friday night brings the affair that is expected to aid in recouping the losses suffered in promoting the abandoned Exposition—a Monster Movie Ball at the Arena with several prominent stars as the guests of honor.

Elections the Sole Interest

The magnet that will draw New York film men to Boston is found in the elections of the M. P. E. L. and the National Association.

The most prominent candidate to succeed Lee Ochs as president of the League is found in a Boston "native son," Ernest Horstman. Other candidates are said to be doing quiet electioneering work while rumor has it that the New York delegation may take the lead in a bitter fight against the present controllers of the League should there be any appearance of "machine politics."

Mystery surrounds the National Association election through the lack of avowed candidates for the office of president. If there is electioneering being done it is super-gum shoe work. William A. Brady has announced his desire to retire from the post though it is said that he might possibly be induced to take the reins again. William Fox is the man most prominently mentioned as his successor.

Up till Thursday there was no statement forthcoming as to the effect of the Exposition's abandoning on the plans of the Associated Motion Picture Advertisers to hold their annual meeting in Boston.

Ochs Issues Statement

Following the announcement of the decision to call off the Exposition Lee Ochs issued the following statement:

To the Motion Picture Exhibitors of America and to the Motion Picture Industry:

Abandoned at the last moment by the producer and distributor branches of the National Association of the Motion Picture Industry, I have been compelled to call off the exposition scheduled to be held in the city of Boston, July 13 to 20 at Mechanics' Building. With all arrangements completed and with everything understood between the exhibitors holding the exposition and the manufacturers and distributors who were to take part within a few days of the holding of the exposition the manufacturers and distributors almost unanimously refused to support the motion picture exposition plans in which the National Association had a 50 per cent interest.

Page 493

¶ The Six Months' Index to all pictures released—with full cross-references to all MOTION PICTURE NEWS reviews, music charts, ad-talks, etc., will be found on page 493.

¶ This invaluable feature should be at your elbow constantly during the coming months.

The exceptions among the manufacturers and distributors were William A. Brady, the president of the National Association, World Film Corp., William L. Sherry and William L. Sherrill, president of the Frohman Amusement Co.

I desire to express my thanks to them for the support generously given but which under the conditions cannot be accepted and I also wish to extend the thanks of the League to National Carbon Co., Nicholas Power Co. and Precision Machine Co., who also supported the exposition by signing contracts for space. In lieu of the exposition and to make up in some part the loss sustained by the League by reason of the action of the National Association, a grand ball will be held at the Arena in the city of Boston on Friday night, July 19, at which many of the great stars of the motion picture world will be present. In behalf of the League I also desire to thank the trade papers for the space that they have generously donated to the League in furtherance of the aims of the exposition.

The convention of the exhibitors will be held as scheduled and from present indications will be the largest convention ever held under the auspices of the Motion Picture Exhibitors' League of America.

(Signed) LEE A. OCHS,
President Motion Picture Exhibitors' League of America.
New York City, July 8, 1918.

Black Chosen President of Maine League

The Maine State League held a largely attended meeting at the Elmwood Hotel, Waterville, Me., Tuesday, July 2. Much important business for the best interests of the exhibitors of Maine was transacted.

The following officers for the ensuing year were elected: Alfred S. Black, of Rockland, president; John W. Goodwin, of Hallowell, secretary; S. Hansen, of Camden, treasurer.

Delegates to the National Convention at Boston, July 16, are: Alfred S. Black, John W. Goodwin, S. Hansen, W. W. Williamson, S. W. Wing, F. M. Eugley.

Alternates are: S. T. Stitham, William Reeves, William P. Gray, Neal Kelleher, Paul Peaks, George P. Churchill.

The meeting was adjourned to a meeting to be held at the Lenox Hotel, Boston, Mass., July 19, at 2 p. m.

Thrift Trailers on Feature Films

The National War Savings Committee, Bureau of Motion Picture Publicity, announced last week that W. S. S. thriftettes, consisting of short animated cartoon trailers, will be attached to features released during the ensuing three months. These trailers will have, it is said, a design title in which the shield and eagle will be prominent, and each of the thirteen releases will be a different subject.

To encourage thrift and the buying of War Savings Stamps, the National War Savings Committee is asking motion picture theatres to run the trailers with features as they appear and to announce their appearance from time to time on the screen, in the lobby, in programs and in the newspapers.

World Rewards Employes with Promotion

World Pictures announces the promotion of Norman Moray from chief clerk of the New York branch office to be assistant manager, New York branch office.

Harry M. White, from special assignment New York branch office, is to become manager of the Indianapolis branch office, vice Nat Barach, resigned, to go with the colors.

This is in line with the policy of World Pictures to promote its own men who have made good, instead of going outside to secure competent help in propagating World work.

Business Slacks in Northwest

Vicinity of Minneapolis Hard Hit By Poor Conditions—Los Angeles Theatre Meets War Times By Lowering Prices

IF records for June can be taken as a criterion the Northwest and certain Coast sections are experiencing one of the worst summer slumps in the motion picture business this year. In the larger cities of the Northwest territory business has taken the worst slump in years, many theatres closing up for one or two months while others have cut down their number of weekly film showings to two and three where previously theatres have been open every evening and Sunday afternoons.

In the Dakotas the motion picture business is up to standard for summer months in some districts but in most towns it has dropped off to almost nothing, a majority of the second and third class towns of the two states having but one picture theatre operating two or three nights a week. The Sunday closing law and the warm weather has been the direct cause of many North Dakota theatres closing their doors until late in August. The draft and call for men for work in the grain fields has also cut theatre attendance down considerably in these districts.

Minnesota exhibitors from all over the state have reported business conditions unusually poor even for summer months. In the Twin Cities, Minneapolis and St. Paul, even the largest theatres have shown a marked falling off in attendance. Some exceptionally good pictures including "Over the Top," "Revelation," "Hit the Trail Holliday," "M'Liss," "How Could You, Jean," "Say, Young Fellow," "My Four Years in Germany' and "Tarzan of the Apes" shown to Twin City film followers during the last six weeks have drawn only fair crowds.

The weather in Minnesota during recent weeks has changed from extremely hot to rainy more than a score of times. The Third Liberty Loan, the Salvation Army drive, the Y. M. C. A. and W. S. S. campaigns and band concerts at the parks, fishing and bathing seasons have also been responsible for a good percentage of the decrease in theatre business.

That a portion of the slump has spread to California is indicated by the report this week that the first material reduction in price to be made by any down town Los Angeles theatre, is by the management of the Symphony, which heretofore has had an admission fee of fifteen, twenty and thirty cents. The prices announced for the immediate future are ten and fifteen cents, plus war tax.

Since before the inauguration of the ten and fifteen cents, plus war tax, all Los Angeles theatres in the down town district have maintained a price of fifteen, twenty and thirty cents, except in one or two instances where fifteen and twenty cents was charged for afternoon performances. The cause for the reduction in price is given as a falling off of business at theatres, the complaint being made that the seven hundred to nine hundred seat houses were unable to compete with the programs given by the larger houses, and consequently a lower admission price may serve to increase the patronage.

Portland Theatre Adds to Its Admission Fee

Portland motion picture admissions took another slant skyward recently when the Liberty theatre, Oregon's largest photoplay theatre, increased entrance fees for evenings, Sundays and holidays to 25 cents from the old price of 20 cents.

This raise followed three weeks of 25-cent pictures—"The Unbeliever," "Tarzan of the Apes," and "My Four Years in Germany." Afternoon prices will be maintained at 20 cents, the prevailing Portland figure for the leading down-town houses.

The five-cent increase has not affected Liberty business to a noticeable extent. Photoplay attractions are high-class and among the most expensive on the market, the new $50,000 Wurlitzer Hope Jones organ and the presence of Henry B. Murtagh as organist has added to investment and overhead, and the combination of attractions, music and an auditorium environment which is a delight to the eye form an effective barrier to any complaints as to admission charges.

During the past year Portland has been advancing steadily in motion picture development. The week-run for features has usurped the place held by the three and four-day engagement, and today the three-day run is almost a novelty. This inauguration of the longer run means a bigger market from which the exhibitor may choose his subjects, and naturally tends towards the screening of better pictures.

Last November, when the war tax went into effect, the downtown theatres generally raised prices from 15 to 20 cents. However, no effort was made to fix the admission fee definitely at 20 cents, for many a 25-cent picture has been shown and such productions as "Cleopatra" and "Over the Top" were presented at 50 cents.

The Peoples theatre holds screening records for the past year, many of its Fairbanks and Pickford offerings, as well as "Over the Top," running for ten days.

Studio Workers Hear Anti-Fire Talk

Setting forth the necessity of protecting material against fire, particularly in war times, when material is needed for the prosecution of the war and is therefore difficult to obtain, Capt. E. T. McGann of the Fire Prevention Bureau, Los Angeles Fire Departmebnt, lectured to the studio workers at the Lasky plant in Hollywood recently.

Capt. McGann told of two fires that had been disastrous in the extreme and were the results of carelessness. The Captain pointed out the necessity of observing the rules of the organization not only as a measure of self-protection but as a war measure also. His remarks were heartily applauded.

Idaho Faces New Early Closing Measure

Herman J. Brown, theatrical manager controlling the houses in Boise, and also president of the Idaho State Exhibitors' League, calling at the Universal Salt Lake office recently, said that there is a big fight now on to head off a measure which threatens to put a serious handicap on the exhibitors of Idaho.

Governor Alexander threatens a measure to prohibit the opening of any theatres in the state before 6.30 p. m. during the war. All members of the exhibitors league, recently meeting at Pocatello, went on record as strongly opposed to such a measure, which they deem as emphatically unjust.

Before leaving for home Mr. Brown was assured by Gus Hager, manager of the Universal exchange, that his organization would be glad to give the Idaho Exhibitors' League all the co-operation possible in their effort to head off its passage.

Dallas Experiences Trouble with Operators' Union

Dallas, Texas, moving picture houses will either have to recognize the claims of the girls of the Film Inspectors' Union or decide between the alternative of curtailing their exhibits or close altogether, according to R. R. Pengilly, delegate from the Operators' Local No. 249.

Mr. Pengilly says that the Operators' Union has notified the film houses of their determination to fight for full recognition.

Mr. Pengilly said that he was hopeful all film houses would sign up with the Inspectors' Union. He said that he did not believe that any film house would have to close, but declared that films from exchanges on the labor council's unfair list would not be handled.

A meeting of film inspectors and operators has been called for the purpose of endeavoring to adjust the differences.

Oklahoma Houses Close Before Dark This Season

Managers of amusement houses in Chickasha, Okla., have agreed to close their places at 4 o'clock every afternoon for the remainder of the season for cotton cleaning. Such an agreement was reached at a conference of theatre managers and members of the County Council of Defense. Employes of the theatres and moving picture shows will thus have an opportunity to get out in the fields and help in saving the crops. Not only this, but it was argued that matinees furnished an inducement for cotton field slackers to evade work in the fields. The Council of Defense had previously taken up the matter of closing certain business houses for part of the day so the employes could help in the fields. The theatre men followed the suggestion and volunteered to close their places.

Many Applications

It is reported from Los Angeles that David W. Griffith, Thomas H. Ince, Charles Chaplin, Mack Sennett, Cecil and William DeMille, William Bertram and Roy Neill are applicants for membership in the Motion Picture Directors' Association.

Goldwyn Adopts "Star Series" Plan

Radical Change in Booking Policy Will Offer Six Series in Coming Year—Goldfish Names Titles in Making Announcement

STAR series booking with six separate series guaranteeing fifty productions is the gist of Goldwyn's important announcement of plans for the coming year. Geraldine Farrar, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy, Tom Moore and the Rex Beach productions make up the list.

The announcement of series booking gains unusual interest from the fact that during its first year of existence Goldwyn followed the collective system of selling a year's productions in a unit.

In addition to these series it is understood that Goldwyn will offer independent specials frequently during the year, bringing the total of releases well over the fifty mark, to which is added the two-reel Billy Parsons comedies once a month.

Statement from Mr. Goldfish

The announcement of a change in booking plans comes in a statement from Samuel Goldfish, president of the Goldwyn Picture Corporation, which also contains many of the titles for the coming releases. The statement follows:

"Goldwyn Pictures will be released for our company's second year, beginning in September, under the Star Series plan. This announcement will no doubt occasion surprise among the country's exhibitors, for Goldwyn in its first year abided by the principle of collective selling—selling a year's productions under a single contract—and made the biggest kind of success of this principle. But exhibitors, I feel sure, will welcome the policy of selling Star Series because of its greater flexibility and because this system is in perfect accord both with their needs and desires.

"Previously we have told exhibitors of our doubled output of productions in our second year—of our expansion from twenty-six productions to in excess of fifty productions in twelve months; and we have been tremendously gratified by the favorable responses this announcement caused.

"For the coming season Goldwyn will offer: Geraldine Farrar, six productions; Rex Beach, six productions; Pauline Frederick, six productions; Mabel Normand, eight productions; Mae Marsh, eight productions; Madge Kennedy, eight productions; Tom Moore, eight productions.

"I am now able to tell exhibitors more than the mere number of the productions they will receive from Goldwyn; the titles are also made known here for the first time.

"No Costume Films for Farrar"

"Miss Farrar's first three Goldwyn productions are 'The Turn of the Wheel,' by Tex Charwate, 'The Hell Cat,' by Willard Mack, and 'The Pirate Woman,' from the novel, 'Three Palms Cay,' by Capt. E. A. Dingle, first published in Munsey's Magazine. In all of these stories she is again the modern emotional actress that her public desires her to be. We are not wasting her talents or beauty in costume stories of a past period.

Samuel Goldfish, President of Goldwyn Pictures Corporation

"Rex Beach's six stories are 'Laughing Bill Hyde,' 'The Crimson Gardenia,' 'The Iron Trail,' 'The Net,' 'Going Some' and 'The Silver Horde.' In the first of these stories Willard Mack is co-operating with Mr. Beach in the preparation of the scenario and Reginald Barker is the director. To my mind, plus the great cast that will be chosen, this as closely approximates an all-star production as anything possibly could. All of his productions for the year are from his most popular stories.

"Pauline Frederick's first Goldwyn production will be 'The Poverty of Money,' an emotional drama from one of Willard Mack's well-known plays.

"Mabel Normand will be seen first in the coming season in a rollicking broad comedy, 'Peck's Bad Girl,' by Tex Charwate, which should bring joy to everyone.

"Mae Marsh is completing her first production for the new year, a romantic emotional drama, 'Hidden Fires,' by J. Clarkson Miller. As I first said on the day we announced her as a Goldwyn star, she is the ablest young emotional actress on the screen.

"Madge Kennedy, having won out immediately and gained tremendous popularity in her first year in pictures, will begin her new season in 'The Kingdom of Youth,' by Charles A. Logue, who wrote her other success, 'The Service Star.'

"Tom Moore is launched as a star in 'Just For Tonight,' also by Mr. Logue, a surprising and delightful picture directed by Charles Giblyn.

Many Productions Ready

"Each of the stars I have mentioned, with the exception of Miss Frederick, has completed his or her initial picture of the series for the coming season. Rex Beach's first production will be begun shortly.

"Our first release for the coming season will be Geraldine Farrar in 'The Turn of the Wheel' on September 1. This story was directed by Reginald Barker. Goldwyn surrounded this successful star with an all-star cast, including Herbert Rawlinson as her leading man; Violet Heming in an important role and Hassard Short and Percy Marmont in other important roles. It is a fitting picture with which to inaugurate a new season and will start all Goldwyn customers off right for a new year.

"Not because I am expected to say this, but because I believe and mean every word of it, I feel that Goldwyn for the coming season has the most perfectly balanced group of stars and productions in the motion picture industry. We have grown to our present position from two causes other than our stars and production. Those causes are remarkable organization of loyal, hard-working, enthusiastic men and women and the splendid support of the exhibitors of the country.

"We owe a great deal to the exhibitors who have made us welcome. We felt that another quality organization was needed in this industry, and exhibitor patronage has proved that we correctly sensed an actual requirement. My hope and belief is that we will do more for exhibitors than ever before; that we will maintain with them the same pleasant and amicable relations that were established in our first year. I am proud of the announcements that we are enabled to make elsewhere in this publication. We have planned on sound and safe lines. We have a clean organization with a fine record behind it and a better promise ahead of it. We are going to grow bigger still. Goldwyn has been erected and made during the most trying period in the world's history. Having accomplished what we have under adverse conditions, it is fair to predict for Goldwyn a still bigger and more important role in this industry in the period of fair weather that lies ahead."

Edward Bizar Back with Metro

Edward Bizar announced this week that he is back with Metro as Screen Classic traveling representative in New York State. He was formerly with Metro in Quebec, where he had been for over a year.

Successful Screen Advertising—Why?

An Analysis of the Conditions Which Make Screen Advertising Proper and Profitable

By H. H. Dewey

Manager Photoplaylet Department, Rothaker Film Manufacturing Company

FACTS are always more impressive in the aggregate but they do not concern any one of us intimately when so arranged. And this is the time when we all need to know about things that will put more money in our pockets. It is literally true that we have just begun to fight and that the Third Liberty Loan, the War Savings Stamp Drive, the Red Cross, the Thrift Stamps, the Salvation Army, the Knights of Columbus and the Y. M. C. A., not to mention ordinary, income, and excess profits taxes are rather tangible reasons for the increased efficiency in business that is becoming so necessary. So I will first outline some facts in the aggregate and then sift them down to individuals.

To intelligently cover the subject it is necessary to vary from accepted standards in the world of amusement to which I address myself now—successful advertising is a subject which deserves essentially serious consideration. And it deserves this serious consideration because I propose to show you how to make more money than you are making now. So I will again return to my "facts in the aggregate"—they are rather interesting.

The usual estimate of 20,000,000 people per day who now pay admissions to motion picture theatres may not be exactly accurate but it is near enough to the real figure to serve our purpose. An advertising man's first thought after reading this statement would be "some circulation," and then he would figure that the highest circulation attained by any periodical in the world is only a little over 2,000,000 per *week* and that the page rate therein is "fierce." So we have the reason for the average advertising man's loss of poise when he thinks of your business in terms of his own. Many are the dreams that have been dreamed of making the "movies" into a gold mine for advertising. I had one myself five years ago and since it faded I have naturally been interested in collecting data on other unfortunates.

I have also been interested in bringing the possibilities of the motion picture and of its home, the theatre, within the reach of each individual who helps to make up the amazing, but meaningless, total set forth above. It did not take much study to learn, and prove for myself, that the properly made motion picture is approximately 85 per cent efficient for conveying ideas in their entirety. And that about 90 per cent of the inhabitants of every community are "fans." And that approximately 99 per cent of this 90 per cent see every bit of every picture they go to see and that every one of them is a BUYER of goods of some kind from local merchants. These statistics are as amazing as the "20,000,000 per week," but they mean something to every one of us who thinks in terms of profit—legitimate and honestly gotten profit.

They mean something to each of us for just one reason. That reason is a tangible medium that can be ordered and shipped about the country in familiar tin and wood containers. It pleases the 99 per cent of 90 per cent of 90 per cent of 85 per cent and sells goods to each of them according to their respective needs. And furthermore it is something that will make money for those exhibitors who put themselves in line to let it do so.

Now let us look into the reasons for this and into what made it an actuality. In the first place its production meant intelligent co-operation between perfect equipment for the production of photographically good film and expert advertising knowledge. Both had to be based upon a careful analysis of conditions within your industry and upon an intelligent application of these conditions.

Inasmuch as the success of the motion picture theatre depends primarily upon the degree to which audiences can be pleased and made to return again and again our first consideration must be to ascertain just what is certain to please audiences. I am perfectly aware that this statement is a bromide, yet it is true that most producers of motion picture advertising have consistently ignored the very fundamentals of success which it elucidates. To make a picture that will advertise successfully and at the same time be acceptable to the average audience seems to be the easiest thing in the world. But it is more difficult than it seems, and many have found after the first fruits of their exploitation of this almost perfect medium have been consumed that they could not fool all the people all the time. In other words it is necessary to make motion pictures for advertising that will please both audiences and advertisers, be immediately profitable, and provide repeat orders. In this work particularly is it true that there is no profit from only one sale. But what is the standard to which motion picture advertising must conform to meet these requirements and be universally and permanently successful?

The answer is so obvious that it has been overlooked or deemed impossible. It is only necessary to make motion picture advertising conform to the best standards in filmdom. The most accurate gauge of what is required is the regular programs. Each exhibitor knows what best suits his patrons—if he doesn't he will not long be an exhibitor. But if he will apply the *same measure to the film he screens for his advertisers that he does to the film he displays for his audiences* he cannot go wrong. Thus the problem is solved simply and surely. And the fundamental requirement "please the audience" is met.

In considering the advertiser we have no difficult problems to solve. They are easily analyzed and classified for the reason that practically all advertisers have realized the great possibilities of motion picture advertising in high-class houses and have been familiarized with film through the activities of those who have usually been long on promises but short on production. There is no use of overlooking, or glossing over, the fact that most advertisers have been exploited shamefully. And I am equally well aware of the fact that many exhibitors have had similar experiences, or would have had them, if they had not been astute enough to look askance upon certain smooth-tongued gentlemen who sought screen privileges. There is just one simple rule to apply to film designed for the approval of the advertiser. It is the same that we have applied to the audience. Give them the same standard that your audiences demand in your regular program and make the theme of the action suitable to their publicity requirements. This also sounds simple, and is comparatively so if much common sense is mixed consistently with the film by competent producers.

I now address you individually, Mr. Exhibitor. On your part you have only two things to consider. First, can you please and satisfy your audiences if you screen advertising film? Another consideration directly connected with this is the satisfaction of the demands made upon your screen space by advertisers, your grocer, your clothier, your furniture man, or your banker. (Perish the thought that you have a note at the bank and that you ought to requite the little favor by prostituting your screen with an execrable piece of film which your banker has confidingly purchased from one who perhaps had the best intentions in the world but who was short on ability to put them into the film itself!) Both your audiences and your advertisers may be disposed of by the same rule—give them the same standards in their advertising film that you do in your regular program. Then we come to the second thing that you ought to scrutinize carefully when considering screen advertising.

Your screen is the best medium your local advertisers can find to reach their trade. If you value it properly and carefully gauge its powers you will soon realize that you have been letting something get past. But do not fall into the error of putting too high a price upon your privileges. Likewise do not undervalue them. If you do, so will everyone else and there is too much of that already. There is a very definite way to ascertain what you should have and I have already had the pleasure of helping many exhibitors arrive at a true valuation. Bear in mind that Quality (with a capital), is what counts and keep each advertisement up to a certain definite standard instead of relying on a large number of unsatisfactory ads to produce the profit that should be yours.

If you are fortunate enough to be able to connect with a reliable Service Agency which has built up a reputation for careful dealing it is far better to arrange with it for handling your screen space. This is really a business in itself and you should properly

(*Continued on page 362*)

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Cupid by Proxy"

Baby Marie Osborne's Charms Seen Again

(Pathe—July 21. Directed by William Bertram)

THIS is just a fair program offering. It contains a great deal of physical action, but hardly any heart interest.

The story is somewhat light, but the charms and the usual babyish pranks of little Marie help it considerably.

It is good enough to fill some vacancy in the week's bill.

"Opportunity"

Viola Dana's Personality Puts Over a Clean Offering

(Metro—July 1st. Directed by John H. Collins)

IT will not take much exertion or effort on the part of a picture-goer to enjoy this picture.

It is a delightful little comedy-drama and the kind that will leave your patrons in a happy mood.

The story was written by Edgar Franklyn and was published in the *All-Story Weekly*.

It tells of the complications that arose when the heroine attended a boxing contest attired as a boy.

Miss Dana looks very comical dressed as a boy and will amuse your patrons. Her charming personality helps put over this picture.

It is a clean offering which will have a strong appeal to the better element.

"We Can't Have Everything"

An All-Star Cast Seen in De Mille's Production of Hughes' Story

(Directed by Cecil B. De Mille. Artcraft—July 8. Screen Time, 70 Min.)

THIS is a very well produced picture, as all of Mr. De Mille's are. It is faithful to details, big and little, with the exception of the rain incident, which comes into the picture all at once without warning. Mention of an impending storm in one of the subtitles in advance would have helped make it convincing.

As to the story, it is the usual kind used by this director. It is about family troubles, and is based on the book of the same name by Rupert Hughes.

It deals, more or less, with the problem of marriage and divorce in society circles. Towards the end the story is transferred to the battle fields of France, where the man as a soldier and the woman as a nurse, both divorcees, meet and marry surrounded by American flags and crippled soldiers.

The ending is an after thought, as is plainly seen, and the picture could have gotten along without it. The public is being overfed with war "stuff," which is liable to have a detrimental effect.

In mixing such situations in a picture it would be wise to have an object in view, such as is to be found in producing subjects for propaganda.

"No Man's Land"

Bert Lytell and Anna Nilsson in a "Movie"

(Metro—July 8. Directed by William S. Davis)

THE story in this picture, which was written by Louis Joseph Vance and adapted to the screen by Bert Lytell and A. S. Levino, belongs to the imaginative class, more or less, in which most of the situations are improbable and can only happen in pictures.

For instance, to mention one or two, it doesn't sound logical that the chief of German spies would accept the wireless operator without credentials. At least, he should have demanded some kind of proof as to his identity and as to how he had landed.

Again, that the captain of the raider would allow a man into the boat to leave a suspicious looking object—the time bomb—without investigating it, would be asking too much of your patrons to believe.

The story is full of like situations.

As to the directing, I consider it careless. The director had an opportunity to add suspense to some of the situations, but failed to do so. For instance, when the hero in company with the Government Secret Service man had discovered the arms and ammunition intended for the raider they were acting as unconcernedly as if their lives were not in danger.

The same thing can be said of the situation where the hero finds the heroine in the chief German spy's lair.

This picture will appeal to those who simply go to a show to see a "movie." It is not intended for those who seek amusement based on logic.

"A Pair of Silk Stockings"

"A Splendid Comedy-Drama" for Constance Talmadge

(Select—July 20. Directed by Walter Edwards)

THIS is a splendid comedy drama. It will not cause many loud laughs but will keep one in good humor all the way through.

The comedy element is derived partly from the subtitles but most of it depends on the situations.

The story is interesting. It is based on the play of the same name by Cyril Harcourt. It tells of the divorce of a young married couple due to some misunderstandings. Also of the complications they cause when they happened to be visiting a mutual friend at the same time. Eventually they are reunited.

The star's acting is as good as she has ever done. The supporting cast is also excellent.

It is a clean picture and will leave a happy taste. It is suitable mostly for high class audiences.

"Hell's End"

An Average Offering, But Not for Better Class

(Triangle—July 14. Directed by J. W. McLaughlin)

IT is too bad that the producers should cast Mr. Desmond in such a role. He is given the part of a tough, the boss of Hell's End, an underworld resort.

The story was written by A. Steve Richardson. It deals with an Irish family who had become wealthy. They had moved from the slum row to a residence in the better part of the town.

Years later the daughter, while at a slumming party, meets her boyhood friend. He was the bully of Hell's End.

During a fight her friend was struck on the head treacherously and made unconscious. She takes him home and nurses him back to life.

After his recovery she succeeds in influencing him to quit his low environment. They become engaged in the end.

On the whole this offering is well produced and fairly interesting. However, it is not for the better class of picture-goers.

"Every Woman's Husband"

Gloria Swanson Presented in a Pleasing Drama by Triangle

(Triangle—July 7. Directed by Gilbert P. Hamilton)

THIS picture will please inasmuch as most of the characters are given sympathetic parts. There are no vicious villains in it except perhaps a "near-villainess" in the person of the mother-in-law.

Even the friend of the husband, whom we have been used to consider a sure villain, is presented from a new and quite pleasing

angle. He secretly helps to bring husband and wife together instead of winning the wife to himself as is always the case in pictures. This is rather a novelty.

The story was written by John Clymer and G. Logue. It conveys more or less a lesson to married women in the form of an entertainment. It is based on real life.

It tells of a woman who thought she could best retain the love of her husband by being bossy and making life miserable for him. It had quite the opposite effect as he had found another woman who sympathized with him and made things comfortable for him on the quiet.

The husband died right after the daughter (Gloria Swanson) married.

The daughter tried her mother's methods on her husband, but this nearly cost her his love. He had also followed his father's footsteps.

Finally she realized her mistake, changed her attitude and won back his love. Incidentally she told mother to move.

This picture is clean. Even the vampire end of it is put over unoffensively. It ought to appeal to all classes.

"Joan of the Woods"

June Elvidge Wasted in a Story of Horrors

(World—July 22. Directed by Travers Vale)

ONE could never imagine an author daring to write such a story as this one. It is too loathsome even to conceive.

It is based on the marriage of a half-brother to a half-sister. A man marries a girl. He later divorces her and marries an old sweetheart of his, who has a son from their past relations. (That is the impression one gets regarding the father of the child. Nothing is mentioned in any of the subtitles.) The divorced woman dies, leaving a baby daughter.

When grown the boy and the girl become acquainted and, not knowing they are related, marry. They keep their marriage a secret.

The boy is forced by the father into a naval school.

Their baby dies. Fearing a pauper's grave, the mother throws the body into the river. She is arrested and accused of murder.

During the trial the judge discovers that the girl was none other than his own daughter and her husband his son. The girl finally is exonerated.

There is not one redeeming feature in this picture. It will take ten good ones to offset the bad impression this one will create if run.

I am afraid people will walk out on it. It should never have been made.

"Marked Cards"

An Average Program Offering with Margery Wilson

(Triangle—July 14. Directed by D'Elba)

THIS is just an average program offering.

There are no new situations in it, the plot having been done on the screen several times in the past.

The story was written by Adela Rogers St. John. It tells of the love of a rich man's son for the daughter of an Irishman who had acquired sudden riches. The mother of the boy objected to the engagement and threatened to disinherit him if he persisted. Despondent, he took to drinking and gambling. A murder was committed and the crime was fastened upon him. At the trial the girl, disregarding the danger of becoming compromised, appeared as a witness and gave testimony that saved his life.

After his acquittal the mother gave her consent to their becoming united.

This picture is clean and will get by, but it would not be advisable to boost it too much.

"The Danger Mark"

Elsie Ferguson in Strong Picture, But with Chambers Touch

(Artcraft—July 29. Directed by Hugh Ford)

JUDGING this offering from a production angle, I can safely state that it comes up to the best Artcraft standard. It has been produced artistically and in a dignified manner.

As to the theme, however, I think it is too delicate to handle, especially if such picture is to be shown to a family patronage.

It is a Robert W. Chambers story and deals with hereditary drinking, using a woman as the means of treating the theme.

One situation in the story (where the love relations of two of the characters are disclosed) borders too much on the risque, but, as it is handled delicately, will get by with any audience.

Miss Ferguson gets the sympathy when, toward the end, she tricks a man into marrying the girl he wronged by false promises.

"Winner Takes All"

Monroe Salisbury Puts Over Melodramatic Subject

(Bluebird—July 15. Directed by Elmer Clifton)

MR. SALISBURY'S sincere acting puts over this picture. He takes the human part in it, therefore he attracts the sympathy from the very beginning.

The locale of the story, written by G. W. Ogden, is a cattle country where a man's gun is the law.

The cattlemen resent the intrusion of the homesteaders, so they strive to drive them out. They kill several of them.

The hero, a brave and just man, takes up their side. He wins out, but in the fight he loses his heart to the daughter of the cattle king who had been murdered by one of his lieutenants.

There is quite a little shooting and some killing in the picture. The shooting of the little girl might eventually add more sympathy for the hero but hardly enough to offset the gruesomeness.

Owing to the nature of the story it will better suit the middle and lower class audiences rather than the highbrows.

Successful Screen Advertising

(*Continued from page* 360)

be relieved of it. You can prescribe and maintain every protection necessary for the good of your house—remember that you always control the actual display of the film. There are many Service Agencies now operating that will not seek to abuse their privileges—they know and realize that in moderation there is present strength and future security. Whether or not to place your screen advertising privileges in the hands of an agency will depend entirely upon local conditions. The Service Agency business, while of comparatively recent origin, is rapidly reaching a high standard of business integrity.

Should you decide to handle your screen privileges yourself you have only to connect with a suitable source of supply. You need not be a judge of advertising values. A concern which has the ability to produce proper pictures for your advertisers must necessarily provide samples which will do the actual selling to your advertisers. You can control the issue because you actually run the film—you see I emphasize this fact. Adequate samples will show the film from each scene in intimate association with a detailed description of the action. Proper samples, as I have described them, will serve your purpose and your advertiser will himself judge the advertising value. If there is need for any selling talk it is not difficult to mention casually that approximately 75 per cent of his possible customers will sit in receptive silence before your screen on an average of twice per week each. And that he can be sure of ACTUAL READERS for his ad at an average cost of less than a penny postage stamp each. (Usually it figures out at less than one-half of one cent.) Compare this with the cost of ads in your local newspapers. The comparison is obvious and you can sympathize with him for you also use newspaper space.

To summarize briefly I want to again set forth the one rule you need follow to successfully use your screen privileges. "Make your motion picture advertising conform to the standards set by your regular program"—simple enough, isn't it? Then get your film from a source that will guarantee screen satisfaction from its film—that means something in terms of profits for you. Do not sell the film alone nor do not under- or overestimate the value of your screen space. Sell your advertisers Service (another capital) and you will soon have them bidding for your space and then have the pleasure of finding it possible to raise your rates. But it all depends on the film you use. Again I repeat it, "Make your motion picture advertising conform to the standards set by your regular program" and you will find joy and prosperity in screen advertising. I leave it to you to determine the reason in my remarks.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Great White Trail" (Foursquare)—"Too long and dragged out."

"Lost in Transit" (Paramount) "Good picture, but star does not draw."

"Modern Musketeer" (Artcraft)—"One of Fairbanks' best; very pleasing. Extra big business."

"The Sunset Trail" (Paramount)—"An ordinary picture."

"Mr. Fix-It" (Artcraft)—"Not up to Doug's standard."

"The Heart of a Lion" (Fox)—"Fair picture, but has an abrupt ending."

"The Knife" (Select)—"The star is well liked here, but there are too many of this kind of story."

"Western Blood" (Fox)—"Good story, star popular."

"Journey's End" (World)—"Star very popular here."

"Come Through" (Jewel)—"Good picture; plenty of action."

"Moonshine" (Paramount)—"A scream; 'Fatty' is there, you have to give it to him."

"Freedom of the World" (Goldwyn)—"A wonderful drawing card; couldn't handle crowds."

"All Woman" (Goldwyn)—"This star's most interesting offering."

"Tinsel" (World)—"Poor title; did average business for two days."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
"$5,000 REWARD" (Farnum—Bluebird).....May	Poor	"Poor business due to heat."
ACE HIGH (Mix—Fox).....June	Average	"Pretty fair."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture."
BACHELOR'S CHILDREN, A (Morey—Vita.)....Apr.	Average	"Just average business." "Picture good, but did not draw."
BARBARY SHEEP (Ferguson—Artcraft).....June	Average	"Not well liked."
BELIEVE ME, XANTIPPE (Reid—F. P.-Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong here; Xantippe a very good story." "Very good comedy drama." "Very good."
BELL BOY, THE (Arbuckle—Paramount).....Apr.	Extra Big	"He never made a better one than this." "Some picture." "A knockout." "Great." "Best Arbuckle comedy we ever ran." "Big business; great."
BERLIN VIA AMERICA (Ford—Fordart).....May	Average	"A joke to thinking people—great for kids."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) .....May	Average	"Very good." "Good circus stuff." "Very good; her best; getting very popular here.'
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it.'
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair" "Bum story."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	No comment received with report.
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one." "A very poor picture."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies." "Only difference between this and a big feature was the reasonable price."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with report.
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture."
DOG'S LIFE, A (Chaplin—First National).....Apr.	Extra Big	"House record." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good." "Not as good as other Chaplins."
DOLL'S HOUSE, A (Ferguson—F. P.-Lasky).....June	Poor	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated."
EAGLE'S EYE, THE (Wharton Serial).....	Big	"They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card." "Pleasing patrons every week."
EMPTY POCKETS (Brenon—First National).....May	Average	"Good picture." "Very poor picture." "Not as good as we expected."
FACE IN THE DARK, THE (Mae Marsh—Goldwyn) .....Apr.	Average	"Name and story killed it." "Star not popular here." "Mae Marsh is not popular here—and never will be with this kind of story." "Did not draw for me — reason not known." "Pronounced good; fair in drawing power." "Clever picture." "Marsh no favorite here.'
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with report.
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here.'
GRAIN OF DUST, THE (Lillian Walker—Crest Pictures)	Poor	"Better than average program picture; story drew more than star."
GUILT OF SILENCE (Salisbury—Bluebird).....May	Poor	"Wonderful snow scenes; fine picture."
HEARTS OR DIAMONDS? (Russell—Mutual)....Apr.	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business."
HER ONE MISTAKE (Brockwell—Foxfilm).....Apr.	Average	"Should not have been released." "Pleased all who saw it." "Gets by; weakest spot on Fox program."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft) June	Average	"The star is no drawing card." "Pulled it off after second day."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a bigf avorite here."
HOUSE OF HATE, THE (Pathe Serial).....	Big	"Sustains interest."
HOW COULD YOU CAROLINE?. (Love—Pathe). May	....	"Audience didn't like it."
JOAN OF PLATTSBURG (Normand—Gold.).....May	Poor	"Poor star; poor story; poor picture." "Poor on account of public prudes."
JOURNEY'S END (Clayton—World).....May	Average	"Very light."
KAISER, THE (Jewel).....	Extra Big	"Three days' big business." "A picture with several powerful kicks—film in very poor condition."
LEAP TO FAME, A (Blackwell—World).....Apr.	Average	"Poorly directed, but pleased."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people." "Excellent picture; star popular."
LET'S GET A DIVORCE (Billie Burke—Paramount)Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best."
LONE WOLF, THE (Lytell—Select).....June	....	"A very fine production."
LONELY WOMAN, THE (Bennett—Triangle)....Apr.	Average	No comment received with report.
LOVE'S CONQUEST (Cavalieri—Jewel).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out."
MADAM SPHINX (Rubens—Paralta) ....June	Average	"Good story, but morbid."
MAN TRAP, THE (Rawlinson—Bluebird).....May	Big	"Herbert Rawlinson at his best, and a great favorite here.'
MARRIAGE LIE. THE (Myers—Universal).....Apr.	Average	"Very good." "A very fair picture." "Miss Myers is always a good value." "Average program picture; big business."
MASKS AND FACES (Forbes-Robertson—World). May	Average	"Big, if not for costumes." "Poorest 'World' we ever ran." "Better than average business; if advertised in correct way should bring good returns. A wonderful cast is the big point."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more ike that, please." "Great; one of the best of the year." "Very good; best war picture yet."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere." "Pleased them very much." "Little rough for Mary." "Very good." "Elaborate production; picture well liked here."
MME. PAULETTE (Claire Anderson—Triangle)..May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy." "Not as good as usual."
MR. FIX-IT (Fairbanks—Artcraft).....Apr.	Big	"Everybody pleased; good in every respect." "Big all week." "Reissues hurt star." "Fine, and a relief from his usual type of plays." "Dandy picture; good business for this time of year."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone."
OLD WIVES FOR NEW (—Artcraft.....May	Big	"Fine production."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with report.
ONE HOUR (Keefe-Foursquare).....May	Big	"A good picture, that draws business."
ONE MORE AMERICAN (Beban—Paramount).....	Average	"Great stuff." "Star not strong here." "Excellent." "Beban is wonderful, but the pub ic can't see it." "Star great, but doesn't draw for me."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant."
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all."
OVER THERE (Richman—Select).....	Average	"Pleased immensely. "Poor picture; did not draw.
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day."
PAYING HIS DEBT (Stewart—Triangle).....Apr.	Poor	"Pleased." "Good direction." "Very ordinary: fair program picture."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.).Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture." "Pleasing light picture."
PRUNELLA (Clark—Lasky-Paramount). .....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes."
PURPLE LILY, THE (Gordon—World).....Apr.	Average	No comment received with reports.
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority." "Well produced, but misses fire."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play."
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson).. .....May	Average	"Not up to standard." "Very poor feature—should never have been made."
RULER OF THE ROAD (Keenan—Pathe).....Apr.	Average	"Keenan always good." "Good." "Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card." "Keenan fine; makes good character stu dy in this picture."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Average	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big."
SOCIETY FOR SALE (Desmond—Triangle).....Apr.	Average	"Good."
SON OF DEMOCRACY (Chapin—Paramount).....	Big	"Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful.' "Theda Bara scores again· splendid vehicle for her work." "Very good." "Fine Bara production."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business, with thermometer above 100 mark."
TRAP, THE (Brady—World).....Apr.	Average	No comments received with reports.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
TREASURES OF THE SEA (Storey—Metro).....Apr.	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..May	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good.' "One of Alice Joyce's best."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Picture cut to pieces; story ruined."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite. "Very good."
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here."
WILD GIRL, THE (Tanguay—Select).....June	Average	"Film in good condition."
WILD WOMEN AND TAME LIONS (—Fox).June	Extra Big	"The best I ever saw."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please; Miss Allison remained hidden too long to come back, perhaps. "Just fair."
WITH HOOPS OF STEEL (Walthall—Paralta).....Apr	Average	No comment received with report.
WOLVES OF THE BORDER (Stewart—Triangle) May	Average	"Nothing out of ordinary."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Bit of Jade, A (Mutual)—"Poor production; story bad; star not liked here."

Blindness of Divorce (Fox)—"Excellent cast."

Danger Game, The (Bluebird)—"Good picture."

House of Silence, The (Paramount)—"Fair picture."

Lie, The (Artcraft)—"Her first picture here; already a big favorite." "Beautiful picture; pulled fine."

Rich Man, Poor Man (Paramount)—"Very good picture."

Tiger Man, The (Artcraft)—"Enjoyed by our patrons; Hart still continues popular."

Sadie Goes to Heaven (Kleine)—"Good kid picture."

Two Bit Seats (Kleine)—"Good."

Amarilly of Clothes Line Alley (Artcraft)—"Supreme feature film."

Naulahka, The (Pathe)—"Title hurt drawing power."

Scarlet Drop, The (Universal)—"A fair picture."

Studio Girl, The (Select)—"Photography good; a very good picture."

Woman and Wife (Select)—"Fair picture; good business."

Girl in His House, The (Vitagraph)—"Very pleasing picture."

Revelation (Metro)—"Exhibitors need more pictures like this to offset the poor ones; 100 per cent entertainment.

Hillcrest Mystery, The (Pathe)—"Good; Mrs. Castle O. K."

Truthful Tulliver (Artcraft)—"One of Hart's best."

Blue Bird (Goldwyn)—"Good." "Fine production."

My Wife (Mutual)—"Fair picture."

Wooing of Princess Pat (Vitagraph)—"Fair."

La Tosca (Paramount)—"Good."

Guilty Man, The (Paramount)—"A very good production."

Devil's Wheel, The (Fox)—"Best Brockwell yet."

Forbidden Path, The (Fox)—"Bara strong here; got over fair only."

One Law for Both (Ivan)—"Very poor print of what was once a great production."

Girl from Beyond, The (Vitagraph)—"A very satisfactory picture."

Society's Driftwood (Universal)—"Grace Cunard always pleases; story very good."

Mother's Secret (Bluebird)—"Ella Hall is a great favorite with our patrons; story good and was well received."

REAL SERVICE

Here's what Arthur James, Director Publicity Division of the Metro Pictures Corporation, said of Motion Picture News Service Section on "To Hell with the Kaiser" in a recent letter: "Your special service section on 'To Hell with the Kaiser' marks a new step forward in genuine service to the exhibitor and distributor alike. It is the most comprehensive, the most useful, the most practical thing of the sort the writer has seen. Please accept our congratulations on the fine result and be assured of our great satisfaction of having a promise fully kept."

TO EXHIBITOR AND PRODUCER

Exhibitor Service Bureau

Rochester Worst of All

Demand of Fans Makes "Pictureplay News" Success, But Theatre Support is Poor and Newspapers Do Little

ROCHESTER, N. Y., occupies a peculiar situation, and the lesson there is worth considering seriously in studying the question of co-operation between newspapers and motion picture theatres. Here the result has been that the failure of the newspaper to print the proper share and the right sort of photoplay news has resulted in the establishment and the successful operation of a weekly local motion picture newspaper, the *Pictureplay News. But the interest of the fans, the demand for photoplay matter, not the theatres as a whole, is the cause for its success.*

Now we doubt very seriously whether such a paper is worth as much to the theatre as would be an excellent department in one of the daily papers. We will a little later examine the *Pictureplay* closely, but as a general proposition we would say that advertising in this came rather in the same class as program advertising. People who are looking for motion picture matter will see the displays there, but it will not reach the big element that the successful manager is always trying to get to the theatre, and it will not have anything like the power of a daily newspaper in attracting attention to special attractions.

Because New York City is the largest center in the world there is an impression left in the country that there are no other important cities in the state. Yet we have already told you of the situation in Buffalo with its half million people. Rochester has a census population of 254,000 and it is much larger than that now. It is a prosperous manufacturing city and considerably above the average American city in "class." Even though its working population is very large, these are people who are making good wages and where employment is offered to practically all the members of the family.

Rochester ought to be a mighty good photoplay city, but judging from the "bargain" bills that are offered there and the failure of a single theatre to use the daily papers every day, we conclude that it seems to be the fashion there to miss opportunities. And the newspaper co-operation is miserable.

Now there are only thirty-five motion picture theatres all told, and some ten of these are operated only for special purposes or only occasionally, for that twenty-five may be considered the number in dealing with the situation there. Certainly one theatre for each 10,000 people is not too many, and it seems that in theory at least they all ought to be prosperous. Of this number there are only ten that are strictly downtown houses, the Piccadilly, Regent, Gordon, Victoria, Rialto, Strand and Grand.

Worse than that the Gordon, one of the finest of local houses and with a seating capacity of 1,800, runs only on Saturdays and Sundays. It is running a cheaper grade of pictures or second runs. The Strand is closed for the summer except on Saturdays and Sundays. The Grand is nominally closed for the summer, but also operates now on Saturdays and Sundays. It seats about 1,400, and together with the Rialto, seating 750, show the best of the second runs at a five and ten cent admission. The Piccadilly is the city's finest and largest house, caring for 2,700, while the Regent is a fashionable house, though it only holds 800, and the Victoria, with a fine location on the best theatre street, is a 1,600 seat house. The Victoria plays vaudeville and pictures both.

There are two classes of the neighborhood houses, those with an average seating capacity of a little under 300 (so fixed that they will not have to pay the tax applying to houses seating 300 or more), and those seating from 600 to 1,000. In this class there are the Clinton, Lyndhurst, Plymouth and Palace. The Lyndhurst is the only one of the four that advertises at all, and it only in the *Pictureplay News.*

There is but one suburban house and this is located in Greece, just outside the city limits.

Stock companies appear to have a strong hold on Rochester, though these companies have about lost their appeal in most cities. Two theatres, the Lyric and Temple, have such companies, while the Family plays vaudeville during the week and pictures on Sundays only. This is the theatre of which we told you recently that offered an all day show, consisting of all different pictures, for a single admission.

Now we believe that the Rochester situation is largely due to the failure of the theatres to advertise, and we believe that the manager who got a house there and who went about intelligent exploitation and who won the co-operation of the newspapers would make a big hit. *For as we have told you, there is not a single theatre in Rochester that advertises every day in the week—and that is the only policy that can be pursued by a house that is trying to make the most of itself.*

When we find such a situation existing it is almost unfair to blame the newspapers. And especially when we are told that George L. Simpson, president of the Regorson Corporation, which controls the Piccadilly, Regent and Gordon theatres, is opposed to advertising, you can see the result. Mr. Simpson has been quoted in the belief that to announce the attractions will keep away as many as the advertising draws: he is quoted as having said that curiosity alone, uncertain as to what they will see, draws many people into the theatre. Yet he is the "biggest" advertiser in the city. We hope that the quotations from Mr. Simpson are incorrect. If he is right the entire motion picture industry is on the wrong road, and the business interests of the country, in all lines of activity, have been lured into spending millions for nothing.

It has been our experience that often the ownership of a number of theatres by one company is not conducive to good advertising. We are intimately familiar with one case in a city larger than Rochester. Here one corporation owned six of the downtown theatres, including unquestionably the two finest. He has been the first real showman to come into the city and he came very near controlling the situation. He did not believe in advertising; at least he was never enthusiastic about it. He did some advertising, half-heartedly and to a very limited extent, and then expected a large amount from it. He argued that people were coming to his theatres and that advertising could not help him. He would tell the newspapers right off the reel that he had the best houses in the city and that he controlled the best services and that he was going to get the attendance whether he advertised or not. Everything he said about the THEN facts was true, but that was several years ago. *He did not control the situation long.* Others came into field and they took up advertising, and it was not long before this man found that he was forced to advertise. We do not believe that he has yet realized that he could have still controlled the situation had he followed the advice of the newspapers, that naturally preferred to see a long-time citizen succeed rather than the newcomers come in and get the money.

A. A. Fennyvessy is the head of the other big group ownership and is also a minority stockholder in the Regorson corporation. Mr. Fennyvessy is a live wire, but his chief interests are centered in the Family, a vaudeville house. He also controls the Rialto and Strand, which rely a great deal on the fact that their prices are low.

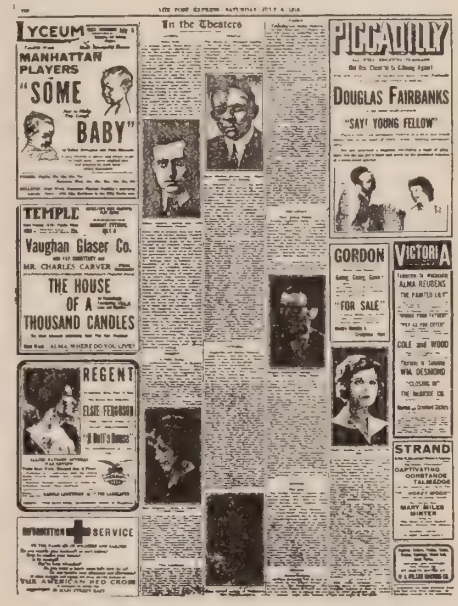
When we come to the neighborhood houses we are told that they also share the idea that it does not pay to advertise and that they are exceedingly jealous of the big houses, and that some of them try to hide the fact that the pictures they show are first shown at one of the downtown houses. That this is a foolish policy for a neighborhood house is so obvious that there need be no discussion of it.

We are even told that when the Pictureplay News offered to

(*Continued on page* 378)

And Rochester Theatres Advertise But One Day a Week

At the top, left and center are two pages from the Sunday Democrat and Chronicle. At the right of the top row and at the left of the center row are two pages from the Sunday Herald, then a page from the Saturday Post Express. At the right center and left bottom row are two pages from the Saturday Times Union and then two pages from the Pictureplay News. See story opposite

With The Player Folk
Trend of Stage as Seen from New York Theaters
In the Moving Picture Houses
Selfishness Its Own Punishment

Playhouses
Confidence in Rochester and Its Future Lies Behind the Splendid Results Attained in the Sale of Our 7% Preferred
INQUIRY COUPON
Rochester Railway and Light Co.

THE PICTUREPLAY NEWS
With The Player Folk
DOSTIN FAHRUM FINDS GERMAN WIRELESS SET
ROOSEVELT TO ENTER MOVIES
"THE DOLLY SISTERS BORN FOR MOVIES, SAYS METRO DIRECTOR"
SPENDING A STAR'S MONEY
The Best Ford Starter? Why, Mary Pickford, of Course!
BILLIE BURKE'S ONLY ROMANCE
PICTUREPLAY QUERIES
Three Producing Geniis of the Screen

Window display arranged by Miss Flossie A. Jones on "Revelation"

Window Display Without Mention of Theatre Work of a Woman Exhibitor

"IF that wasn't a piece of motion picture exploitation I would say a woman was responsible for it." That was the comment on the window display illustrated here when it was shown to a prominent film official.

And he was right, for a woman was responsible for it, but at the same time she is one of the most successful exhibitors of the country. Miss Flossie A. Jones, manager of the Waukesha Amusement Company, Waukesha, Wis. We told you a good deal about the work last week and you are going to hear more from time to time in the MOTION PICTURE NEWS.

Aside from the artistic arrangement of this display advertising "Revelation" there is one thing that will attract attention and that is there is not a word of advertising in the window. How many exhibitors would have thought that they were accomplishing anything if they did not have the name of the theatre and the date and a few other things plastered about so that no eye could miss them?

There is a large gold-framed picture of Mme. Nazimova, the star, and then a doll draped as a Madonna, with the rose bush Miss Jones sent out 1,500 cards with an announcement that the vision of the "Madonna of the Rosebush of a Thousand Years" could be seen in the window of the Waukesha Floral Company. The result was that practically every one in town dropped by to see the display.

This is getting at the real value of window displays. Of course you like to have the name of your house, the title of the picture and the date of playing put before the eyes of as many people as possible. Most exhibitors feel that they are really putting something over when they get the consent of a merchant to use his window and then they proceed to make it a direct advertisement of the most glaring sort for the theatre, without any regard to the fact that they are likely to so thoroughly disgust their merchant friend that they will never get a second privilege.

There should not only be a reason for every window display but there should be a distinct object in view. You will find the merchants, no matter the size of the city willing to co-operate with you if you can devise something that is really attractive and that will draw attention to his store as well as to the theatre. Now in this particular display the picture and roses are, of course, closely associated and so by working out the idea Miss Jones was able not only to attract attention to her theatre, but probably to give the floral company the best window display that it ever had.

Window displays are valuable when they are used with discretion and when you have some particular message to put over. Constantly used, without rhyme or reason they lose their selling power for you and cheapen the appeal of the store that gives you the permit. The average suggestion that comes with each picture advises you to call upon your merchants for window displays and then generally ends in giving you some suggestion that practically results in the merchants handing you his space for a billboard for your house.

One must remember that co-operation is the whole thing. When you go to a merchant to ask him for his space, show him at the same time that he will benefit. When he sees that you can achieve artistic effects and that these will cause renewed interest in his store he is going to be glad to do his part. Don't merely start out to make "a" window display. Have some concrete idea in your head and a way to work it out; and, as we have said, remember that the merchants have a right to expect their share of the benefits.

Flag Standards Used for Fourth of July

Bedford theatre, Brooklyn, used a clever idea for the Fourth of July presentation. The feature was Marguerite Clark, in "Miss George Washington." In advertising the feature the theatre had made a number of flag stands bearing a real cotton reproduction of the national emblem 3½ by 5½ inches. To the staff was attached a neat card announcing the feature picture at the Bedford. This formed an attractive ornament for the windows of many stores in the neighborhood.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
M. Marcus, former manager, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Exhibitors All Seeking Selling Power

WITH the past week there have been a number of exhibitors, ranging from men owning the leading house in some of the biggest cities down to theatres in small towns in our offices. When they have been asked what is the most serious question that they have to contend with their unanimous answer has been "the exploitation of pictures."

The Advisory Board is now considering what is the matter with exploitation and the consensus of opinion as expressed here is coming might close to showing the producers and the distributors exactly what they ought to do in order to help the exhibitor in turn sell the picture to the exhibitor. That is essential if any part of the industry is going to make money.

Without exception, those members of the board who have expressed themselves on that point have urged that the producers use their advertising in the trade papers to merchandising their productions, to putting forth arguments that the exhibitor himself can use to the public. The exhibitor himself knows that bunk has passed. He doesn't try it any more. He cannot afford to do so because he must meet his public face to face.

And these exhibitors are pointing out that the manufacturer cannot afford it either, even though he is further away. The exhibitor today is buying the picture on the basis of what he can sell it for to the individual patrons and the members of this board declare that mere statements do not convince them. They demand to know the merchandising power.

CHARLES C. PERRY, manager of the Strand theatre, Milwaukee, declares that it would be far better for all concerned if the producer would devote his space in the trade papers to advising the exhibitor to put individual pictures across instead of merely declaring that the product is the greatest ever. In all of the advance material furnished he wants more specific exhibition ideas given:

I am commencing to doubt that there is much talent in the advertising departments of the motion picture companies for all of the advance stuff is more or less alike in conception though varying in quality.

Often exhibitors must start their advertising before they have seen a picture, and therefore must rely, in many cases, entirely upon the advance information furnished, which does not always give a fair estimate of the quality or nature of the feature it represents. If it did, such exploitative matter would undoubtedly sell the picture much quicker than an actual view itself.

In so far as newspaper display is concerned, I believe that it is possible for producing companies to send out, from their headquarters, such as could be successfully carried in any town, but it is seldom done.

While it would be possible to improve the reader copy, I can't see how it could be gotten up at headquarters for national distribution. The most satisfactory solution of this difficulty, I am thinking, would be to have a competent publicity writer attached to each local exchange; one who is thoroughly conversant with local conditions and with the needs of the local papers.

The display in the lobby and in front of the theatre does a great deal to sell a picture especially to women. They shop for pictures as well as for merchandise. If the photographs and display matter don't appeal they'll find some that will.

Stills on the whole have been deteriorating in character of late. They fail to give an adequate idea of the feature they represent. In the artistic lobby of an up-to-date house the most of them combine to form sorry stands. On the other hand, for productions that I have had, such as "The Unbeliever," "The Yellow Ticket," and like attractions, I have considered the paper for the boards unusually pleasing.

It strikes me that the amount of space purchased by producers in the trade publications is grossly misused. The big exhibitor pays small attention to it because he is too wary a "bird" not to be suspicious of the over generous use of superlatives effected in most of this copy.

Unquestionably a great deal of service would be rendered if the producer devoted his advertising space to advising the exhibitor how to put his picture across rather than to announce what a smashing success he is personally. Even if each manager uses his own ideas the trade paper advertising should be of assistance, because though bromidic, the old saying that two heads are better than one is still trite. If the producers would feature themselves less and the picture more, we would get better results and in time they themselves would become more prominent.

The advance material should give more specific exhibition ideas, but that point seems to be of secondary consideration. The first thought seems to be, get the print finished and to the exchangemen; let the advertising matter come when it will. I think at least they should arrive simultaneously. Personally I should like to see the material given preference because a mediocre picture artistically exploited and given the proper atmosphere can be made very appealing.

It is the first run of down-town showmen toward whom the trade-paper advertising should be directed, for the neighborhood house managers invariably wait to see how a feature carries in a downtown house before booking it. In a more or less degree this holds good with the small town exhibitor who keeps his eye on the "doings" in the nearby city. Therefore it would seem more logical if the producer, rather than using this space to sell his product to the exhibitor, would utilize it to quote selling arguments that the exhibitor may use in convincing the wily fan that he must see that particular picture.

MRS. JOSEPH GROSSMAN, who assists her husband in the management of the Standard theatre, Cleveland, O., declares there is more co-operation needed between the producer and the exhibitor in exploitation. Mrs. Grossman is one of the most intelligent advertisers in the exhibition end and her criticisms of the matter that she is given to work with is very interesting:

We are all aware of the fact that every production cannot be a "Birth of a Nation," therefore not every production offers an equal opportunity for getting results. Now that motion pictures have become an industry and not an enterprise, it is necessary for both producer and exhibitor to launch his production in a business-like manner.

With a little co-operation this may be achieved. A great deal of publicity finds its way to the waste-basket. This expense can be eliminated. If the producer would only remember that each and every production cannot be "THE" best. Let him give the real worth and real appeal to the exhibitor so that he may in turn give his patrons the benefit of this department. The exhibitor must have his publicity matter on time and "plenty of it."

The "stills" form the most important factor in newspaper advertising. On these depend the success or failure of an ad. There is hardly an exhibitor that cannot tell at a glance which will reproduce well, and surely the man who has been chosen for this position ought to be able to do so.

Mob scenes very seldom can be used as too much space is required for them to be used to advantage, yet invariably there will be a great many of these for you to select.

What interest can an exhibitor create, with the print of a man and woman standing in front of an office building or that of a man beating a woman. Then again if you ask for photos that have a punch you are handed several with murders and suicides.

The exhibitor's results depend on the degree of interest and appeal he can create, therefore this position should be filled by a man who belongs to the amusement field by right of knowledge.

The "twenty-four" sheet stands require thought. Some of them really resemble circus twenty-fours. It is very seldom I care to mention names, but those of Goldwyn Corporation and those of Paramount are really works of art, and a credit to any theatre. Simplicity is the keynote to good advertising, the judicious use of colors in display is also very important, and when producer learns that over-rating his production will keep him from the public, condition will have reached as near perfection as we can get.

Seeing Rialto and Rivoli with Rothapfel

WRITING last week we declared that all records for cheering motion pictures that we had ever witnessed were broken at the Rialto. We stick to that. But the record stood only a week. Sunday the Rivoli smashed it to smithereens.

It was during the showing of the Animated that this happened and several times, due to the splendid arrangement of this news portion of the bill and the accompanying music, the crowds rose to their feet and cheered and cheered with all the enthusiasm of soldiers going into battle.

Just a few days later we sat in another theatre waiting to see a feature picture and witnessed some of the same pictures that had stirred the enthusiasm at the Rivoli. There was applause for them, certainly, but the pictures were shown without the carefully selected and timely music with them and the audience got just a tenth of the thrill that is being given the patrons of the Rivoli this week.

Some one has said that music rises to its grandest heights in war. Certainly there can be no doubt that there is never a time when it so sways the emotions. Music since the time that Rothapfel first showed how much it improved a feature picture to have a special setting for the feature, has been recognized as an important asset. *But now, in these war days, it is a necessity, and the bill at the Rivoli this week is a splendid example of a presentation given just the right music to bring out the best of every picture.*

The ballet music from "The Queen of Sheba" provides an unusually brilliant overture. This is played with the lights all red except for the inner dome in light blue, with the entire orchestra bathed in red light. After the first of the selections the stage curtains part revealing a wonderful setting by John Wenger, the art director of the two houses. This shows a throne chair in red with the royal robe thrown over the arm of it. In the background is an oval shaped opening looking out into the blue sky with a leaning column on either side. It is a difficult setting to describe, but it is in wonderful harmony with the music. As the air changes the curtains come slowly together, and although the overture is not finished the audiences burst into applause. Toward the end of the overture, as the gladsome music begins the lights of the house all become gold and the selection ends with a sort of pean unusually brilliantly rendered.

There is a remarkable scenic and one with an appeal as great as most features. It was made by Charles Maigne, a well known scenario writer for big pictures, and is released by Educational Films. "The Quest of the Big 'Un" tells the story of the veteran trout that always gets away from the fisherman and still is the prize that all seek. At the start there is a wonderful close up of the trout in the stream. First a girl fisherwoman tries to land the fish, but about all she gets is a spill into the water. Then other fishermen try and we are shown various methods of casting, etc., and mixed in with amusing titles they hold the interest. Finally the expert, after much trouble, lands the fish and the girl, insisting on holding it in her hands, let "Rudolph" slip away, back to the safety of his pool. The portion of the picture gets a big laugh, and the whole scenic unusual applause. Everyone likes the charm of fishing and here is a film of unusual delight. A regular musical score, with a theme is prepared for this. At the opening "Love in April" is played and then follows "Caress" and "Butterfly" and then "Love in April" repeated and then "Caress" again, the orchestra stopping all music just as she drops the fish.

With the stage setting representing the sentry post of a fort and the lights of the house full-on in gold Greek Evans, wearing the uniform of a soldier sings "A Sergeant of the Line." This is the second time that this same number has been rendered at the Rivoli, but it gets an even greater hand with the repetition.

Now for the punch that we told you about. We cannot reproduce here the storms of applause and the deafening shouts, but you can see how it is done and how the music stirs the thousands.

Rivoli Animated opens with the "Assembly" call and the roll of drums as the Animated title is shown and then come Gaumont pictures showing the Fourth of July parade in the melting pot of nations, New York. There is a remarkable effect achieved through these pictures, for at one side there is shown the face of President Wilson in the upper right hand corner of the screen and a waving American flag at the left, with the paraders in the center. "Yankee Doodle" is played one and a half times through on piccolo and drums and then the music changes to "Liberty Lads." This continues until the Highlanders enter the march and then "Highland Fling" is used with bagpipe effects. Every portion of the parade gets a big hand and the Highlanders surpass most of the others in the applause that they receive. When the "Blue Devils" appear there is a drum roll and then the orchestra turns into "La Pere de la Victoire" and the audiences go wild again. Then we are given further shots of the parade from the rear, with the orchestra and the full organ accompaniment roaring "Battle Hymn of the Republic."

Following the parade Secretary Daniels goes to Pelham Bay to review the sailor boys and there we are given some other fine shots of the men in a great group gradually closing up on the camera and then others of marching men, with "Jack Tar" march the thrilling music.

Gaumont then supplies pictures titled "Everywhere in America," showing the launching of some of the ships on the nation's birthday. Again the applause is deafening as "Before the Mast" is played and the effects of hundreds of craft whistling their greetings are produced. Hearst-Pathe follows with pictures of huge moving machines at Perriss, Cal., and the music then changes to "Happy Days in Dixie."

Now note one thing. Everything has been strongly patriotic up to that time, calling forth the greatest enthusiasm from the audience, but this picture lets the audience down into quiet again. There is a mighty good reason for this. *It relieves the strain and accentuates the patriotic reception of the pictures that are to follow,* the second number of the Official War Review.

With the orchestra playing "Bersaglieri" the first of the pictures are the Italians who have just driven back the foe and with the first sight of the title the crowds break into wild applause, but when a little later come pictures of the marching men, the preparations for the battle and then the soldiers going over the top the people rise to their feet and such a shout goes up as we have never heard in a motion picture house. Following the playing of "Bersaglieri" once through the orchestra turns into "Nebacudonosor," and then as we have pictures of thousands of captured Austrians it becomes "March Royal."

And then on top of that thrill—the American heroes at the battle of Cambrai, the engineers who threw down their spades and seized guns and then drove the Germans back. "Defend America" is the music that the orchestra uses for this, but it can scarcely be heard for the noise of the audience. Then come pictures of the Irish horse on the "Road to Victory" and the music becomes, fittingly, "Sons of Britain." Next follow pictures of "The

GETTING THE MUSIC

Many Hints for Scoring War Pictures Included Here

WE have heard from several exhibitors who write that they are using the music selections that are originally employed at the Rialto and Rivoli on the short subjects and especially the news pictures.

With each change of subject the music is given here and even if the exhibitor does not find that particular selection available, it will suggest something that he can use.

These musical selections of Rothapfel are worth watching. There will be further discussion of the music as applied to patriotic pictures in the series of articles which is announced on Page 375.

Rialto and Rivoli

Desert Battleship," Arab soldiers on the march and for this "Kukoama" is used.

Next are scenes entitled "Where America Holds the Line," and there we have some pictures in the trenches and of the soldier boys washing up while "Over There" is being played. When we saw this picture there was a remarkable demonstration of the American heart. After the audience had time after time cheered like mad, there was a scene shown of an American soldier and his captive. With the title the audience set itself to applaud, but when the picture came on the screen the prisoner was only a mere lad, showing the straits that the Germans have been driven to. There was no applause, but a murmur of pity from the whole audience.

Truly while there is a spirit like that America must be victorious, and truly such an event shows that the motion picture is necessary to bring out the best in the American heart.

Under the caption of "The officers dine" we are shown some of them getting their meal from a rough make-shift bench and then follows the caption "The privates just eat," and there is a good laugh. Next the title asks "Is it by chance that the German shells seek this church?" and we are shown the bombardment of a little place of holiness that it made the deliberate mark of wantonness. "Robespierre," Letter C, with organ counterpart, largo movement, is used here and then through pictures showing Rheims, "ravaged but now captured." Lieut. Ponca, the French ace of ace is then shown and the orchestra bursts into "Marseillaise." Mr. Rothapfel does not ordinarily believe in introducing national anthems into the Animated, *but this was done as a little tribute to the French for their celebration of our Fourth.* We feel sure that most everyone got the touch—everyone but a woman, as we saw the picture, who looked like she ought to have a lorgnette and who had the "Hauteur" and whose husband was along, noticeably unwillingly. This pair were the lone ones in the house to keep their seats. If they could have heard what the others thought—but

The Animated comes to an end with sailors forming the world "Victory," and then breaking up with a massed rush at the camera while "Hail Columbia" is played to the finish.

Then comes Mlle. D'Espinoy singing Massanet's "Elegy." There is another one of the splendid Wenger settings for this (reproduced on this page), showing fanciful rocks with two poplar trees rising in the center. Then the rising moon, just behind the singer's head so that it illuminates her face as it comes up. It is a most artistic touch.

Elsie Ferguson appears then in "The Danger Mark." Paderewsky's "Melody" is the theme for this picture, which opens with "Meditation" and then goes directly into the theme. Some of the other delightful music used is "Serenade Chaminade," "Song Without Words," "La Reve Valse," "Summer Nights," "In the Clouds,"

This is the working sketch for the setting at the Rivoli this week, when Mlle. D'Espinoy sings "Elegy." This is done in black and white, and fails to bring out the wonderful color effect gained by the lighting

"Valse d'Ete," and "Brune." The next to the last is played as a cello solo with the organ and is most effective.

With the lights all gold then follow selections from Victor Herbert's "Wonderland," and then comes the big scream of the bill, Jeff and Mutt in "The Extra Quick Lunch." The pictures of Mutt as a waiter and Jeff as the cook and particularly the latter's juggling of the "wheats" sends the audiences away chuckling.

Account of the Rialto this week again suffers for the space that we have used for the Rivoli. "Zampa" is the overture and then comes one of the "Mexico Today" series of pictures released by Educational. This is "A Mexican Venice." It shows scenes along the river Viga and includes some unusually beautiful pictures of boats making their way through water hyacinths. The music, each selection played through is "Dolores Waltz," "El Albaican," "Moorish Serenade" and "Andalouse."

With the lights all red and the soloist seated on the side of the stage, but not seen until he begins to play, Gaston Dubois, 'cellist, then renders "Romance."

And then the Animated. There is an unusual arrangement, opening with the "Katzenjammer Kids" in "War Gardens." It is one of the funniest of this splendid series of animated cartoons. Trumpets and drums open the weekly and as the cartoon stars the music becomes "Mosquito Parade," quite fitting because one of the funniest parts of the picture are the attacks of the insects on the dog, and "Saddle Back Gallop." Then Gaumont shows pictures of the gymhanna at Westbury, N. Y., with the music, "Step With Pep." From the same source come pictures of the President receiving the French band and here "March Lorraine" is used and continues through Gaumont pictures of "flamenwerfer" captures by our boys in France. Then follow Heart-Pathe pictures of the New York parade with "Battle Cry of Freedom" used once through. There are imitations of the bagpipe effects for the Highlanders and then "Liberty Bell."

Hearst-Pathe pictures show "What a splash. Even von Tirpitz must have heard it," and then we are given pictures of the launching of ships on the Fourth and then "Columbia, the Gem of the Ocean" becomes the air, played with full orchestral effects through to the end. Then follow pictures of the pageant and the capitol and views of the President and finally a view of the Statue of Liberty with the orchestra giving a big crashing effect at the end.

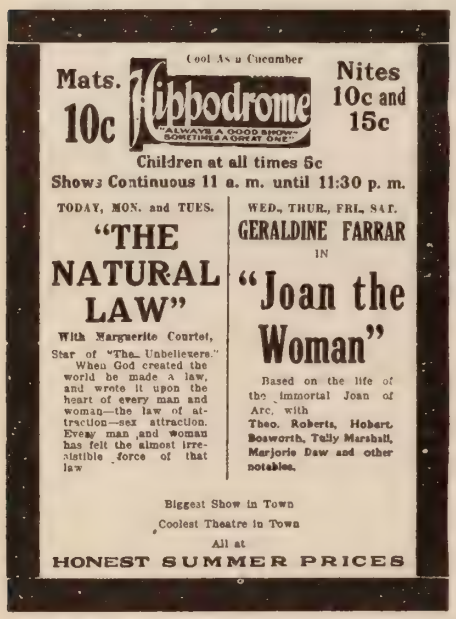
Count Lorrie Grimaldi then sings the aria from "Simon Biccanegra," and then follows the feature, "The Firefly of France." "Wayside Flower" is the theme for this, but there is an opportunity for plenty of war music which includes "Sambre et Meuse," "Boys of Tipperary," "Invincible Eagle," "Freedom of the World," "Pere de la Victoire," and "What Kind of an American Are You?"

Selections from Herbert's "Serenade" follow and then comes the comedy, and this is the first time in a long time that Rothapfel has shown nearly three reels of a comedy—and a reissue at that—one of the best that Triangle Keystone ever made, "Fatty and Mable Adrift." There were constant laughs through the picture and the elaborate musical score that was used added to the enjoyment.

A very elaborate musical score is arranged for this comedy opening with "Honeymoon Fox Trot," and then using "Barn Dance" for the rube scene. "Jazzing Around" and "O You Sweetie" follow and then comes organ music for the wedding scene. "By the Sea," "O Johnny O," "Pretty Baby," a mysterioso and "Ghost Dance" are also introduced at the proper moments, and when the couple are shown in their beds in the floating house, "Suwanee River," is used in a manner that adds much to the laughs. "Who's Who" is the final selection.

Your Idea and Ours

WE get lots of advertising specimens, we cannot reproduce all of them here, and some of them are so bad that we wouldn't have the heart to do it anyway. So we want to say right at the start that this "display" was not sent in to us by the theatre that is guilty of it.


Cool As a Cucumber
Mats. 10c
Hippodrome
"ALWAYS A GOOD SHOW—SOMETIMES A GREAT ONE"
Nites 10c and 15c
Children at all times 5c
Shows Continuous 11 a. m. until 11:30 p. m.
TODAY, MON. and TUES.
"THE NATURAL LAW"
With Marguerite Courtot,
Star of "The Unbelievers."
When God created the world he made a law, and wrote it upon the heart of every man and woman—the law of attraction—sex attraction. Every man and woman has felt the almost irresistible force of that law
WED., THUR., FRI., SAT.
GERALDINE FARRAR
IN
"Joan the Woman"
Based on the life of the immortal Joan of Arc, with
Theo. Roberts, Hobart Bosworth, Tully Marshall, Marjorie Daw and other notables.
Biggest Show in Town
Coolest Theatre in Town
All at
HONEST SUMMER PRICES

All in all, it is about the worst advertisement that we ever saw and the man who wrote it spent enough money for some one else to pay for a display two columns wide by six inches deep. It violates every rule of TODAY advertising and then surrounds the whole thing with a heavy mourning border.

But the unique thing to us is that after all of this heavy, mournful display the writer feels called upon to tell us that the house is "the coolest theatre in town." We hope so, for we would not think it by the heavy black that it hangs over us.

We also hope that the Hippodrome, Dallas, Texas, sells itself, for this display will never sell any one anything.

One exhibitor advertises the whole town passes by his theatre—but be sure that they are not merely passing by.

HERE is a lobby display that means just a little money added in drawing power of the picture. It is the work of the Orpheum theatre, Fon du Lac, Wis., on the occasion of the showing of Charlie Chaplin in "A Dog's Life."

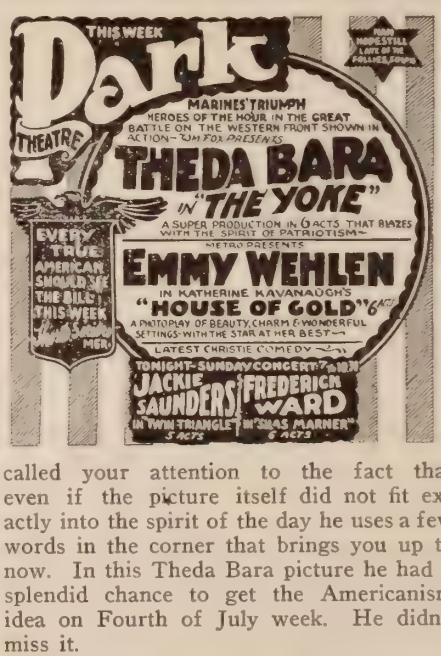
It happened that the state convention of the Elks was in session at the time and there was just a little touch added with the hands of the clock pointing at the hours of eleven. There was a huge Elk's head used while the American flag was shown at either side of the entrance. Pictures of Chaplin and his dog occupy just enough space above the box office to show them off and make them really the dominating feature of the display, though apparently a side light.

We would suggest that the lobby is far too crowded with frames. They detract from the main display.

Advertising is your transport. Don't let your own submarine of untruth menace it.

YES, it does mean something to the theatre to keep right up to the minute. We know one first class house that held a picture back for three months to present it on a certain day because its appeal on that day would be stronger than at any other time in the year.

There is not a manager in the country who pays more attention to special events than does Thomas D. Soriero, manager of the Park theatre, Boston. He picks his own pictures and he knows the appeal of every one of them before he makes the announcement. We have


THIS WEEK
Park
THEATRE
MARINES' TRIUMPH
HEROES OF THE HOUR IN THE GREAT BATTLE ON THE WESTERN FRONT SHOWN IN ACTION—WM FOX PRESENTS
THEDA BARA
IN "THE YOKE"
A SUPER PRODUCTION IN 6 ACTS THAT BLAZES WITH THE SPIRIT OF PATRIOTISM
METRO PRESENTS
EMMY WEHLEN
IN KATHERINE KAVANAUGH'S
"HOUSE OF GOLD" 6 ACTS
A PHOTOPLAY OF BEAUTY, CHARM & WONDERFUL SETTINGS WITH THE STAR AT HER BEST
LATEST CHRISTIE COMEDY
TONIGHT—SUNDAY CONCERT
JACKIE SAUNDERS
IN "TWIN TRIANGLE" 5 ACTS
FREDERICK WARD
IN "SILAS MARNER" 6 ACTS
EVERY TRUE AMERICAN SHOULD SEE THE BILL THIS WEEK
MEN

called your attention to the fact that even if the picture itself did not fit exactly into the spirit of the day he uses a few words in the corner that brings you up to now. In this Theda Bara picture he had a splendid chance to get the Americanism idea on Fourth of July week. He didn't miss it.

The difference between an accident and a success is thought. This ought to be in one of our italic paragraphs.

Most opportunities are not lost, but merely postponed. Yet even opportunities get tired of being told "Wait."

WENEEDA theatre, Milton, Wis., deserves lots of credit for the advertising that it is doing. Milton has a census population of 833, but it is located in a

county with more than 55,000 people, so we judge that the house draws from the surrounding territory. Its manager reports that it uses the country weekly with success, and we believe that any other house can get good results through the same media by intelligent and consistent advertising.

It is a well displayed advertisement, considering the facilities at hand, but we consider the two sentences in the smaller type mere generalities. Why not say something definite about the picture. As a matter of fact we do not consider it one of the most pretentious film offerings, though there is plenty of box office appeal. Even in advertising a picture in country weeklies for a single day's showing it pays to get down to the meat of the picture, and to sell the picture on its merits, no matter how well known the star may be. The punctuation of the display is bad—or rather lacking with the finish "quotes" left off the title of the picture.

Of course the cut was furnished by Artcraft, but this would have been more effective without the Ben Day work behind the head of Miss Pickford.

Today never will be tomorrow—and yesterday can be brought back again: think it over.

WE have had a lot to say recently about the necessity of theatres in cities where dailies are published keeping up their ad-

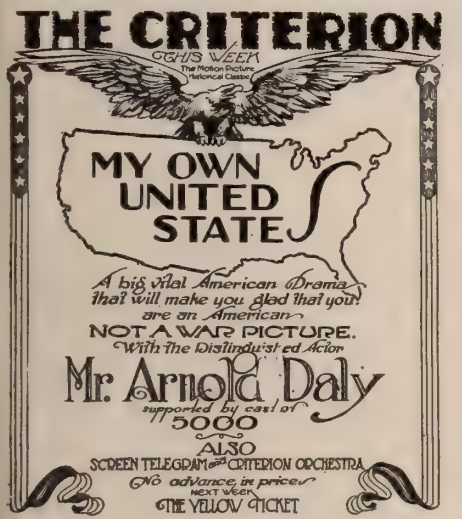
What Live Wires are Doing

vertising every day. H. M. Thomas, whom you all know as manager of the Strand, Omaha, and who is also in charge of the new Rialto in that city has evolved a plan that will appeal to everyone who has the services of a newspaper or engraving plant artist at his beckoning.

Rialto theatre is now using the face of the star and the name of the theatre as the main points to bring out in these hand drawn displays, but you can well imagine the effect when this is placed in the middle of a lot of heavy type advertisements. This sort of display, even if it is only two inches, one column, is worth a whole lot more than mere type along side of it.

Are you still saying "Polly wants a cracker?" Get us?

WE are constantly reproducing advertising of the Criterion theatre, Atlanta, Ga., and practically all of them are flawless. This is true of the display on "My Own United States." Ten inches across four columns have been used, the whole thing hand-lettered. There is but one fault that we have to find with this display: We have never yet seen the reason to announce


THE CRITERION
THIS WEEK
The Motion Picture Historical Classic
MY OWN UNITED STATES
A big vital American Drama that will make you glad that you are an American
NOT A WAR PICTURE.
With The Distinguished Actor
Mr. Arnold Daly
supported by cast of 5000
ALSO
SCREEN TELEGRAM and CRITERION ORCHESTRA
NO advance in prices
NEXT WEEK
THE YELLOW TICKET

the next week's bill unless it is such an overpowering picture as to require a *separate* advertisement.

But back to the advertisement: In the first place this man knows that the name of his theatre is the thing! He never lets anything dominate that. He really tells you nothing about the picture, yet he creates your desire to see the Americanism of it. You have to figure in this connection that he has liberal reading matter space and layout illustrations to cover that portion of it. The effect of this display is to make everyone eager to read every line that the paper says about the picture. When you have done that you have a hundred per cent.

Some exhibitors are running their theatres like the fellow who showed "The Great Train Robbery" as a sideshow in a vacant store. Get 'em in, that's all.

NO advertisement is a good advertisement that directs the eye to the bottom first. Here the Dayton theatre has used a portion of the advertisement that appeared in the MOTION PICTURE NEWS—the head of the girl. The theatre had an unusual opportunity. It was the first house outside of the Symphony theatre, New York, to show the feature.

The advertising manager knew that was a good point to play, because he used it in the reading matter. He brought it in in a subsidiary line in the display. We cannot see anything that has been accomplished by the lines, "The Dayton Theatre Presents."

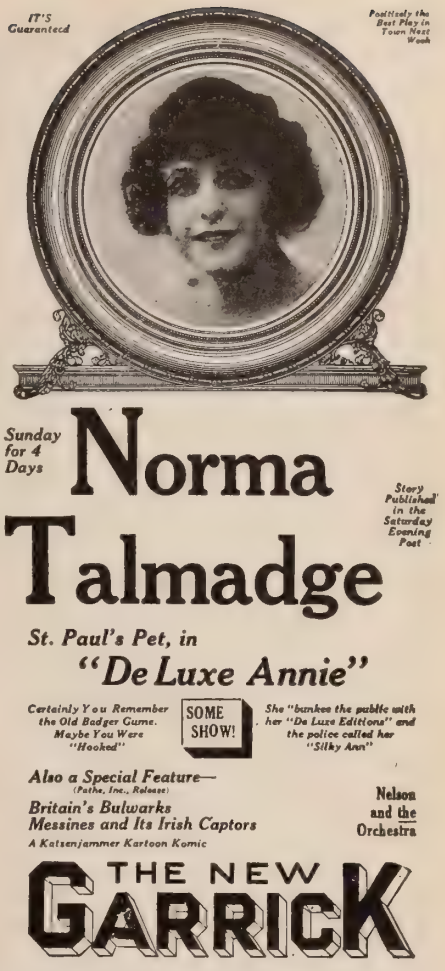
THE DAYTON THEATRE
presents
GRACE VALENTINE
IN OLIVER MOROSCO'S MOST BRILLIANT DRAMATIC SUCCESS
THE UNCHASTENED WOMAN
First time shown outside of New York City
A Fascinating Study of Glorious Womanhood. A Remarkable Character Creation. Brilliant and Sensational
A PARAMOUNT PICTURE
THE SON OF DEMOCRACY
EIGHTH EPISODE
A BILLIE RHODES COMEDY
AND
THE DAYTON TOPICAL WEEKLY
WONDERFUL ORCHESTRA AND THE COOLEST THEATRE
MATINEES, EVENINGS,
SPECIAL SUMMER MATINEES
ALL SEATS 15
EXCEPT SATURDAY AND SUNDAY
TWO HOURS OF WONDERFUL PICTURES IN COOL COMFORT
The DAYTON
MAIN NEAR SECOND
PHOTOPLAYS OF DISTINCTION
PARAMOUNT ADVERTISING SERVICE

As we understand the situation the Dayton is a new house that is seeking prestige on the ground that it is far ahead of others. Then, in this case we would have used large space at the top to say "Dayton is the Second City in the Nation to See," etc. Large type, we say, and then you would have attracted attention but the "present" stuff entirely fails. We would also have eliminated the Gothic type in announcing the shorter pictures and would have used a very light face Roman.

When you talk about your house put the "my" in the smallest type, but "THE TOWN'S" in every one's mind.

THIS is a newspaper proof taken before the advertisement appeared, and therefore this will explain the typographical errors that you may find.

But let us say thus: Here is about the finest piece of Star advertising that we have seen. Theo. L. Hays, manager of the New Garrick, St. Paul, has taken from a copy of the MOTION PICTURE NEWS the round frame with the picture of Norma Talmadge and then he has played up her name as the main thing in the display. We happen to know that Miss Talmadge has exceptional drawing power in that section at least, and evidently her name and


IT'S Guaranteed
Positively the Best Play in Town Next Week
Sunday for 4 Days
Norma Talmadge
Story Published in the Saturday Evening Post
St. Paul's Pet, in
"De Luxe Annie"
Certainly You Remember the Old Badger Game. Maybe You Were "Hooked"
SOME SHOW!
She "bunkoed the public with her "De Luxe Editions" and the police called her "Silky Ann"
Also a Special Feature—
(Pathe, Inc., Release)
Britain's Bulwarks
Messines and Its Irish Captors
A Katsenjammer Kartoon Komic
Nelson and the Orchestra
THE NEW GARRICK

her face are enough to draw the people to the theatre.

And here is a little line that shows how close this advertiser is getting to the public. There isn't an adjective on the whole display, but there is one line that goes home—"St. Paul's Pet." We can imagine people who never even heard of Norma getting up and saying to husband or brother or phoning to sweetheart, that they want to see this girl who belongs to St. Paul.

We like, too, the "some show" box. If it were big and dominating we would say that it ought not to be, but here it is used as a casual side-remark. It's not played, but it is allowed to creep in.

NEW ORLEANS contributed a large amount through the unique and patriotic plan adopted for the opening of the Liberty theatre on July 2. Ernst Boehringer, head of the company which owns the Liberty, donated the entire day's receipts.

"Over the Top" was the offering for the opening and this had been advertised for many weeks in advance. In addition there was a large amount of newspaper space given the plan that had been adopted by Mr. Boehringer. So it was decided to place a minimum price of fifty cents on the seats, but to let the choice ones go to the highest bidders.

The boxes were sold for prices ranging up to $100 and many of the reserved seats were sold for $25 each. After the best had been selected the public was invited to buy the tickets at any price they could pay. Naturally there were few of the tickets sold at the minimum price.

Hospitality's Place in the Theatre

By Harold B. Franklin
Manager, Shea's Hippodrome, Buffalo and Member Advisory Board

This is the first of a series of articles that Mr. Franklin will write for this department. He will deal particularly with the environment given motion picture presentations. Shea's Hippodrome is one of the finest houses in the whole country, and a large share of its success has been due to the atmosphere of the presentations there. This preliminary article deals with courtesy—a necessary thing for every house.

ONE of the reasons for the popularity of the present day motion picture house is the improvement in the operating end of the theatre. One of the big things that has been overlooked by most of the big legitimate theatres has been service to patrons. Courtesy is one of the big essentials that progressive managers have recognized as being necessary to carry out the "welcome on the mat" idea.

Every big business today recognizes the value of courtesy in holding its customers. A theatre is in no wise different from any other business that depends on the public for support. Courtesy has been one of the prime factors in making the word "Statler" famous in American hostelry history. It is one of the things on which Shea's Hippodrome depends to attract Buffalo's home folks who know that the surroundings to which they are accustomed in the home will be carried out here.

The supervising manager should always be in evidence in every detail of the theatre. It is he who is responsible for the actions of the house attaches. It is therefore important that he impress the necessity of unfailing courtesy at all times. Discourtesy shows weakness in managing your theatre. In order to get courtesy out of employes it is up to the manager to set a good example.

Don't overwork or underpay your employes if you expect results. A patron is entitled to intelligent service. The moment he enters your theatre he becomes your guest. It is good business to meet discourtesy with unfailing patience. Because the patron is impatient it is foolish to imitate him.

The theatre should not be a scene of chaos. Quietness, system, order never fail in making an impression on patrons. The box office will reflect the value of these house characteristics.

The wise manager should take considerable care in the selection of his employes. When the right kind of male help is not available, girls can be used with splendid results. A girl is more inclined to be neat and well mannered. Ushers who are fresh, uncouth and chew gum have no place in a high-class theatre, no matter what its size. If a house has only one usher, it will be well worth while for the manager to see that he is a gentleman, smiles instead of frowns and always has the interest of the house at heart.

At Shea's Hippodrome we use girl ushers for the orchestra and Mezzanine floors, and boys are used in the balcony. The reason boys are used in the balcony is because the crowds are greater there and the audience is likely to become more congested. We have found, however, that girls have proven more efficient as ushers. They are more refined and courtesy comes to them more naturally.

Patriotic stage setting at Shea's Hippodrome, Buffalo, during War Savings Stamp week

A captain, who is distinctly uniformed, is in charge of the ushers on each floor. The three captains are under the direction of the assistant manager. The object of this arrangement is to make the patron feel that there is someone to go to in case of complaint, or should information be desired in regards to the running time of the performance. All the captains are furnished with schedules of running time as well as information as to the program. The moral effect on the employes is shown clearly by the fact that during the past fourteen months there have been but four complaints of patrons.

Real hospitality should be the keynote of service—not pompous ceremony that is likely to make some of your patrons feel uneasy. Service is a mark of supremacy—is it not a great satisfaction when people can say that "your theatre is a leader in service"?

It is a good thing to provide rest rooms with cheerful surroundings, good ventilation and wash rooms for the use of employes. A complaint and suggestion box is always a welcome adjunct to the theatre playing to a family patronage.

Last week we issued to every employe a leaflet to impress upon them that they are really an important part of the theatre. It is entitled "What We Demand of Our Employes."

Page one is a neat title page with the name of the theatre and the title of the booklet.

"THANK YOU"

But Even That Is Not Necessary When You Ask for Service

WE are mighty glad to receive each week thanks from exhibitors all over the country for individual aid that we have rendered them. But even the thanks are not necessary, for we want you to know that this department is yours to use, without charge and without obligation.

Some of the activities of this department during the past week have ranged all the way from suggestions on putting on one of the biggest of the current features to supplying the material for a speech on the growth of motion pictures. The men that asked did not have to wait for answers, or wonder whether they were going to get the information that they asked for.

If there is any way that you can be served—we're here to do it.

Page two has the following paragraph: "Our employes are in a distinctive sense the representatives of Shea's Hippodrome. It is by your actions that we are judged. Your conduct therefore is a matter of supreme importance to us—and yourself—if you are to make progress here."

At the bottom of the page in black face

Rothapfel on Patriotic Picture Propaganda

BEGINNING with the next issue, Lieut. S. L. Rothapfel, managing director of the Rialto and Rivoli theatres, will write a series of articles on the part that motion picture theatres can play during the war. how they can best serve their patrons and how they can do the most for the government.

For several months Lieut. Rothapfel has been an officer in the U. S. Marines. Readers of these pages are familiar with the work that he has done in making patriotic pictures for the Marine Corps.

In addition to this he has been selected by the Division of Films of the Committee on Public Information to stage all government pictures that are presented in New York, no matter at what theatre. The first of these will be put on within a short time. Full accounts of these presentations, written in the same intimate spirit as "Seeing the Rialto and Rivoli with Rothapfel," and made authoritative by the same first hand information will be printed in the MOTION PICTURE NEWS.

But this series of articles will be in addition to that invaluable information. The first of the series will be on Patriotic Propaganda in Pictures. There are many ways to use propaganda. Some ways offend; no one wants to commercialize patriotism. There are other ways in which this patriotic propaganda can be used and contribute a great deal toward helping win the war, and at the same time increase the popularity of the theatre.

These are vital articles. Some articles you owe it to yourself to read. These you cannot afford to miss if you expect to stay in business.

ype is printed "Be ready to be promoted."

Page three sets forth the following advice:

"We sell good service just as we do good pictures and good music. Courtesy and thoughtful attention are among the most important things that we sell.

"Patrons must feel that they are our guests—and it is up to you to do your part in making them feel that they are. You are the hosts.

"Please! Thank You! They are magic words—Always use them when speaking to patrons. Remember that it is the patron that makes your job possible. Without the patron there could be no Shea's Hippodrome.

"Never argue! The patron is always right. When anything is beyond you refer it to your immediate superior."

"Helpful Hints" occupy the last page. They are:

Be on time!
Never be discourteous!
Never lose your temper!
Never give short or flippant answers!
Never leave your post without permission!
Don't talk loud!
Courtesy is contageous, try it!
Meet rudeness with unfailing politeness!
Courtesy will disarm the most militant grouch!
Ushers must see every patron to a seat!
The chewing of gum or paper as a pastime is vulgar, useless and silly!
Special effort should be made for the comfort of elderly people!
Don't seat unescorted girls near men if you can help it!
Be careful of your dress and appearance!
Do your manicuring at home!
Use the shine kit freely!
Employes should be dignified in their behavior. Do not wrestle, hug or monkey when you are on the job. They make bad impressions.

Branham in Charge of All Ruben & Finklestein Advertising

CHARLES G. BRANHAM, who scored such a success as manager of the Strand theatre, Minneapolis, during the time that it was an independent house, has become director of publicity and advertising for the Ruben and Finklestein circuit of ten theatres in that city. This circuit took over the Strand a few weeks ago.

Mr. Branham is a man with long newspaper experience and he proposes to put the lessons that he learned on the dailies to work in the preparation of the advertising. During the time that he managed the Strand there were many reproductions of his work reproduced in the MOTION PICTURE NEWS under the heading "Your Idea—and Ours." Given the opportunity, Mr. Branham believes in using plenty of space with a minimum of reading matter and striking cuts. The advertising that he is now doing is being especially prepared.

As a general rule Minneapolis has been a poor advertising city and syndicate ownership of theatres is unusually conducive to the reduction of newspaper space. However, the first two specimens of the work of Mr. Branham promise that he is going to be allowed to have sufficient room to display his excellent ideas. In the specimens that we have received he has improved on the material that is furnished by the producers.

Articles discussing Mr. Branham's work and his views on advertising will appear in the MOTION PICTURE NEWS. He is one of the first members of the Advisory Board.

Chas. G. Branham

You need the "Come again" sign in the people's minds, not on a plank at the exit.

Mildred Harris
Is a find for the screen and makes her debut to the movie patron as—
"Linnie the Shop Girl"
The price of a good time
BY LOIS WEBER
WHO PRODUCED "IDLE WIVES," "SHOES," "WANTED A HOME," "WHERE ARE MY CHILDREN" & OTHERS
TO BE SHOWN AT THE MIDWAY Monday & Tuesday
A rich young man and a little shop girl went out to have six wonderful nights
Linnie the shop girl wanted good times and pretty clothes. A rich young man invited her out for six nights with a promise to give her anything she desired and take her anywhere. She accepts—
The dream week crashes into tragedy! And the price Linnie paid is shown in—
Lois Weber's MASTERPIECE
"The Price of a Good Time"
MONDAY-TUESDAY MAY 20,21.
AT THE MIDWAY
DISGRACED!
her good name gone
"the price poor Linnie the shop girl" paid for good times and pretty clothes was a heavy one.
This innocent girl's home was of poverty and gloom, she longed for the good times other girls have, "she got it"
See the rest for yourself in Lois Weber's masterpiece
THE PRICE OF A GOOD TIME
AT THE MIDWAY
TO-DAY & TO-MORROW
WHAT MYSTERY SURROUNDS DOCTOR K
The DOCTOR AND THE WOMAN
featuring MILDRED HARRIS
Who played "Linnie the Shop Girl" in "THE PRICE OF A GOOD TIME"
AT THE Midway
TO-DAY & TO-MORROW

Four specimens of striking newspaper advertising of Midway theatre, Montreal

Goldwyn Plans Increased Efficiency In Aiding Exhibitors in Merchandising

WITH the announcements for its second year Goldwyn Pictures announces increased efficiency in its editorial department. Goldwyn avoids the reference to this part of the work as a publicity department, because conditions as they exist in such departments with many of the companies do not obtain with Goldwyn.

One of the features that is pointed out by the management of the company is that the editorial department does not employ men who have ever been employed in the publicity departments of other companies. The management believes that this policy avoids the danger of selecting men who have been enslaved by routine and by methods that they might have come to adopt during their employment by other companies.

During the coming season this work will be under the direction of Hunt Stromberg and Dwight S. Perrin. Mr. Perrin has been the head of the editorial force for something less than a year and during that time has won a high position for himself in the industry. Mr. Stromberg has been one of the owners of the Stromberg company, St. Louis advertising agents, and he will bring new technical knowledge of advertising which is deemed necessary with the doubling of publicity.

There are in the editorial department subdivisions that deal separately with the daily newspapers, the magazines, the trade press and foreign publications all over the world. It is a notable fact that Goldwyn handles its own promotion matter in foreign countries where its product is distributed as an additional service for its foreign alliances. According to the announced plans for the second year, Goldwyn will keep months ahead in its accessories and exploitation aids, putting them in the hands of all branch offices from one to three months before the release of each picture.

Goldwyn points out that nothing in the form of written matter that does not result in the sale of a ticket at the box office is considered of value and that the entire work of the editorial department is conducted on that basis. And to prove that this sort of service is what the exhibitor wants letters of praise from scores of exhibitors are cited. Every element in the editorial forces takes the viewpoint of the exhibitor in preparing all of the matter.

During the past year the company has been laying great emphasis on the preparation of newspaper advertising material for the exhibitor's use. It actually prepares the matter to meet the needs of the individual exhibitor whether be he in Missoula or Vancouver, in Fresno or Atlanta. Syndicate advertising is distinctly avoided in the preparation of the matter so that the difference in prevailing methods of typographical display in various sections may be followed.

"No exhibitor objects to spending money if he reaps a profit on his expenditure," says Goldwyn. "Our idea of service is to help him make a 'good buy.' Intrinsically when he purchases space in his local papers he is making a good purchase, but virtually every newspaper of any consequence in the country at this time has likewise capitulated to 'service.' They can give more than the space that paid advertising occupies. Amusements if properly written provide news that the editor's readers desire. The publisher's business office, being in contact with every other business in the town or city, can also link up his amusement advertisers with his other mercantile advertisers. He can get them window displays, book displays, pictorial displays that the exhibitor in most cases would have no chance of obtaining. It is in these directions that Goldwyn has proved of such great benefit to its customers. In other words, Goldwyn has made its service an actuality instead of a theory."

Striking Advertising Is Used by Midway Theatre in Montreal

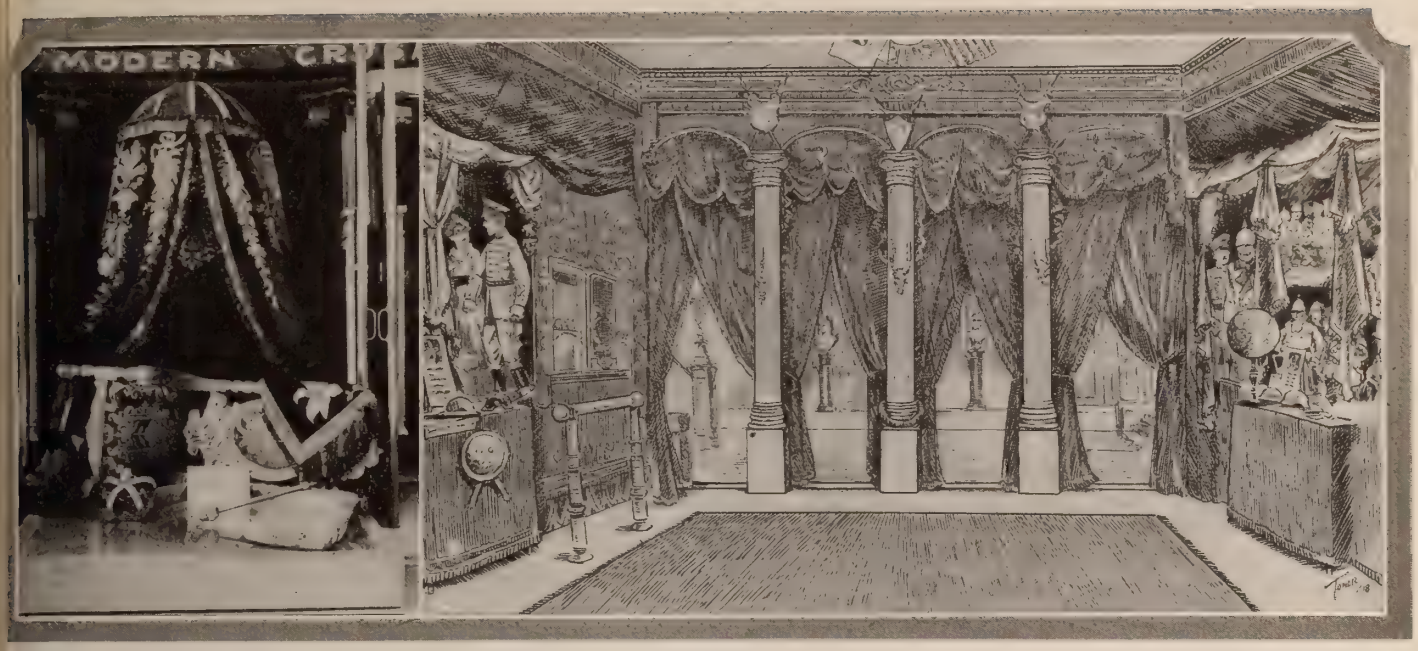
A. J. LAURIE has attracted much attention by the lobby he has made as publicity manager of the Midway theatre, Montreal. He is doing just as attractive and striking newspaper advertising as the specimens reproduced on "The Price of a Good Time" and "The Doctor and the Woman" will show.

We commend this advertising which is in combination of half tone and line work as splendid advertising from every point of view. All of the displays except the second from the left were two columns wide and 8½ inches deep. The other was three columns, 12 inches deep. And there is less matter in them than most exhibitors put in displays one quarter the size.

Not only is the display with the large head of Mildred Harris striking, but Mr. Laurie used this because he wanted to introduce her to the Montreal public and establish her popularity for future pictures in which she is to appear. There are a few words of descriptive matter about her, then the title feature in large lettering and reference made to Louis Weber.

In the second display we have a cut out of a scene from the production in half tone and then a hand-lettered talk about the plot of the picture. It is a clear case of merchandising the picture, of selling the plot to the public. The third display is in some ways the most striking of the three; it serves to pull in those who had failed to see the production.

The mystery element is kept dominant in the display on "The Doctor and the Woman" and Mr. Laurie has followed up the popularity that he built for Miss Harris by reminding the public that she was the star in "The Price of a Good Time."



t the left is the overtured throne, the center display at the Broadway theatre, and at right drawing showing general arrangement of the lobby display

Kashin Makes Broadway "Take Notice" with Display on "To Hell with the Kaiser"

MORE than two years ago the Motion Picture News began to tell the exhibitors of the country about the splendid lobby work that was being done by M. Kashin at a theatre in Montreal. Mr. Kashin is a man who believes in the power of lobby display. He proved his theories in Montreal and so successfully that he has brought to this city and then he proved them at some of the smaller houses.

But it has remained for him to "show" Broadway and he is doing it in connection with the showing of "To Hell With the Kaiser." Recently he assumed the management of the Broadway theatre and it is here that he is now causing more comment than anything that has ever been put in front of a theatre on the "Great White Way" has ever done. From morning, until the theatre is closed at night, the lobby is crowded with people attracted by this unusual display.

The throngs passing by Broadway are attracted by the main setting in front of the lobby showing an overturned throne. With the scepter and crown on the floor. There are rich gold and red curtains about it, giving the atmosphere of royalty. Now there is no huge sign, no lurid letters, but there is a small card that bears the words "To Hell With the Kaiser." Everyone stops to look and then their attention is attracted to the rest of the display. On account of the arrangement of the lobby it is impossible to photograph it, and so we have reproduced a drawing which shows the general arrangements.

All of the interior is draped in old rose velour, the hangings forming an attractive background for heavy gold frames which contain large scene pictures from the production. Decorating the hanging are symbols emblematic of the Hun world lust and military domination. Now in order to make this display more effective the art glass doors that hung between the lobby and the foyer have been removed and heavy gold pillars hide the casings while there are here other heavy curtains so that one is simply steeped in the atmosphere until one enters the main part of the theatre.

Mr. Kashin has not only shown that he is a master in lobby displays, but he has proven his knowledge of the presentation of pictures by the way that he is putting on "To Hell With the Kaiser." Stage setting, music, lighting and special effects all combine to get the most out of the picture. He has even arranged the cooperation of U. S. Marines and these add no little part to the presentation. In the first place during the showing of the picture four marines stand at attention before each of the doors leading into the theatre. The next thing that one notes is that each girl usher wears the costume of one of the allied nations, the head usher representing "Miss Liberty."

Now the Broadway was built as a legitimate house and the stage has not been changed so that it is hard to get the effects that may be employed in a theatre constructed for motion pictures, but there is a striking effect here with the use of American flags alone with the allied flags clustered in the center. Directly one notes that the box on either side nearest the stage is curtained off, and then one forgets about it until the end of the picture.

We are seated, and the performance begins. "Southern Rhapsodie" is the overture played by the orchestra and then comes the Universal Weekly. Mr. Kashin has designed a special opening for the showing of this at the Broadway which makes it distinctive. Specially selected music is used, the most of this being martial as practically all of the subjects deal with the war. Following this comes a 'cello solo which is started with the full light effects on the stage and then the lights are gradually dimmed and fireflies appear around the screen and behind the draperies. Then follows "The Vampire Cure," a Lyons-Moran comedy.

Marines provide the patriotic introduction to the picture. First we have the bugle calls and then six marines under the command of a corporal appear as the orchestra plays "Stars and Stripes." We have some evolutions that give the audience an idea of the drill and then the soldiers form a guard for the flag, in crouching position ready to resist the charging enemy and then the orchestra standing plays "The Star Spangled Banner." Following this the marines march across the stage twice and then through the house as the orchestra plays first "Semper Fidelis" and then "Over There" as the opening of the feature, which starts just as the marines are disappearing.

It is a treat to watch an audience look at this picture. They enjoy hissing the kaiser and every time he appears there are evidences of the opinion of him all over the house and the warmest sort of applause for every breath of American sentiment. The music that is used, too, works on the emotions. "Dixie" is used right at the opening and then follows a wide range of carefully selected subjects that bring out the various scenes. At the end "America" is used.

And at the end—then as we are shown on the screen the scenes in which the kaiser is sent to hell to keep his compact with Satan, the curtains before the boxes part and there we have the effect of scenes in hell itself, a striking bit of work that brings pronounced applause. And then one leaves the theatre, looking again at that striking lobby display. *And one is conscious that the whole atmosphere has been maintained since the time one's attention was attracted from the street by the main display.*

In addition to this, Mr. Kashin has availed himself of other methods to ad-

(*Continued on page* 380)

Rochester About Worst in Cooperation in Film Advertising

(*Continued from page* 366)

print the programs for these neighborhood houses free of charge, some of them even declined to allow that to be done.

With such a situation existing it is mighty hard to expect a newspaper to want to do anything. So we will give the situation there on the part of the newspapers a hurried look. The Rochester dailies, with the circulation as given by the Lord & Thoms directory, are:

Democrat and Chronicle, daily (65,372) and Sunday (63,918).

Herald, daily (33,012) and Sunday (18,427).

Post Express, evening daily (15,734).

Times Union and Advertiser, evening daily (65,400).

In addition to this there is the *Pictureplay News,* to which we have made reference, which is published weekly, and which has a circulation of about 30,000.

The *Democrat and Chronicle* on Sunday gives four columns to reading notices for each of the advertising theatres of all classes, but the photoplays are relegated to a column of their own and are without representation in the layout which carries pictures for the two stock houses and for the vaudeville theatre. The remainder of the page is filled with general news matter. There is nothing in the world on this page that would interest the photoplay fan or would build business for the theatre. On the page opposite it carried eight inches two columns wide for the Regent. The Strand has 3½ inches two columns; the Piccadilly, 8 inches single; the Gordon, 3½ single, and the Rialto, 5½ single. Not a great deal of advertising, it is true, and considering what we have already seen of Rochester conditions we would not expect the newspaper to do a great deal, but certainly it and the others have a duty to its readers, and we should think that it would put forward at least an effort to livening up the department.

The *Herald* prints a seven-column layout, including scenes from the pictures at the Regent, Victoria and Piccadilly, and at the bottom corners of the page and at the bottom of the second page also uses scene pictures for the three theatres. There are reading notices for each of the theatres, but not a line of news. It carries the same advertising as the other Sunday paper.

The *Post Express* on Saturday gives three columns of space to reading notices of all the theatres. There are single-column cuts of Elsie Ferguson, Alma Rubens, Fairbanks and Gladys Hulette. In these reproductions we have used the Saturday editions of the afternoon papers for the Saturday following the Sunday issues, and therefore the advertising is on different productions and consequently varies somewhat in size. The Piccadilly goes up to 8 inches two columns, the Regent uses 5½ double, the Victoria 7 single, the Gordon and the Strand each 3½ single.

The *Times Union* gives a page to theatres in general, with the usual reading notices. In the five-column layout there are pictures of Viola Dana, Elsie Ferguson, Fairbanks, Alma Rubens, Creighton Hale and one of the vaudeville players, and to the right there is a two-column cut. Still not a line of news. The paper carries the same advertising as the *Post Express,* and in addition has 4 inches on the Grand and 3½ on the Strand.

During the week the papers, with the exception of the *Democrat,* run a daily column of theatre reading notices to which the picture-houses may contribute. The *Democrat* uses the columns on Mondays and Thursdays. But as we have already said, none of the theatres has been converted to daily advertising, and we really can't see why the newspapers should try to do anything for them under the circumstances. The Piccadilly, Regent and Strand advertise once during the week on the change of bill and then they are done.

But we started this article with the statement that the fan interest caused the launching of the *Pictureplay News* and is responsible for its success. This was started in September, 1915, and through the initiative of George L. Tyler, the then manager of the Grand theatre, who felt that the newspapers were not giving the proper attention to motion pictures. He submitted his plan to the local exhibitors and it was endorsed. The scheme was for each theatre to contribute a certain amount to the support of the paper, the amount to be based on the receipts of the theatre and its size to cover the cost of publication. The plan was to circulate it free of charge to the participating theatres and to give them advertising space in proportion to their advertising. Additional advertising to the portion allotted could be had at a low rate. The first issues of the paper went over in fine style and it acquired quick popularity with the public, but soon jealousies crept in. The smaller houses charged that the paper was being run for the benefit of the big houses and so they pulled out. After fifteen weeks the paper went on the rocks. But a few still had faith in the idea and Erwin J. R. Huber took charge and under his guidance the paper has progressed until it is self-supporting, in spite of the opposition of many of the neighborhood theatres. It is published every Monday morning. The customers who desire the paper to come by mail pay a nominal charge; other copies are free. It is in great demand from the fans.

How Manager John O'Stille, Peoples theatre, Portland, Ore., arranged his lobby during the showing of "Zeppelin's Last Raid"

On the front page of the issue that we have before us and of which two pages are reproduced, we have a portion of the same layout that was used in the Rochester *Herald* and then cuts of the Dolly sisters, of Mary Pickford and DeMille, Griffith and Sennett, together with stories about them. The first page is devoted to interesting motion picture news matters. Here are "Pictureplay Queries" which attract much attention from the Rochester fans. The remainder of the page is devoted to reading notices for all of the theatres that cooperate and is fully illustrated, most of the matter being mats furnished by the various producing companies. There is a lot of interesting matter for the motion picture goer. It is a creditable paper of its kind.

We find the Victoria, Piccadilly, Regent and Rialto using the same advertising that appeared in the *Democrat and Chronicle.* The Lyndhurst uses nine inches single column, announcing the daily bills for the week while the Strand uses five inches two columns, the Princess four and a half by two, Lyric four by two, Jefferson three by two and the Empire two and a half by two, while the Rialto uses eight inches single. The Lincoln employs one inch across two columns merely advertising the theatre itself. A larger part of the advertising is for business men generally.

Recently we commented on the fact that the exchanges advertised the list of the houses at which their serials were playing, together with the day of the week. We

(*Continued on page* 380)

One of the bathing girls used by Alhambra theatre, Toledo, advertising "The Venus Model"

Horater Believes in Studying His Pictures Before Starting Plans for Exploitation

WHEN H. C. Horater put on "A Venus Model" at the Alhambra theatre, Toledo, O., he startled the city with his bathing girls and incidentally put over one of the most successful pieces of exploitation that he has yet accomplished.

This was done through the employment of a dozen bathing girls who appeared at Toledo beach the Sunday that the picture was to open and treated the crowds to the latest models in bathing suits. The stunt not only got the attention of the people on the beach, but it won space in the newspapers. Miss Betty Rhodes, a professional from New York, headed the bevy of pretty sea nymphs.

Mr. Horater is a great believer in doing the unusual in the exploitation of pictures. "I have learned in my five years' experience," he says, "that at times it takes more than a well-known photoplay star, a good picture and favorable weather conditions to get by and make good for the patron and the stockholders.

"I believe in advertising judiciously with not too much copy, just plain truths about the production. As soon as I book a picture I demand of the exchange plenty of all kinds of press matter, black and white stills, etc., and as soon as these come I get busy with the newspapers. I study the story and the possibilities in the presentation of the picture. In fact I am constantly studying it and it generally doesn't take me long to make up my mind as to what to do to make people talk. I try to make them talk before, during and after the presentation of a particular picture.

"I am also a firm believer in stage lighting, musical effects and house and lobby decorations. I change these latter frequently so as to make an impression on the regular patrons.

"Before booking any picture, and states rights one in particular, I always screen it and I consider the thousands that can be brought to the Alhambra to see it. Very often I book pictures that do not please me personally, but I do this because I am convinced that it is a picture that my patrons want to see.

H. C. Horater, manager Alhambra theatre, Toledo, O.

"Now, in reference to 'The Venus Model,' in addition to using the bathing girls at Toledo Beach, I had the front of the theatre decorated with many cut-outs of diving and bathing girls, prettily painted and mounted. I also had several oilcloth posters of Mabel Normand in a bathing suit made by our scenic artist. The display was so novel that it attracted unusual attention and big business resulted."

One of Mr. Horater's striking advertisements on "The Venus Model" was printed two weeks ago. The bathing suit feature of the picture was prominently played up and it made a big hit for the summer.

Just at this season of the year managers will do well to try to do unusual things with pictures that have a special summer appeal. There is just connection between the weather and the picture as there is with any other part of the atmosphere of a production. It is possible to make new patrons for your house by attracting people who have not been regular motion picture attendants before.

Universal Idea Adopted in Atlanta Display

Last week in commenting on a splendid advertisement of the Criterion theatre, Atlanta, on Constance Talmadge in "The Studio Girl," we left the impression that this was an original creation of the theatre. As a matter of fact, the Criterion employed for the main portion of the design an advertisement prepared by Nat Rothstein, advertising manager of the Universal Film Manufacturing Company, on Mary MacLaren in "A Model's Confession," and this advertisement appeared recently in the MOTION PICTURE NEWS.

It is certainly a compliment to Mr. Rothstein that the manager of the Criterion saw the artistic and the selling value of this advertisement and that he used it to exploit a picture that was in title, at least, along somewhat the same lines, in that it brought the studio into the limelight.

However, it should be stated in justice to the Criterion that this advertisement was not sent in as an original achievement, but it was clipped from one of the Atlanta papers that comes to our desk.

Boy Scouts Co-operate in Putting Over Serial

Grand Amusement Company, which owns four theatres in Johnstown, Pa., successfully employed the co-operation of Boy Scouts in putting over the Universal serial, "The Boy Scouts to the Rescue."

Each scoutmaster was responsible for his own troop, and special tickets were printed which were sold through them to the boys. On the night of the opening of the serial the boys paraded through the town and then to the theatre, headed by their own bugle and drum corps. The result was a regular attendance of about 150 of the boys and the management reports that their own enthusiasm so stirred the older patrons that it not only brought more business but created greater interest in the showing of the pictures.

Hays Uses Special Drop for "Prunella"

Manager Theodore L. Hays of the New Garrick theatre, St. Paul, recently presented Marguerite Clark in "Prunella" in a way which St. Paul film fans will not forget in some time. Mr. Hays arranged a special stage setting for the presentation and fashioned if after one of the scenes from the play. A blue drop curtain showing Harlequin and Columbine dancing in the moonlight and illuminated in such a way as to give it a Maxfield Parrish art color effect furnished the stage setting which preceded the showing of the feature. Director William Warvell Nelson of the New Garrick arranged a special musical score.

Curiosity Arousing Campaign Used with Success on "For Husbands Only"

WHEN "For Husbands Only" was booked at the Coliseum theatre, Seattle, Wash., G. F. Fullerton decided to make an especial appeal to the women. He was afraid that the title might be considered as appealing too strongly to men, so he decided on a campaign that would arouse the curiosity of both sexes. It is a splendid example of the teaser style of exploitation.

On the Sunday that the picture opened he used four full columns. The main design of this was a man with a woman in his arms with the title of the picture across it. "Oooh look!" was the only caption that was used. Then below this within an inch and a half of space Fullerton made his main appeal:

"Mr. Man, just try to leave your wife at home," and then in smaller type, for he knew that this line would attract the attention of every woman, he addressed the appeal to the women under a "P. S." saying: "Ladies, don't allow him to get away with it. The story is by a woman, about a woman and for women, too. If necessary, let him take care of the baby while you go."

The same idea was brought out in a half page display addressed directly to the women. It is reproduced here and everyone will note the small amount of reading matter used.

Novel half page used during run

With the title in large letters here is another argument that he used:

"We have been confidentially advised that certain husbands are planning to see 'For Husbands Only' 'en stag'—using the old standard excuses, 'lodge meeting tonight, dear,' or 'don't expect me home till late, there's work at the office.' We as confidentially advise you to see he is properly chaperoned. We admit 'For Husbands Only' will interest you—more we cannot, except this, there's never been a picture like it and probably never will be another.

"P. S.—If you decide to go without him, the matinee is the comfort way; the same show, the same music; everything except the crowd.

"Yours truly,
"Coliseum Theatre."

One can well imagine the curiosity that this sort of advertising aroused. It was a clear case of not only turning a title so that it would not keep women away, but strengthening its appeal to everyone.

There wasn't really a thing told about the picture itself.

Not even the name of the star was mentioned.

You didn't know whether it was a comedy or a problem play.

Yet it caused arguments between husbands and wives about the character of the picture and it brought them to the theatre to see—and in most cases brought both of them.

This is a splendid style of advertising—once in a while—and about the best example of curiosity arousing exploitation that we have seen.

Seven whole days and nights starting today!
Ooooh Look!
For Husbands Only!
MR. MAN—JUST TRY AND LEAVE YOUR WIFE HOME
GREATER COLISEUM SYMPHONIC ORCHESTRA—30 Pieces : MARIUS BRAMBILLA Conductor
COLISEUM

Four full columns used on opening of "For Husbands Only"

Kashin Makes Broadway "Take Notice" with Display on "To Hell with the Kaiser"

(*Continued from page* 377)

vertise the attraction. One of the things that he has is a motor float representing the grave of the kaiser. But while Mr. Kashin uses this in certain sections of the city to advertise the picture, he does not want it to be lined up against his lobby display. The other day he found it stopped right in front of the house. Immediately he ordered the driver not to come near the theatre again and down in the crowded section of the city he went where advertising of this sort the better appeals.

Window displays have been made in over a hundred flower shops in all parts of the city in which the idea of the kaiser's grave is carried out. He was able to persuade the florists that these displays would attract new attention to the windows and they have done so. It cost quite a little money to provide all of these window settings but they are worth it.

"To Hell With the Kaiser" is doing big business at the Broadway, and the lobby display is drawing them in from the hour that the doors open. Mr. Kashin declares that the first Monday's business was far ahead of the usual and that the second Monday was more than double that of the first.

Naturally the setting that Mr. Kashin has given the lobby and the other accompaniments that he has given the production cost money. But here is just one point to remember. While he was in Montreal he showed that lobby displays would bring big business and many of these did not cost over $10 to put up. But they attracted the attention of motion picture men of the whole country to him, so much that one of the biggest exhibitors brought him to New York. Then Kashin became interested in a theatre of his own and he has proven his theories there by tripling the price of admission and bringing the house up from a failure to a big success.

And now he has taken the Broadway theatre. It is natural that he should spend more money on the lobby display there. The theatre and the picture warrant it.

Rochester the Worst

(*Continued from page* 378)

were in error in stating that the exchanges paid for this advertising, for it is a convenience for its readers published free. It is a splendid idea.

Now as we have said we do not regard advertising in a paper like the *Pictureplay News* as of the same value to the theatre as that in the daily paper. The theory of the manager of the neighborhood house that won't advertise is that the people are willing to walk all the way to his house to find out what he is showing. That is an absolutely false theory as has been shown in every city where there is real co-operation between the theatres and the newspapers. But that same criticism enters into the case of the *Pictureplay*. Here the manager can get the attention of the fan that is already interested in motion pictures, but he cannot reach out and get hold of the public in general.

But, as we have said, this is a most creditable paper and ought to be read by everyone in Rochester who is interested in motion pictures. The theatre that is failing to get its program printed here is overlooking a bet.

All in all we would consider the situation in Rochester about as bad as it could be.

At left, Manager McCormick and assistants at miniature stage of Circle theatre, and at the right studio of the house

McCormick Uses the Nature Stage in Designing All Spectacles at the Circle

READERS of these pages are familiar with the work of S. Barret McCormick, managing director of the Circle theatre, Indianapolis. Aside from the excellent advertising that he does, the attention to music and the other details, the settings are one of the principal features.

Mr. McCormick has carried the development of the motion picture theatre even beyond that of the finest legitimate house and as the result he has facilities for putting on his productions that are permitted to few theatres of any class. In short, the Circle is conducted along the same organized plans that any manufacturing plant would adopt.

It is unnecessary to say that Mr. McCormick sees his pictures before he even books them. He gets the main ideas that he would use in his general exploitation and his settings from the initial impression that the picture makes on him, and it depends on whether the picture has that appeal that he believes he can put over to his audiences depends the booking of the production.

After the first sight of the picture he begins to lay out his general plan for presentation. In his advertising articles which are appearing every other week in the MOTION PICTURE NEWS it can be seen that he picks out the great appeal of the picture for his newspaper advertising. In other words, he merchandises the main idea of the story, he builds his publicity around what may be called the selling theme.

Then he proceeds to design the setting. Except to mark some special event or for patriotic purposes these are built around the appeal of the picture, in most instances. Now he calls together Charles Read, scenic artist, and H. D. Bolton, stage manager, and they work out the details for the stage spectacle. He has a miniature duplicate of his stage, which is shown in the photograph reproduced above. This is equipped with all the lighting effects including the border and footlights, dimmers and even miniature spotlights, while the full rigging for the handling of the scenery is reproduced.

In other words, Mr. McCormick does not depend on visualizing his settings. Every one is worked out in miniature and in the slightest detail before the first work on the real setting is used. The miniature work is in the exact colors and these are tried out under the various lights so that the exact effects can be noted and changes in colors and design arranged to get the best result. The advantage of this is that there is not the slightest guesswork what the result would be. The system is so thorough that after this work with the miniature setting has been completed and the necessary instructions given as to the lighting and the time of the curtains, that Mr. McCormick could leave the theatre and never return until the end of the run at which the set was used.

The model then goes to the scenic studios which are maintained by the Circle for the painting and construction of all the displays. This is shown above. These studios also prepare all of the lobby announcements that are used at the Circle. In fact, from the time that the picture is booked every element used in the exploitation and presentation of the picture is "home made." It is not necessary to go outside of the house for anything but the raw material.

With this accomplished Mr. McCormick calls in the musical director, the feature is viewed again and the score arranged and then the remainder of the program together with the musical numbers are prepared to harmonize. The musical director not only sees the picture, but he knows the atmosphere that is going to be given, so that his suggestions are of vastly more value than they would be if he had only the word of mouth description of what was to be shown.

These are some of the secrets of the successful presentations at the Circle. These have been told that the readers may understand the wonderful effects that are worked out at that theatre, for frequent articles concerning various presentations will appear in these pages from time to time, alternating with Mr. McCormick's own articles on advertising.

CONTINUITY

McCormick to Discuss that Important Point in Advertising

NEXT week the third of the articles on exploitation of motion pictures, by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, will be printed here.

It will be "Continuity in Advertising." It will be a strong argument to the man who is satisfied to slap in his display one day and then let the public forget all about the offering.

It will discuss the continuous advertising plan and the follow up of a sales plan. Some managers are very good in the first day advertising and weak in carrying the plan through. This article will cover one of the most important of all subjects.

If you are one of the managers who sends their patrons circular letters about three times a week you'll soon find them thinking you haven't time to do anything ***but write.***

Ready-Made Ad Talks

Gloria Swanson in "Everywoman's Husband" - Too Much Mother-in-Law and Its Effect

(Triangle Five-Reel Production)

Gloria Swanson, the little Triangle star, who has come into prominence recently by her excellent dramatic work before the camera, will be seen on the screen of the ———— theatre on ———— of ———— week, in "Everywoman's Husband." Every woman has her own theory of how her husband should be handled. Some believe in making the man of the house hold pretty strictly to set rules, and others believe in letting him have pretty much his own way. A good bit depends upon the disposition and nature of the man you are handling. There are a few who believe in making the home so attractive that the husband will have a pretty hard time finding a more comfortable place elsewhere. He will not spend his time at the clubs, or with other men's wives. In "Everywoman's Husband," Edith Emerson (Gloria Swanson) is led to believe by her mother-in-law that her future happiness will depend solely upon the strictness with which she conducts her home and her husband. With this end in view, Edith starts, but her husband rebels inwardly from any such restrictions placed on his actions. Her mother points with pride at the success with her own husband. Edith soon finds that her mother's prescriptions on how to govern a husband are "all wrong," because friend husband finds one who will welcome him regardless of restrictions. Edith's better conscience tells her that she is doing wrong, and, despite her mother's demands, she conducts the home to suit herself and her husband. Her husband is won over, and her plan wins with flying colors.

"Everywoman's Husband," with Gloria Swanson in the leading role at the ———— theatre on ———— of ———— week.

Franklyn Farnum in "The Empty Cab"—Franklyn in the Role of Cub Reporter

(Bluebird Five-Reel Production)

Talk about your cub reporters' newspaper scoops. None of these cubs you read about has anything on Franklyn Farnum, as the cub reporter in "The Empty Cab," his latest Bluebird production. The story was written by F. McGrew Willis, and produced under the direction of Douglas Gerrard. Eileen Percy, whom you will remember for her work opposite Douglas Fairbanks in several of his most successful productions, has the chief supporting role. Others in the cast are: Harry De More, Frank Brownlee, Harry Lindsley and Fred Kelsey. As the cub reporter, Jimmie Egbert Xerxes (Franklyn Farnum) makes a big hit and gets a big scoop but—it was all a frame-up. You know Jimmie was working for his father, who was managing editor of the newspaper, and father wished to see just what kind of a reporter his son would make before he would assign him to a real story. So he framed up a counterfeit story, and placed Jimmie on the trail. All that Jimmie knew was that a gang of counterfeiters had their headquarters in a place known as the Red-Dog Inn. He was told to trace the gang and get the story. As he was leaving the office he saw a girl who acted suspicious. She jumped in a cab, and Jimmie was right on her trail. But he was too late.. However, this did not prevent him giving chase, so he hopped another cab, caught up with the one containing the girl and leaped atop, but found the cab empty. The girl had given him the slip. He then proceeds to the Red-Dog Inn, and finds the gang, has several fights and rushes back to office where he writes a page of copy. The next morning he did not find a line in the paper. He goes to the office and finds the gang waiting for him. They were all employees of the office.

Baby Marie Osborne in "Cupid by Proxy," Romantic Comedy-Drama—Her Best Yet

(Pathe Five-Reel Production)

The latest happenings in the studio-life of Baby Marie Osborne, Pathe's little star, are depicted in "Cupid by Proxy," a romantic comedy-drama, with Baby Marie holding the interest from start to finish. In this picture Baby Marie has supporting her Minnie Danvers, Mary Talbot, J. N. McDowell, John Steppling, Mildred Harris, Antrim Short and Kenneth Nordyke. The story tells of the trials and tribulations of young sweethearts, whose families are next-door neighbors. The girl's father makes a lucky strike, and becomes wealthy overnight. The boy's father remains poor and obscure. The mother of the girl is obsessed with a craving for society honors and regardless of cost, either in money or honor, sets out to purchase a front seat in society row. In her quest she attempts to induce her daughter to accept the hand of a rich but unworthy man. The sweetheart of her boyhood days gives up in despair of ever winning her hand, but when the matter is left to Baby Marie she conceives a plan that proves successful and brings about a happy solution to the difficulties of the young couple. Baby Marie as Marie Stewart gives an exhibition of dramatic work in this production that defies competition. She is on the job every minute that she is before the camera, and never for an instant forgets that it is her mission to make others happy. And she does so as she skips through the five reels of comedy-drama which go to make up the story of "Cupid by Proxy."

Baby Marie Osborne, Pathe's little star, will be seen in the featured role of "Cupid by Proxy," her latest work before the camera, at the ———— theatre on ———— of ———— week.

June Caprice, Fox's Sunshine Girl in "Miss Innocence"—Miss Caprice's Nest

(Fox Five-Reel Production)

June Caprice's latest starring vehicle on the Fox program is "Miss Innocence," produced under the direction of Harry Millarde. Marie Shotwell, Robert Walker, Frank Beamish, Carlton Macey and Mrs. Garrison are seen in the principal supporting roles. "Miss Innocence" is considered by critics to be the best picture in which Miss Caprice has been seen. The sunshine maid is given opportunity to display her cleverness before the camera in many ways, and she takes advantage of every one. Under the direction of Mr. Millarde, she has accomplished wonders in this production. The story is built around a series of human incidents, which strike home. From the demure little girl of the convent, Fay Dolores May ripens into a beautiful girl of society, which she has entered because of the kindness of Mrs. Grant, who takes her under her care after Delores has left the convent behind, refusing to remain longer under its roof. She falls in love with young Grant. Kate Loomis, an adventuress whom Grant knows, becomes jealous, and in revenge, persuades Dolores to accompany her on a round of the Bright Lights. She gets Dolores intoxicated and then sends her home to Mrs. Grant, thinking that the sight of her future daughter-in-law will turn Mrs. Grant against her. But the truth will come out, and Dolores is vindicated.

June Caprice, in "Miss Innocence," at the ———— theatre on ———— of ———— week.

O. Henry's "One Thousand Dollars," with Eddie Earle, Florence Deshon and Agnes Ayres

(Vitagraph Five-Reel Production)

Edward Earle, Florence Deshon and Agnes Ayres interpret the principal roles in one of O. Henry's best works, "One Thousand Dollars." It is one of the few works of this author which has been adapted to the screen in five reels of pictures, and it reveals some of the best comedy-drama that has resulted from the screen adaptations of O. Henry's short stories. The picture was made by Vitagraph under the direction of Kenneth Webb. Many of you have read this story, as you have the hundreds of others which O. Henry has written. They all furnish the best of reading, and it has been proved that they furnish the best of drama when adapted for screen presentation. "One Thousand Dollars" is the latest O. Henry story to be seen on the screen. It tells of the wild exploits of Eddie Gilligan who has a passion for motor cars and speed. His uncle, who is wealthy, furnishes the money, and Eddie furnishes the speed. But Eddie carries a good thing too far, and his uncle warns him against his habit of spending money lavishly. His uncle is taken sick and dies suddenly. Margaret Hayden, his ward, and Eddie are his only heirs. They are called to hear the reading of the will, and both surprised to find that he has left them only a nominal sum. Eddie receives a thousand dollars, and is at loss to know what to do with it. He receives the answer in a most unusual way, thereby winning a bride and a few million that he did not know his uncle had left.

Eddie Earle, Florence Deshon and Agnes Ayres in O. Henry's "One Thousand Dollars." At the ———— theatre on ———— of ———— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 13, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Mortgaged Wife"	Jewel	6 reels
"Joan of the Woods"	World	5 reels
"Shark Monroe"	Artcraft	5 reels
"The Garden Wall"	World	5 reels
"Tinsel"	World	5 reels
"The Glorious Adventure"	Goldwyn	6 reels
"The Brief Debut of Tildy"	General (O. Henry)	2 reels
"The Whirlpool"	Select	5 reels
"We Can't Have Everything"	Artcraft	5 reels
"The Coming of Faro Nell"	General (Wolfville)	2 reels
"Sandy"	Paramount	5 reels
"Shot in the Dumbwaiter"	Lyons and Moran Universal Comedy	1 reel
"The Fly God"	Triangle	5 reels
"Straight and Narrow"	King-Bee Billy West Comedy	2 reels
"The Claws of the Hun"	Paramount	5 reels
"Ladies First"	Paramount-Sennett Comedy	2 reels

Peggy Pearce, Former Keystone Comedy Star, in Triangle's "A Good Loser"

(Triangle Five-Reel Production)

Lee Hill, Arthur Millett, Peggy Pearce, Graham Pette and Pete Morrison, are seen in "A Good Loser," a late Triangle production in five reels, written by John W. Short, and produced under the direction of Dick Donaldson. Miss Pearce, the feminine star of Triangle's latest, was formerly one of the Keystone comedy beauties, and has been seen in many of these famous laugh-makers. This is her first attempt at the serious end of the screen drama, and she makes good from the opening shot to the final fade-out. Miss Pearce has the role of Evelyn Hazelton, left an orphan by the death of her father in Maryland. Doctor Jim who had been called from the West to attend her father, falls in love with Evelyn and proposes marriage. Evelyn accepts the proposal, and they are married. Harry Littlejohn the doctor's best friend, and Evelyn's sweetheart is waiting back West for news from Evelyn, telling him that she will become his wife. The doctor takes his young bride back home. Neither Evelyn or Littlejohn disclose the secret of their love for one another. An epidemic of sickness breaks out in the neighborhood, and the doctor is called away. During his stay, Jack Monroe who becomes infatuated with Evelyn, persuades her to elope with him. Littlejohn learns of their plans and prevents the elopement, sacrificing his own life in the attempt. When the doctor learns of his friend's loyalty to him, he forgives his young wife, and realizes that his neglect had driven her to the act.

At the ———— theatre on ———— of ———— week, "A Good Loser."

Virginia Pearson in "Her Price"—Story Who Barters All for Career in Opera

(Fox Five-Reel Productions)

Of particular appeal to girls is Virginia Pearson's latest starring vehicle on the Fox program, "Her Price." A lesson is taught during the run of this picture that every girl may learn to her own advantage. The girl and the temptress it might be titled because it recites the temptations to which a young girl is subject, and in order that she might realize her ambition she gives all that she might swing in society's mad whirl. Miss Pearson has the role of Marcia Calhoun, a young music student in New York, whose mind is turned by the glamour of the society whirl that is going on all around her. She makes the mistake that many another girl has made—she sacrifices all that she might rise in her profession through which medium she believes she can attain the top rung of the society ladder. Marcia comes to New York from a little village in Virginia to have her voice cultivated. Her instructor realizes that his pupil has wonderful prospects, and advises her to go to Italy to finish her course. She pleads the lack of funds, and he tells her that a girl of her beauty should experience no trouble in getting the funds, and insinuates that he will provide all the necessary money if she will give herself to him. She rebels at the thought, but her girl friend who entertains no scruples concerning such action advises her to accept her instructor's offer. She does, and lives to regret it. But later she finds happiness in the love of a true man.

Virginia Pearson, in "Her Price," at the ———— theatre on ———— of ———— week.

"The Locked Heart," Featuring Gloria Joy—Vola Vale and Henry King in Support

(General Five-Reel Release)

"The Locked Heart," one of the Oakdale series of special features distributed on the General program, will be seen on the screen of the ———— theatre on ———— of ———— week. In the cast of characters is seen Gloria Joy, who has the featured feminine role. In support are seen Henry King, Vola Vale, Daniel Gilfether and Leon Perdue. The picture was made under the direction of Henry King. It is in five parts. "The Locked Heart" tells the story of a young husband who had been away on an extended trip, and returning, he finds a baby daughter in his home and his young wife dead. Thinking

that his wife had been untrue to him, he leaves his home, placing the child in the care of his aged father. The room which he had furnished for his wife and himself, he locked, and refused to allow anyone to enter. He fails to notice a letter left on the dresser by his wife some days before her death. He leaves for a foreign country to forget his sorrow. Years afterwards he returns, drawn home by the curiosity to see his daughter. He visits her, and the child, now grown to womanhood, becomes attached to the stranger and later discovers that he is her father. She begs him to go to the room which has always been kept from her sight, and he consents. Going there, he finds the letter, which explains all and his grief turns to happiness.

The late number of the Oakdale series of special features, "The Locked Heart," will be seen on the screen of the ——— theatre on ——— of ——— week. Gloria Joy, Vola Vale, Henry King and strong support are seen in the principal roles.

Norma Talmadge in "The Safety Curtain," Adapted From Ethel M. Dell's Book

(Select Six-Reel Production)

Norma Talmadge, supported by Eugene O'Brien, will be seen on the screen of the ——— theatre on ——— of ——— week, in "The Safety Curtain," adapted from Ethel M. Dell's book of the same name, by S. A. Franklin and Paul West. The picture was produced for the Select program, under the direction of Mr. Franklin. In the cast are seen Anders Randolf, Gladden James and Lillian J. Hall. "The Safety Curtain" offers Miss Talmadge every chance to display those Talmadge characteristics which have won her the praise of the millions who have seen her on the screen. There are few actresses working before the camera today, who can equal Miss Talmadge in a role calling for emotional acting. And there are fewer still who can drop the characteristics of the emotional actress and take up the role of a charming little care-free girl of the ingenue type. It is this versatility that has placed Miss Talmadge in the front rank of our best screen actresses. "The Safety Curtain" tells of Puck, the part portrayed by Miss Talmadge, a little music hall dancer, whose husband, Vulcan, the strong man, maltreats her for receiving the attentions of Sylvester, a dissipated young Englishman. During her act at the theatre, a fire breaks out and she is caught between the back of the stage and the asbestos curtain. But a young officer with the English forces in India, home on a furlough, saves her, and she, thinking that her husband had been lost in the fire, goes with him to India and becomes his wife. Her husband is saved and traces her to India. He meets with sudden death and the young captain and Puck are left free to their happiness.

Alma Rubens in "The Painted Lily," Drama of Night Life—Jack Richardson in Support

Alma Rubens, whom you will remember for her excellent work in the Triangle feature, "Love Me," is to be seen on the screen of the ——— in "The Painted Lily," her latest starring vehicle on the Triangle program. "The Painted Lily" was written by Catherine Carr and produced under the direction of Thomas N. Heffron with William V. Mong, Jack Richardson, Dorothy Hagar, Francis McDonald, Alberta Lee and Gene Burr in the supporting roles. Miss Rubens is one of the most striking beauties in the silent drama and she is one of the most accomplished and talented of actresses. Her work in this production will verify this statement and the management of the ——— theatre recommends this late offering to be shown ——— of ——— week, as an example of entertaining drama on the screen. Miss Rubens portrays the role of an unwilling vampire swinging through the maze of "high life" on the Gay White Way. Mary Fanjoy is a flower girl who supports her invalid father. Cecil Grey, a gambler, wins Mary's heart and she is transported from the humble surroundings in which she and her father lived, to the gay life of the city. She then learns that her husband is a gambler. Not long after the marriage, Grey attempts to force his wife to act as a "capper" for his gambling business and she unwillingly consents. Grey is betrayed to the police, and in a raid, Jeannette, who is in love with Grey, is shot and killed. Grey escapes. He forces Mary to pose as Jeannette. But Mary is to be fooled no longer. She gets away from the gay life, and in the end, brings her husband to justice and finds a real man.

At the ——— theatre on ——— of ——— week, Alma Rubens in "The Painted Lily."

James Oliver Curwood's "Tangled Lives," with Harry Morey and Betty Blythe

(Vitagraph Five-Reel Production)

A number of James Oliver Curwood's famous stories have been adapted to the screen, but none with quite the dramatic punch to it that his "Tangled Lives" has, recently adapted and produced under the direction of Paul Scardon for the Vitagraph program. Harry Morey, the favorite Vitagraph star, is seen in the leading

PERSONALITY

It Is an Important Angle if You Know How to Use It

ON another page of this issue you will find an article that discusses the making use of the player's personality on exhibitor exploitation. There are some excellent suggestions there for every showman.

But you cannot apply the personality angle unless you know the players in the pictures and unless you take advantage of their relation to the roles that they may be playing in the specific picture. These Ad Talks give you sidelights on this. They give you the names of the principal players and they tell you of the interesting angle to use in connection with the star.

George Majeroni, Jean Paige, Betty Blythe, Eulalie Jensen and Charles Kent, all of whom have been seen to advantage in previous Vitagraph productions. Mr. Morey has the role of John Howland, a successful and ambitious architect, whose wife becomes infatuated with Paul Wescott, a wealthy bachelor, who is not aware that Howland is the husband of the woman whose charm has captivated him. He calls on Howland, to arrange with him for the erection of a costly mansion, and not until then does he learn that the girl is Howland's wife. Cora West, friend of Mrs. Howland, is in love with Howland and induces Hilda to continue her conquest of Wescott's heart. In the meantime she takes advantage of Mrs. Howland's absence to pay attention to Howland. The husband detects Wescott in the garden with his wife, and following an altercation, Wescott is shot. Howland is accused and sentenced to prison. Hilda is granted a divorce, and is about to marry Wescott when Howland appears, having been pardoned. The unfaithful wife and her lover reap the fruits of their wrong doing and Howland is happily united with Cora, the girl whom he had befriended.

Harry Morey, supported by Betty Blythe, in "Tangled Lives," on the screen of the ——— theatre on ——— of ——— week.

Viola Dana in "Opportunity"—Supported by All-Star Metro Cast—Modern Drama

(Metro Five-Reel Production)

Viola Dana hits the high spots in her latest work before the Metro camera. She swings through the five acts of this offering with all the assurance of one who knows the ropes, and she emerges with the final fade-out with the honors all hers. There isn't another actress working before the camera who can portray the character of the devil-may-care girl of the mountains, the plains, or the picturesque lands of Mexico, as this little artist. And from the roles of these, she can go into society and make the hit of the season as the charming little debutante. In other words, Miss Dana is versatile—nothing is impossible with her. She takes up the reins and goes ahead. She makes a real honest-to-goodness character of the one she is portraying. Her latest work is "Opportunity," written by Edgar Franklyn and produced under the direction of John H. Collins. In the supporting cast are seen Hale Hamilton, Frank Currier, Edward Abeles, Sally Crute, Joseph Burke, Frank Lyon and Elsie MacLeod. And this cast can be truthfully referred to as "all-star," for in it are seen some of the best actors and actresses working in the silent drama. Edward Abeles is a well-known figure on the ligitimate stage, as is Frank Currier. Sally Crute, Joseph Burke and Elsie MacLeod are all familiar figures on the screen. In "Opportunity" they get the opportunity to shine in their respective parts, and they do so, with the result that Miss Dana's starring vehicle, "Opportunity," is a model for enjoyable entertainment on the screen. The story tells of how a young girl takes advantage of the opportunity that comes but once in a lifetime.

Viola Dana, in "Opportunity," at the ——— theatre on ——— of ——— week.

Jane and Catherine Lee, the Fox Kids in "Doing Their Bit"—Two Little Patriots

(Fox Five-Reel Production)

The Lee Kids are at it again. This time they are "Doing Their Bit." Jane and Catherine are two tiny defenders of their country's flag, and the manner in which they foil the plot of those who would undermine the foundations of liberty, forms the action of this most interesting five-reel photo-drama, produced by William Fox, under the direction of Keenan Buel. You remember these kids in "We Should Worry," their last picture, and you will recall the fine work these little youngsters did before the camera. They duplicate the finesse of their work in "We Should Worry," in their latest picture, "Doing Their Bit." When Patrick O'Dowd gives his life for his country on the battlefield, the priest of the little village where he lives, sends his two orphaned children, Jane and Catherine, to Michael, a brother, in America. Here they are received with poor grace by Michael and his wife, who, because of the sudden accession to wealth, look down upon the two little tots in rags and poverty. Their condition is an unwelcome reminder to Mrs. O'Dowd of the poverty in which she lived before her husband made riches in the munitions business. She was socially inclined and thought that the children would act as a barrier to this end. But Jane and Catherine place themselves in the everlasting grace of both their relatives and their country by their chance discovery of a German spy working in the munitions factory owned by their uncle, and the connection of their uncle's pampered son, with this plot of the Germans to destroy.

Jane and Catherine Lee, in "Doing Their Bit," their latest five-reel picture to be seen on the screen of the ——— theatre on ——— of ——— week.

Bert Lytell and Anna Q. Nilsson in Louis Joseph Vance's "No Man's Land"

(Metro Five-Reel Production)

Louis Joseph Vance's novel, "No Man's Land," has been adapted for screen presentation by Metro Pictures, with Bert Lytell and Anna Q. Nilsson in the leading roles. The picture was produced under the direction of William S. Davies. In the supporting roles are seen Charles Arling, Mollie McConnell, Eugene Pallette and Edward Alexander. The author needs no introduction to the American public. His romantic fiction has been read and re-read by millions, and always enjoyed. Some of his best works have been adapted to the screen. You will remember his "The Lone Wolf," in which Mr. Lytell and Hazel Dawn were starred. His latest work, "No Man's Land," is of equal interest, and Bert Lytell puts over the role of Garrett Cope, with a bang. Garrett is a wealthy young bachelor of southern California and is a favorite of everyone excepting Mrs. Brayton, aunt of Katherine Gresham, the girl he loves. Her aunt wants her to marry Henry Miller, who pretends to be a scientific investigator, but is, in reality, a booster for the Kaiser, and whose real name is Heinrich Mueller. In a poker game Mueller is proved a cheat by Pembroke Van Tyle, a friend of Katherine's aunt. He alibis himself by saying that his eyes are defective. The quarrel continues and Mueller shoots his accuser. Garrett prevents Mueller from escaping until the police arrive. Mueller accuses Garrett and the web of evidence which Mueller and his henchmen draws about Garrett, is so strong that the police suspect Garrett and he is made prisoner. Garrett is pardoned and sets out to bring his accuser to justice.

Elsie Ferguson in Robert W. Chambers' "The Danger Mark"—Author's Most Popular Story

(Artcraft Five-Reel Production)

Elsie Ferguson, the beautiful emotional actress of Artcraft features, will be seen ——— week at the ——— theatre, in "The Danger Mark," an adaptation from Robert W. Chambers' novel of the same name, produced for the Artcraft program, under the direction of Hugh Ford. "The Danger Mark" is, perhaps, the most widely read work of this famous author of romantic fiction. Miss Ferguson's last success on the screen was in an adaptation of Henrik Ibsen's "The Doll's House," and the star received the praise of everyone who saw her in this feature. Her late work is of an entirely different nature. In "The Danger Mark" she is called upon to hit the high spots of dramatic art and she does so with all the skill of which she is capable. The adaptation from Mr. Chambers' work was made by Charles Maigne, one of our most talented scenario writers. Mr. Maigne will be remembered as the one who arranged Maeterlinck's "The Blue Bird." In the supporting cast are seen Mahlon Hamilton, Gertrude McCoy, Crauford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlston. The story tells of the struggles of a young woman to free herself from the taint in her blood, brought on by her father's habitual drinking. She has a strong longing for drink and the battle which she wages against this invisible foe forms the dramatic strength of Robert W. Chambers' most popular story.

Live News from the Producers

Universal Reissues "Scandal"

Will Retitle It "Scandal Mongers" and Put It On Bluebird Program July 22—Lois Weber Feature

UNIVERSAL this week announced that arrangements have been completed to issue a revised version of Lois Weber's production that was originally released under the title of "Scandal."

Under the name of "Scandal Mongers," the subject is to be the Bluebird release for July 22.

In regard to the picture, Universal said:

"Released in its original form in 1915 'Scandal Mongers' represented the screen's first attempt to convey a message while providing entertainment. How well it succeeded is evidenced by the success it scored and by the booking demand that resulted.

"The picture was notable for another reason. It was the first of a series of big pictures which Lois Weber was to produce for Universal, and the relations which exist between that director and the Universal have continued, with but a brief period, uninterruptedly, since the release of this subject.

"It was 'Scandal's' popularity that caused Miss Weber to favor stories which contained a message. The discovery that such pictures present a powerful appeal to the mind while also appealing to the heart caused her to specialize upon pictures of this type. "The Price of a Good Time," "Idle Wives" and "Even As You and I" are examples of how she has succeeded.

Carmel Myers Is the Bluebird Star In "The City of Tears"

"Lois Weber, who also enacts one of the central roles in this production, based her story upon an argument advanced by one of the editorial writers in the country. According to this man, if you could stand behind one of the club windows of any city you could hear more poisonous and dangerous gossip in half an hour than you could hear at a sewing circle during the whole afternoon.

"In 'Scandal Mongers' Miss Weber shows the result of carelessly uttered gossip; the mesh of circumstances which ruins the lives of William Wright, his wife, Robert Gordon, and his wife, Daisy, Gordon's sister, and John Austin.

Hampton Assumes Management of Kerrigan

J. WARREN KERRIGAN, for the last twelve months a star on the Paralta program, has come under the management of Jesse D. Hampton.

Kerrigan's last Paralta picture, "A Burglar for a Night," has been completed and is being made ready for distribution by W. W. Hodkinson Corporation.

Kerrigan's first picture under the Jesse D. Hampton management will be "The Swamper," by Kenneth Clarke. The story was printed in the *Saturday Evening Post* two years ago and is said to offer Kerrigan splendid chances for some effective screen work. He will have the role of a French Canadian trapper who is drawn to a lumber camp where he is given the lowly position of "swamper," or assistant to the camp cook. The story is described as an extraordinary one so far as action is concerned and it should prove one of the best that Kerrigan has yet offered to the public. Ernest Warde will be in charge of the megaphone, with Charles Stumar at the crank of the camera.

Mr. Hampton has leased the Selig Edendale studio where the future Kerrigan products will be made.

That Jesse D. Hampton promises to be an important factor in the screen industry of Southern California in the near future is indicated by the fact that he will in a few weeks have two more well-known screen luminaries under his management.

Mr. Hampton announces that he will make a definite statement as to his production activities within the next fortnight.

All of the Jesse D. Hampton films will be distributed by the W. W. Hodkinson Corporation.

It Must Be Musical

Ethel Lynne and Jay Belasco, Leota Lorraine and Harry Edwards are principals in the newly-made Christie comedy in which a piccolo, a victrola, an automatic piano and a ukelele have competing principal roles.

"Maggie Pepper" Goes to Paramount

The Famous Players-Lasky Corporation has purchased the motion picture rights to "Maggie Pepper," which will be an Ethel Clayton subject to be released under the Paramount trade mark.

"Maggie Pepper," was a Rose Stahl dramatic subject and was written by Charles Klein and had its first presentation in December 1911 at the Harris Theater, New York City.

"Maggie Pepper," will be directed by Robert Vignola, producer of many of the most popular Paramount hits. Mr. Vignola, who had been working at the West Coast studio of late, was on his way to New York and in fact had already reached Albany, when he was ordered to return to the coast by Mr. Lasky to stage this film. Mr. Vignola has just arrived in California and will imemdiately begin preparations for the screening of the popular stage play. This will be one of the series of eight Ethel Clayton pictures to be produced for release during the coming year starting September 1st.

Petrova Extends War Savings Plans

The tour of Madame Olga Petrova in behalf of the War Savings Stamp movement throughout the United States is said to be meeting with increased success as her itinerary carries her from town to town. Up-to-date the star has been responsible for the sale of more than $250,000 worth of War Savings Stamps. In addition to making an appeal to the assembled crowds which greet her in every city in behalf of the War Savings Stamp movement, Madame Petrova is also making a personal appearance in conjunction with her latest feature, "Tempered Steel," at the theatres.

Due to the success which has met the efforts of the star in her work for the United States Government, it is now planned to extend the original time of her tour so that the trip will cover the entire summer months. It is now believed that the Petrova War Savings Stamp tour will not end until the first of September.

Nova-Glendon Now Blue Ribbons

Hedda Nova, and J. Frank Glendon, stars of the Vitagraph serial, "The Woman in the Web," are now on the Blue Ribbon of the company, states an announcement from the office of Albert E. Smith, president of Vitagraph western studio in a five reel, O. Henry story which is being made under the direction of David Smith, who turned out the production, "Baree, the Son of Kazan."

In the Roster of Goldwyn Are Willard Mack, Editorial Director; Alfred Weiss, Vice-President; Harold Bolster, Vice-President; A. Lehr, Business Manager, and Hugo Ballin, Art Director

What Goldwyn Distribution Has Accomplished

BY FRED B. WARREN

[Mr. Warren, vice president of the Goldwyn Distributing Corporation, has a very interesting message to impart in the following lines. First and foremost, he calls attention to the fact that what the organization planned as a year's job was accomplished in six months. How this was done is significant and will, no doubt, be followed closely by the exhibitor whose motto is "fair play."]

GOLDWYN DISTRIBUTING CORPORATION is more than a selling mechanism, it is the pioneer of the new day in the distribution of motion pictures. It marks the day of the merchant entering upon the new duties of picture-selling.

It is a remarkable organization in any business that can say truthfully at the end of its first year's existence that it has accomplished the things it set out to do.

Our distribution a year ago intended—To girdle the globe and be actively releasing our Goldwyn pictures everywhere before the end of twelve months. We accomplished this in *six* months.

To win the respect and good will of the country's exhibitors. We did this.

To "play fair" with our actual and prospective patronage. We did this.

To rent our goods without haggling and bargaining; to handle pictures as automobile manufacturers handle cars, as steel men handle their product; to be just in our price schedules, but to win respect by abiding by our prices. We have done all of these things in Goldwyn.

It is hardly necessary to restate our initial intentions, for exhibitors everywhere know that we have established ourselves by building on these solid foundations.

Goldwyn for a year has operated nineteen offices in as many cities of the United States, and today we are opening our twentieth in New Orleans. Our other offices are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburg, San Francisco, St. Louis, Seattle, and Washington, D. C.

In Canada Goldwyn Pictures, Ltd., has six offices and we are actively operating in England, Australia, New Zealand, Scandinavia, South Africa, Brazil, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, Porto Rico, San Domingo, Venezuela, Mexico, Central America, Italy, Dutch East Indies and Straits Settlements, Egypt, India, Burmah, Ceylon, Japan, China and the Philippines. We are now opening, in addition, France, Portugal and Spain through our export department.

Out in the field we have sought to find a new kind of men for the motion picture business—men chosen from other big industries, instead of just film-sellers who have grown up with the picture industry, knowing only its methods and little or nothing about the successful methods of other businesses. We have kept our organization at the top small and compact. We reward our successful men out in the field. We do not "police" them to make them unhappy. We try to work under the Charles A. Dana policy of "Use Your Own Judgment." We would rather have our managers and salesmen develop their own initiative than to have to supply it from New York.

We are an enthusiastic organization, believing in our product and ourselves. At the start of our selling career we made it a rule not to lie to or deceive each other. We hold our men who make occasional mistakes, but we drop those who make mistakes and try to cover them up. We make office managers out of our most successful salesmen, and there are plenty of other bigger openings for men who show real selling ability. We do not destroy the incentive of our men by bringing in highly paid outsiders to get the bigger positions above them. We have man power because our men and ourselves have made it.

When the outsider wonders how Goldwyn has created such a powerful selling mechanism he is not in possession of this information, but we are glad to have our exhibitors know these things about us.

We operate under the mercantile slogans of "The exhibitor be pleased" and "The customer is nearly always right." This latter isn't always true, but you would be surprised to know how we benefit in good will by usually proceeding on this basis. One of the popular misconceptions of the industry is that the selling end is "a terrible business." Goldwyn does not feel that way—quite the contrary. It is a fine business, and we have found thousands of exhibitors with money to spend just hungry for an organization to come along and play square with them; to sell them straight across the counter instead of trying to sell by chicanery and cunning.

The operation of Goldwyn Distributing Corporation is in the hands of its officers: President, Samuel Goldfish; Vice-Presidents, Alfred Weiss, F. B. Warren and Harold Bolster. Each Goldwyn executive keeps in as close personal contact with the nation's exhibitors as active pairs of feet and ample railroad mileage will permit.

We have found that it pays to sell people by looking them in the eye.

New Kalem Plant Working

Duplex Automatic Developer, Over Year in Making, Now Handling Million Feet a Week—Marks New Step in Laboratory Practice

AFTER over a year of original research work and co-operation with leading engineering authorities William Wright, of Kalem Company, announces the completion of what is declared to be the latest step forward in laboratory equipment. This is a developing machine working on the duplex principle and almost 100 per cent automatic in its operation.

The new Kalem plant is said to embody many features far in advance of the few other automatic developers now in operation and thus takes on unusual interest for film men. It has been in continuous successful use now for well over a month and passed the experimental stage many months ago.

A Motion Picture News representative was this week granted a view of the machine in operation. It was readily possible to agree with Mr. Wright in his enthusiastic description of the advantages secured by the new system.

From a battery of Duplex printers the film, spliced into 1,200-foot rolls, passes directly to the automatic developer. Turning on a series of gears in and out of deep tanks the film automatically passes through developer, hypo, wash and on to the automatic dryer at a speed that takes a 1,200-foot roll from the printer to the projection machine less than half an hour.

A man on either side of the developing machine the same for the duplex dryer, and a man at either end of the dryer inspecting the film constitutes the help required to handle the complete process. At no stage in its journey is the film touched by the hand, it being possible for the developing men, dryers and inspectors to watch every inch of the film without halting the process or touching the stock.

In addition to these inspections, the film passing from the dryer is in shape to be placed immediately on one of the dozen miniature projection machines which cast a magnificent image on a screen only a foot from the operator.

In explaining the features of the new automatic process, Mr. Wright declared:

"Aside from the tremendous saving of cost and time, for in an eight-hour day the new machine will handle 166,000 feet of film, its real purpose and one which has been assured is to achieve a standard of unvarying quality. We have eliminated the human element both in developing, drying and tinting, for it is possible to color the film automatically just as it is developed and, in fact, we can be running colored film on one side of the duplex mechanism and black and white on the other.

"Automatic work from printer to projector is the last word in assurance of clean prints. Not a finger print touches the stock for one thing, and secondly dust hasn't a chance for the dryer is entirely glass enclosed and protected from all air except the dry air drawn in and filtered by our special apparatus for that purpose."

Urges Theatres to Stay Open in Summer

A NATION-WIDE campaign urging exhibitors to keep their theatres open during the summer months has been inaugurated by the Universal Film Manufacturing Company. Conducted under the direct supervision of Carl Laemmle, a determined effort is being made to reach every exhibitor who in years past has made a practice of closing his doors with the coming of the first warm days and only throwing them open once more after Labor Day.

It is Universal's claim that every man who shuts his theatre for the summer gives aid and comfort to the enemies of this industry. These ill-wishers of moving pictures would be delighted to see them classed as non-essential, and could they succeed in proving that the showmen themselves consider it as such during the dog-days, a powerful weapon in their campaign against the industry would be placed at their disposal.

Particular attention is being paid to those exhibitors who, according to the records on file at the various Universal exchanges, are "winter showmen." To these men is being sent literature outlining the harm they are unwittingly doing to the industry. In addition to this, Universal is distributing circular matter which undertakes to disprove the fallacy that the moving picture patron ceases to care for picture entertainment during warm weather.

In a statement issued by Carl Laemmle, the head of Universal goes into details.

"Every theatre owner who closes his house for the summer—no matter for what reason he closes—is dealing a body blow to himself and to the whole moving picture industry," states Mr. Laemmle.

"Right now, when it is imperative that we demonstrate that moving pictures are essential, imagine the effect it must have upon the minds of government officials to learn that theatres are closing for the summer because the theatre owners do not think it is profitable to keep them open.

"The question of keeping theatres open this summer in particular is one that should be given the most serious consideration by every theatre owner. For that matter it deserves the same serious consideration on the part of the film producer whose duty it is to help the exhibitor who sees the matter in the right light, and to educate into better showmanship the man who doesn't think it worth while to keep open."

Strand Comedies Reported Renewed

The Southern California Producing Company, of which Scott Sidney is director general, has renewed the contract for 52 Strand Comedies, to feature Eleanor Fields, for Mutual.

Virginia Pearson, William Fox Star

Virginia Pearson, William Fox Star

The blood of our allies mingles with American blood in the veins of Virginia Pearson, for her mother was of French descent, her father of English descent, and her immediate ancestors pioneers in the early days of this country. As a result Miss Pearson feels her obligation as a representative American woman to typify in every action whether on or off the screen her patriotism, her loyalty and her democratic ideas.

She is a most versatile star, playing every sort of part from that of a girl of 16 to a woman of 50, with equal artistry and conviction. Her theory is that "character acting is the highest form of art," and what is more, she puts it into practice, unlike the majority of stars, who limit themselves to one particular type.

Miss Pearson feels that her study of psychoanalysis has given her an insight into human nature which is indispensable in portraying the widely different characters which she is called upon to visualize for the public on the screen.

She is proud to admit that though she played for two years with Robert Hilliard in "A Fool There Was" and was hailed at the time as "the great American actress of the future" she cast her lot with the pictures. Now, as she says, millions can witness her contribution to the world, while before only thousands could.

Despite such honors as being personally complimented by Ambassador Gerard on her patriotic speech at the dedication of the Israel Orphanage Asylum recently, and being presented by Mayor Hylan with a loving cup from her many admirers, who proclaimed her the screen queen of beauty, the recognition which pleased her most was the request to speak at the Forty-sixth Street school house, next to the Fox Film Corporation offices.

It seems that an afternoon a week is devoted to instructing the children in dramatic art by means of films. Miss Pearson has become the children's favorite and, in addition, has been pointed out as the actress who best typifies the highest art of expression.

MORE PRODUCERS' NEWS ON PAGES 442, 443 AND 444.

As Little Topsy In "Uncle Tom's Cabin," Marguerite Clark Will Fool You at First With Her Make-Up. But as Little Eva She Is Her Natural, Sweet Self. The Feature Is Released by Paramount

Jewel Makes Exception of "Geezer"

"The Geezer of Berlin," is the second short subject to find a place on the list of Jewel releases. The first was "The Sinking of the Lusitania."

In commenting upon this departure from the established policy of the Jewel company, Mr. Berman placed emphasis upon the fact that the organization does not intend to make a general practice of issuing short subjects. The two named were taken over because of their extraordinary merit from the novelty, and production standpoints, and in addition because of their timeliness.

According to Mr. Berman, work on prints of "The Geezer of Berlin" is now being rushed so that his organization's exchanges may be in a position to hold special showings for exhibitors at the earliest possible moment.

New Flagg Comedy Ready for Screen

"It's Greek to Us," the first of the "Sweethearts and Wives" series of James Montgomery Flagg comedies which are to be released under the Paramount trademark, has been completed at Mr. Flagg's studio in New York and will be scheduled for early presentation. It is further announced that the work of filming the second comedy of the series, "Romance in Brass Tacks," will be started immediately.

Martin Justice, recently of the Vitagraph Company, is directing the new series under the supervision of Jack Eaton, who made the "Girls You Know" series. Featured in "It's Greek to Us," is Peggy Hopkins.

Christie Comedies in South

It was announced from the Coast last week that the Christie Comedy Company has closed a distribution contract with the E. & H. Film Distributing Company, which has offices in the Moore Building, Atlanta, Ga. The E. & H. Company is the distributor for Christie Comedies for six southern states, as a result of the deal.

"Great Love" Set for August

Is First D. W. Griffith Production to Be Released Direct to Exhibitor in Several Years—Artcraft Handles It

D. W. GRIFFITH'S first production to be released via Artcraft, "The Great Love," has been scheduled for public presentation commencing early in August. The photoplay is now rapidly drawing to a close in California, and that it will be entirely finished well in advance of the release date seems assured.

This production marks the first D. W. Griffith cinema to be released direct to the exhibitor in several years. What is said to be one of the most notable casts ever assembled for a photoplay is presented, including Henry Walthall, Lillian Gish, Robert Harron, George Fawcett, George Siegmann, Rosemary Theby, Mansfield Stanley and Gloria Hope, together with many prominent members of English nobility, such as Queen Alexandra, Lady Diana Manners, Violet Asquith, Bettina Stuart-Wortley, the Countess Massarene and others.

In the making of "The Great Love," Mr. Griffith received the help and encouragement of Queen Alexandra and the leaders of social activities of London. The Queen graciously directed scenes in Lady Manners' country estate which has become a hospital for convalescent soldiers from the front. The picture in its entirety tells a beautiful love story, but its prime purpose is to show how war has leveled all ranks and awakened the so-called leisure classes of the British Empire to the need of their country, and with what splendid self-sacrifice they have put their shoulders collectively to the wheel, succoring the wounded, aiding the distressed dependents of the fighting heroes and otherwise aiding to the fullest extent of their time and money, the cause of humanity.

It is the first time, undoubtedly, save in occasional news weeklies, that the royalty and nobility of Great Britain have posed for the picture camera. The task that David Wark Griffith undertook in the filming of these pictures, that the world may see how the women of England have worked for the great cause, was stupendous.

In "The Great Love" will be a cast of distinguished professional players as already mentioned, but there will be the immense additional interest of seeing the titled women of Britain engaged in work that must have been utterly foreign to them before the war, side by side with their humbler sisters, all thought of caste distinction forgotten, devoting everything even their lives if need be, to the winning of the war which shall forever end the domination in Europe of an autocracy that is without a heart or soul.

Vitagraph Names Two August Productions

Two of the Vitagraph Blue Ribbon features for August, which were listed under the title they bear in story form and which titles were declared to be temporary, now have been definitely named for the screen.

"All Man," made from "Fiddler's Green," a *Saturday Evening Post* story by Donn Byrne and listed for release on August 5. Harry Morey is the star, with Betty Blythe featured in his support, and the play was made at the Vitagraph eastern studios under the direction of Paul Scardon.

"The Changing Woman," made from the O. Henry story, "A Matter of Mean Elevation." This is scheduled for release on August 19 and will present Hedda Nova and J. Frank Glendon, stars of "The Woman in the Web," serial, in their first Blue Ribbon feature as a starring combination.

In connection with the choosing of these final titles, Albert E. Smith, president of the Vitagraph Company, also announces that the title of "Dead Beats and Athletes," a Big V comedy featuring Montgomery and Rock and listed for release on August 26, has been changed to "Flappers and Friskies."

Vitagraph Serial Makes Record

Irwin Declares "A Fight for Millions" Surpasses All Serials of His Company in the Matter of Rapid Booking

WALTER W. IRWIN, general manager of Vitagraph distributing organization, declares that "A Fight for Millions," the new Vitagraph serial featuring William Duncan with Edith Johnson and Joe Ryan, has established a new record in serial bookings for his company and, so far as he has been able to ascertain, for the whole industry.

Scheduled for release on July 15, the serial, Mr. Irwin says, was booked by approximately two thousand theatres ten days before that date, and the release date finds that figure increased by more than 15 per cent.

This record he attributes to two main reasons:

1. That Vitagraph's serials during the last year have proved such splendid box-office attractions for exhibitors that they eagerly await the arrival of each new serial from the company's studios.

2. That the serial is growing in popularity as an entertainment feature and that many high-class theatres which previously tabooed serials now are including them in their programs as regular units.

"A Fight for Millions," which was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, is the first chapter production to be released by Vitagraph under its new four-serial-a-year plan. Under this plan it is promised that the company will release four serials a year, with two companies alternating in them. One of these companies is to be headed by William Duncan, with Edith Johnson and Joe Ryan, the other by Antonio Moreno and Carol Holloway.

Included in the list of bookings are several big theatre circuits, among them the B. S. Moss Circuit in New York, Pantages in the West and Northwest, and the F. & H. Amusement Co. in Chicago. The Pantages circuit embraces theatres in many of the Pacific Coast and mountain states, houses being located in Los Angeles, San Francisco, Seattle, Salt Lake, Denver, Minneapolis and Butte. The F. & H. Amusement Company has a chain of houses in cities continuous to Chicago, controlling the Orpheum theatre in Gary, Ind.; the Majestic in Springfield, Ill.; the Hippodrome in Terre Haute, Ind., and houses in Decatur, Ill., Champaign, Ill., Moline, Ill., Davenport, Ia. and Madison, Wis.

Mr. Irwin says that in the list of theatres which have booked "A Fight for Millions" there are many which never ran a serial before, and he attributes this to the excellence of the productions themselves. Likewise he says a large number of exhibitors who had abandoned serials have gone back to them since seeing "A Fight for Millions" and are among those who have booked it.

Rolfe to Star Harry Houdini

Escape King Will Be Presented in Serial Preliminary to Rolfe's Eight Features Each Year— Florence Reed Engaged

B. A. ROLFE, one of the pioneers in the production of motion pictures, has disposed of his various cinema connections and intends re-entering the field of screen drama at the head of a new company. Further speculation and rumor is now set at rest by Mr. Rolfe's first authentic intimation to the public and the trade of his future plans.

The motion picture impresario was seen at his offices in the Godfrey Building and said: "I have formed what will be known as the Rolfe Productions, Inc., to produce only high-class pictures to be known as super-specials and these only with established stars who are among the brightest and best in the firmament of screendom. We propose making eight of these super-specials a year and will offer several new policies in their manufacture and distribution that I believe will have a most positive appeal.

"But preceding the making of these special features, we will engage in the making of a serial exploiting the wonderful and world-famous Houdini, an announcement that should prove of special interest to the motion picture industry and the general public. I intend devoting all of my personal attention to the making of this important serial, which I believe will be an epoch-making one.

"The authors of the Houdini serial are leaders in the world of scenario writers. They are Arthur B. Reeve, creator of the widely read Craig Kennedy detective stories, and Charles A. Logue, both of whom have to their credit such serial successes as 'The House of Fear,' 'The Clutching Hand,' 'Exploits of Elaine,' etc. There will be ten episodes and work will begin about July 15. I cannot announce the complete cast yet, but it will be a notable one. It is the intention to make it a serial that will live long and be remembered.

"A feature of added interest will be the close-ups, which will show Houdini in escapes that have never before been done outside of a closed cabinet. In the serial action there will be an intimate view of some of his most difficult feats. Suspense is recognized as the chief factor in the success of a serial well told and screened, and I can say without contradiction that Mr. Houdini is acknowledged to be without a rival in creating this vital quality.

"For the first super-special feature Miss Florence Reed has been signed. We intend completing the serial and the super-special in the East. After that the company will move to California, where the winter will be devoted to other big features."

FOR A PERMANENT AMERICAN EXPOSITION

Paul H. Cromelin, of Inter-Ocean, Says the Following:

LET'S settle the question of holding expositions in war time by having a permanent American film exposition.

Let this exposition herald the value of our pictures to all the world. Let it pound "American picture perfection" into the minds of all peoples, in all lands.

Let it get over the American idea so convincingly that that idea will never be again misunderstood in a foreign clime.

What kind of permanent American exposition will do this? Why, the films themselves! Make them clean, make them strong, let them represent virile men and women in virile accomplishments. Good technical detail, good photography, good direction—all are essential to the success of the permanent exposition.

The world war will not last forever, and the peace-time battle for the world's markets will recommence some time. Let the American films of today be their own quality-promise for the future.

Blackton Plans Star Series for Fall Release

J. Stuart Blackton, president of Blackton Productions, Inc., has completed arrangements for the production of a special star-series of independent features. Mr. Blackton has produced, within the past year, a series of four pictures, adapted from the works of well-known authors, including Sir Gilbert Parker's novels, "The Judgment House," "The World for Sale" and "Wild Youth," and Mrs. Humphrey Ward's novel, "Missing," his latest production for the Paramount program.

Mr. Blackton's next series of specials, including the war play which he is to produce under the auspices of the British-Canadian Recruiting Mission and for which he is now casting, is to be presented with a popular star featured in each production. But a big name and the word "in" will precede the title of the play. Then Commodore Blackton will compare notes.

The title for the play has not yet been definitely decided, nor has the name of the feminine star who will be featured in the production been announced.

Anthony P. Kelly, author of a long list of screen successes, is completing the scenario which reveals a plot greatly elaborated by himself and Mr. Blackton. It is planned to complete the picture for early fall showing.

The Goldwyn Directing Staff Consists of Hobart Henley, Charles Giblyn, George Irving, Reginald Barker, and Clarence G. Badger

Fox Celebrates Luck in Shipping Films

The first anniversary of the landing of American troops in France reminded the Foreign Department of the Fox Film Corporation that, despite all the perils of ocean traffic across the Atlantic, not a single Fox film has yet fallen prey to the German marauders of the deep. Exchanges in England, Spain and South America all have reported that their shipments have arrived on time and in good condition.

Considerable difficulty has been experienced by the Fox Foreign Department in getting its films shipped promptly, but the department is taking every precaution to keep Fox branches all over the world far enough in advance in their shipments to take care of any emergency.

The Foreign Department of the Fox Film Corporation, recently was obliged to enlarge its office space at the home office of the corporation at 130 West Forty-sixth street. The department now has practically an entire floor, the executive offices leading off from a beautifully furnished reception room.

This enlargement has been made compulsory by the great increase in the corporation's trade abroad. In addition to the flourishing trade already established in Africa, Australia and various countries of Europe, special drives are now under way in South America and the Far East.

Vitagraph's New Serial Well Along

Work is already well started on the Vitagraph serial in which Antonio Moreno and Carol Holloway are to be featured, according to Albert E. Smith, president of the Vitagraph company. Mr. Moreno arrived at the company's studios in Hollywood the the last week in June and plans for starting work, under the direction of Paul Hurst, were so well laid that not much time was lost in getting under way.

In this serial a large number of the players who figured in "The Woman in the Web," the greater portion of which was directed by Mr. Hurst, will be used. The cast, as announced by Albert E. Smith, will include among the principal players Chet Ryan, brother of Joe Ryan and a noted rider, Barney Furey and Frank Jonasson.

The theme of the new serial is being kept a secret by the authors, Mr. Smith and Cyrus Townsend Brady, but the former states that the role assigned to Mr. Moreno and Miss Holloway are such that they will both have plenty of opportunity for many feats of daring.

Goldwyn Points to Directors

Barker, Henley, Irving, Giblyn and Badger Each Master of His Craft — Responsible for Measure of Success

GOLDWYN Pictures begins its second releasing year the first week in September with a roster of directors to which it points with pride. In making a statement this week to Motion Picture News concerning these directors and their part in Goldwyn features, an official of the organization said:

"Nowhere in the industry is there to be found under the banner of one producing company a group of technicians so capable of supervising the making of motion pictures of the quality standard set by this newest of factors in the industry.

"Reginald Barker, Hobart Henley, George Irving, Charles Giblyn and Clarence G. Badger are five names to conjure with in picture production. Each is a master of his craft, each in the forefront of his profession.

"Reginald Barker has come to Goldwyn with a brilliant record of achievement in other fields.

"Hobart Henley has gained nation-wide fame under the Goldwyn trade-mark as director of Mae Marsh. Many directors have tried with mediocre success to transmit the elusive, almost intangible personality of this star to the finished film; almost as many have failed. Not so Hobart Henley. From the beginning of their association in Goldwyn, Mae Marsh and Hobart Henley seemed to understand each other thoroughly with the result that her successes are in a great measure his successes too.

"Clarence C. Badger has directed three productions for Goldwyn, all with signal success. His first. 'The Floor Below,' a Mabel Normand starring vehicle, though highly successful everywhere, was exceeded in popularity by the same star's succeeding picture, 'The Venus Model,' just now at the height of its run throughout the country. Following these two he directed Madge Kennedy's new picture, 'Friend Husband,' now completed and to be released August 11.

"George Irving made his Goldwyn bow as director for Mabel Normand in 'Back to the Woods' following an eminently successful career in the service of other producing companies. Goldwyn is certain that his work in this production will prove anew to the admirers of his technical skill that no mistake was made in selecting him to supervise it.

"Charles Giblyn's enviable record with other stars promises to be further enhanced by his work with Tom Moore, Goldwyn's newest luminary, in the first production this new masculine star has made for this company. To the thousands who know Mr. Giblyn's work it is enough to say he surpasses himself in this production.

General Reports "Hypocrites" Inquiries

THE announcement that General Film Company would take over the distribution of the George Loane Tucker feature, "The Hypocrites," has been followed with a flood of bookings and inquiries in many parts of the country, General reports. From indications at hand it is expected that this feature production, which is declared to be the best work yet done by George Loane Tucker, will score a tremendous success, especially in the larger cities of the country where the advertising value of the name of the producer is fully appreciated by showmen. Bookings in such cities as New York, Chicago, Boston, Philadelphia, Cleveland, San Francisco, Detroit and Washington have been unusually heavy, General exchanges state, and there is no apparent let-up in the inquiries from exhibitors.

Preparations have been made by General Film to place an intensive sales campaign back of the production which officials of the company believe is due the photoplay because of its great artistic merit and high entertainment qualities. This is said to be one of the few cases in filmdom where a rare combination of producer, star and story merit has been achieved. Elizabeth Risdon, the star, is already a big drawing card, and in this production, which is based on the famous stage play of the same name by Sir Henry Arthur Jones, is expected to score the greatest hit of her career. Exhibitors have been keen to appreciate the tremendous advertising asset of this triple combination and are putting their most skillful showmanship back of the picture which the company expects will meet with still further appreciation.

Bigger Today Than Ever Before

"THE KAISER"

"The Beast of Berlin"

WITH the smashing Italian victory, plus a million of our irresistible fighters on the battle-front, "The KAISER, the Beast of Berlin," has doubled and tripled in value. Positively BIGGER TODAY THAN EVER, and admitted by thousands of Exhibitors to be the most amazing money-getter since picture-making began. There is

No Picture like it in the Whole World's Market

From every corner of the Nation—trade press, newspapers, critics and millions of people—has come an avalanche of praise of this huge masterpiece. As propaganda, it smashes every precedent—as thrilling dramatics, it will stand for years untouched—evidence that JEWEL accepts nothing but the very biggest in money-getting attractions.

"It's a Jewel Production"

Simply Pouring Money in Exhibitors' Pockets

"THE KAISER"

"The Beast of Berlin"

SIMPLY amazing have been the receipts on "The KAISER, the Beast of Berlin." Records of actual cash taken in on every-length runs of big productions, up to a week and two weeks, have been smashed, obliterated, annihilated shattered into smithereens!

Has put hundreds of Exhibitors on Easy Street

Hundreds of Exhibitors who have been only drilling along have suddenly made enough money with "The KAISER, the Beast of Berlin," to put them on Easy Street. It has brought home a first bank-roll to scores who never dreamed that so much money could be netted on any picture. Many have already played it three times—and we can show you money records challenging credulity, yet every record is TRUE—with facts and figures to back it up.

"It's a Jewel Production"

Colossal Publicity Backs "THE KAISER"

"The Beast of Berlin"

PUBLICITY in staggering volume has flooded the Nation on "The KAISER, the Beast of Berlin." Papers heretofore hidebound and conservative have thrown their columns wide open on this production. Publicity from quarters never heard of before has deluged the JEWEL Offices—advertising this huge triumph to every man, woman and child in the United States.

No picture Ever Produced even Begins to Approach the Publicity given "The KAISER, the Beast of Berlin."

This means every word it says. Exhibitors who never dreamed of paying the price have thanked us in letters of congratulation for insisting that they book it, paying the highest prices in the history of the business for a picture of this length.

"It's a Jewel Production"

Book the Original and Only Proven Winner

"THE KAISER"

"The Beast of Berlin"

IMITATORS, watching every move of JEWEL PRODUCTIONS, have tried in vain to copy this picture's points of pulling power. Copy-cats, realizing the simply unheard-of cash business of "The KAISER, the Beast of Berlin," are now offering the "Just-as-good"—"The nearly-like-it"—the substitute. Yet not one has come within miles of "The KAISER, the Beast of Berlin." And Exhibitors have not been caught by the "just-as-good" conversation. To a man they still say that—

The Original still Stands Supreme as the Most Amazing Money-Getter of the Age

We have mountains of letters on the almost unbelievable sums of money taken in on "The KAISER, the Beast of Berlin." Scores have played it two, three and four times—many, for a full week on REPEAT. Exhibitors themselves have even sold this production to brother Exhibitors. Your nearest JEWEL Exchange will tell you more—loads more. Wire today for booking—and demand repeat booking dates later.

"It's a Jewel Production"

Lyons-Moran Star-Comedies

— make the world shake with laughter

LYONS-MORAN Star Comedies have become the fixed weekly habit in hundreds of theatres all over the country. The demand for clean, high class comedies never ceases and Lyons-Moran Comedies have done more for Exhibitors to fill the long-felt want than any comedies ever produced. Sparkling to a degree of brilliance—snappy, clever and distinctly superior in every detail, these Lyons-Moran Star Comedies are booking like wildfire. Go see a few at your nearest Exchange. The comedies themselves are their own best advertisements. You'll book 'em if you see them. Biggest and best comedy attractions on the market, bar none.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York

"Here you big stiff—do yourself a favor"

(ONE OF THE PATHETIC SCENES *from*)

"The GEEZER OF BERLIN"

A TRAVESTY on "THE KAISER—The Beast of Berlin"

The Bathing Beauties of the Fox-Lehrman Sunshine Comedies Would Look Well on the Beach at Coney Island—But We Fear the Censors Would Object

Maigne Well Represented on Broadway

The current bill at the Rivoli theatre, New York, discloses two pictures concerning the production of which Charles Maigne, a well known scenarioist, had a very important hand. One of these is the Artcraft feature, "The Danger Mark," featuring Elsie Ferguson. Mr. Maigne, who has adapted all the Ferguson pictures for the screen made the scenario for this from the novel by Robert W. Chambers.

The other, however, is quite a departure from this writer's usual line of endeavor. It is "The Quest of the Big Un," a one-reel scenic-comedy released by the Educational Films Corporation. This was directed by Mr. Maigne. Only recently he enjoyed a vacation in the Catskill mountains and for two weeks forgot scenario writing for trout fishing. But Mr. Maigne, being a business man and an artist as well as a fisherman, took a camera man along with him, wrote a little sketch around the catching of a trout that is human enough to appeal to all and returned with a thousand feet of film which he placed with the Educational. Judging from reports from this company Mr. Maigne can go on many more fishing trips in the future, charging expenses to "The Quest of the Big 'Un."

"Wedlock" Louise Glaum's Third

"Wedlock," Louise Glaum's latest production, is the third Paralta play in which this star has appeared. As with the two preceding ones, "An Alien Enemy" and "Shackled," this picture was directed by Wallace Worsley, who has been given credit for mounting Miss Glaum's production in a most lavish manner with every thought to the smallest detail.

"Wedlock" is an original story from the pen of Denison Slift, who has contributed many stories of the silent drama and in this play he has furnished Miss Glaum with an entirely different kind of role from anything in which she has heretofore appeared.

Sally Crute, In Screen Classics, Inc., Production of "L'Occident," Starring Nazimova. Metro Releases It

Two Universal Serials Progress Nicely

Such satisfactory progress has been made upon the production work of two Universal's forthcoming serials that long before the dates set for their release, both will have been entirely completed and distributed among that company's exchanges.

The serials are "Brass Bullet," and "The Lure of the Circus." The former features Juanita Hansen and Jack Mulhall, while the second will be the vehicle in which Eddie Polo will display his athletic ability.

"The Brass Bullet," will be the first of Universal's 1918-1919 thrillers and is scheduled to be shown at the first run theatres commencing with August 15. The story will be told in eighteen two-reel episodes. The cast engaged for this serial includes, beside the principal players such sterling performers as Charles Mailes, Helen Wright, Charles Force, Hal Cooley, Joseph Girard and Ashton Dearholt.

As "The Lure of the Circus" indicates, the Eddie Polo story will be a circus serial. As a matter of fact, this Universal Player was formerly a circus acrobat and it was because of his work with a big tanbark aggregation that he attracted the attention of Universal officials.

Although no definite release date for "The Lure of the Circus" has as yet been set, it will follow closely upon the heels of "The Brass Bullet."

Newspapers Help Pathe

More than fifty newspapers throughout the Uuited States are now co-operating with Pathe and the Post Film Company in the exhibition of the Post Travel Series. The numbers to be released this summer are No. 6, "East Indians of Trinidad"; No. 7, "East Indians of British Guiana;" No. 8, "Venezuela;" No. 9, "La Guiara to Caracas." There are fifty subjuects in all to be released.

Helen Gibson, In "The Pay-Roll Express," Two-Reel Universal Drama

Davies Film Started in Washington

Work on the second picture Marion Davies is making for her Select Pictures series, started this week in Washington, to which city Miss Davies, accompanied by the members of her company, and Julius Steger, under whose supervision and direction the picture will be made, went recently.

The subject in which Marion Davies will be presented following "Cecilia of the Pink Roses," is said to be a down-to-the-minute story of romance, intrigue, and international politics. The action takes place in the present year, and the settings are laid entirely in American cities, Newport and Washington being the locale of most of the scenes. "The Burden of Proof" is the title which has been given this story, which has been prepared for the screen by S. M. Weller, who also did the screen version of "Cecilia of the Pink Roses."

Julius Steger, who is in complete charge of the production, will be assisted in the filming of "The Burden of Proof" by John G. Adolphi. Andre R. Barlartier, who photographed "Cecilia of the Pink Roses," will also do the camera work for the new production. Miss Davies' leading man will be John Merkyle, who is well remembered for his fine work in roles opposite Ethel Barrymore, and also as leading man for Marguerite Clark. One of the most prominent characters in the picture will be played by L. Rogers Lytton, well remembered for the role which he created in "The Battle Cry of Peace." Mr. Lytton will portray another one of these characters, such as are often termed "Rogers Lytton roles." Other members of the cast are to be announced later.

Geraldine Farrar, Star in Goldwyn Pictures

Roscoe "Fatty" Arbuckle Is "Some" Nurse In "Good-Night, Nurse," a Paramount-Arbuckle Comedy

Brunton Tries Out New Method

Maintains Full Equipment at Studio for Companies to Make Pictures —Furnishes Everything But the Stars

AN innovation in the method of picture production in the motion picture industry is now being carried on at the Brunton Studios in Los Angeles. There seems no doubt that it will be a material step toward the making of better class pictures, and toward an efficiency that will enable bigger, better productions to be filmed for less expenditure.

The Robert Brunton Studio, owned and controlled by Robert Brunton under the name, "Robert Brunton Company," is a producing concern strictly. No stars or feature people are maintained by the organization; the object of which is to furnish the producing facilities of a large and finely-equipped studio to any star or company, under any one of several desirable arrangements.

Casting directors and a full bureau of employment are maintained to supply companies producing there with stock actors, character actors, and extra people available on the California market, according to the requirements of each picture. The studio has one of the largest assortments of properties, and efficient property and technical organization, of any in existence. A branch of the property organization includes carpenter, machine, and art shops where properties of all descriptions are made according to the special requirements of the individual picture.

The technical and artistic details of the productions will be given the personal supervision of Mr. Brunton. A transportation and garage service is another feature of the organization; and the procuring of locations, under the management of a location director, will be carried on by the studio.

A number of large glass and open stages, furnished with the most modern and efficient equipment in the way of diffuser systems, artificial lighting, and arrangements for various effects, will accommodate many companies. Dressing rooms for the stars and actors, modern office for the studio headquarters of the producing companies, and even clerical services, stenographers and authors are part of the facilities which can be furnished under this plan.

The companies which have so far taken advantage of this or a similar arrangement include those of the Pathe feature stars: Bryant Washburn, Bessie Love and Frank Keenan; Paralta companies of Bessie Barriscale, Louise Glaum and J. Warren Kerrigan, the Mastercraft Photoplay corporation producing the works of Thomas Dixon, and the Haworth company with Sessue Hayakawa.

Pathe Avoids "Heavy Stuff" for Summer

PATHE announced this week that the plan for summer programs will be devoid of all "heavy stuff."

The features to be released in July and August are for the most part light comedies, although there are two serious plays on the list.

The program for the summer will include "Annexing Bill," with Gladys Hulette and Creighton Hale; "More Trouble," with Frank Keenan; "Cupid by Proxy," with Baby Marie Osborne; "The First Law," with Irene Castle and Antonio Moreno; "Waifs," with Gladys Hulette and Creighton Hale; "The Ghost of the Rancho," with Bryant Washburn, Rhea Mitchell and a fine company; "Winning Grandma," with Baby Marie Osborne and "The Girl from Bohemia" with Irene Castle.

"The Girl from Bohemia" will be released on August 25, and it is a rather notable Pathe play for the reason that it may mean the marking of Irene Castle's permanent retirement from the screen.

There will be another feature play released on the program for the week of September 1, it is announced, but for the week of September 8 the fall season will be inducted with a big special, "The Woman Eternal," starring Miss Elaine Hammerstein.

Diando Serial Hits Good Clip

Seven of the Fifteen Episodes Have Been Completed—Company Buys Fifty Acres for Exterior Locations

WORK on the serial entitled, "The Wolf-faced Man," written by W. A. S. Douglas and Lucien Hubbard, that Diando is producing for Pathe is going along at a fast clip. Already seven of the fifteen episodes have been completed, and at a showing the other evening in the studio projection room, all that witnessed the picture expressed complete satisfaction that the result of the many months' work that has been spent upon it. It contains an entirely new idea in serial production and exhibitors are promised a real money-getter when it is released.

Recently a tract of fifty acres near Glendale was secured by the Diando company for the exterior locations. It is located about a mile from the studio and was selected because of the natural manner in which the rugged scenery synchronized with the plot of the story.

Workmen have erected a two-story log house, together with bunk houses, stables, corrals and a temporary stage. The buildings have been put up in such a manner that interiors of the buildings can be taken right at the location. A special lighting system has been installed on the grounds where the special lighting effects can be adequately taken care of. This arrangement will be the means of saving much time in the transportation of the company from the studio to the ranch.

The cast of the story is practically an all-star one. It is headed by George Larkin and Betty Compson. Larkin's career as a picture star is a thrilling one. When it comes to daredevil stunts Larkin is without a peer and the part he plays in this serial is one just to his liking. He is playing the part of an United States Secret Service agent. Betty Compson, the feminine star, is well known for her clever work in many of the Christie comedies. She is cast as a typical Western girl, and the manner in which she has adapted herself to this "Wild and Wooly" Western riding part has surprised her greatest admirers. Ora Carew, who headed her own company at the Keystone Studio for a long time, is the "vamp." She also quickly grasped the change from comedy to Western, and her part promises to be one of the shining lights of the serial. Horace B. Carpenter, former Lasky leading man, and who played one of the principal parts in the Selig serial many years ago, "The Adventures of Kathlyn," is playing the title role.

Other well-known picture artists included in the personnel of the cast are Fred. Malatesta, Joseph Franz, William Quinn and Harry O'Connor.

The direction is by Stuart Paton, the man who has been responsible for many successful serial and feature productions. Paton was formerly with the Universal and it was he who directed "Twenty Thousand Leagues Under the Sea," "The Gray Ghost" and "The Voice on the Wire."

Essanay Issues Broncho Billy New List

THE revivified Broncho Billy dramas are said to have proved so popular that Essanay has decided to issue a third block of ten pictures. These one-reel dramas of the western hills and plains, which have been called little classics of the screen by Essanay, are booking at a rapid rate according to the George Kleine System, through which they are being released.

Exhibitors declare, Essanay says, that these dramas have filled a long felt want. However, these are not only being used as program fillers, but in scores of instances as the big event of the night. This is shown not only by what the exhibitors have written to Essanay and the George Kleine offices but by the amount of paper being used. It has been necessary to get out a full line of paper for these one-reel subjects and just as many one and three-sheets have been used to advertise the plays as for the features.

The majority of exhibitors using these subjects are booking them one each week and advertising them for a certain night. They have reported a large attendance on these nights, the public enjoying the thrilling plots as much as they enjoy the more pretentious features.

This third block will bring before the public thirty Broncho Billy pictures now ready for release. The third series will start July 19 and will be issued once a week thereafter. This block includes ten pictures. The first release is "Broncho Billy and the Gambler," followed by "Broncho Billy Butts In," "Broncho Billy, Vagabond," "Broncho Billy, Favorite," "Broncho Billy's Punishment," "Broncho Billy and the Claim Jumper," "Broncho Billy and the Sheriff's Office,"

"Broncho Billy Butts In" Is One of the Revivified Anderson Dramas Reissued by Essanay

J. Warren Kerrigan, Now Under the Management of Jesse D. Hampton

Famous Players Schedule in Full Swing

The schedule of productions at the Famous Players-Lasky Corporation's West Coast studios for the present summer is now in full swing, having been satisfactorily adjusted after various necessary alterations in the original line-up.

Donald Crisp is now at work with Fred Stone, in his first Paramount picture, "Under the Top," and is progressing rapidly.

George Melford has completed "The Source," with Wallace Reid and company, Ann Little being Mr. Reid's leading woman, and has already started work on "The Cruise of the Make-Believe," with Lila Lee.

Ethel Clayton starts work very shortly on her first Paramount offering, adapted from a famous play, and will be directed by Robert G. Vignola, who was recalled while on his way to New York after having reached Albany. Mary Pickford is at work already on "The Mobilizing of Johanna," a semi-military picture, under William D. Taylor's direction. Bryant Washburn, hero of the "Skinner" series, is to appear in one of the leading roles of Cecil B. De Mille's new picture for Artcraft, which is being written by Jeanie MacPherson, prior to starting his first Paramount picture.

At the Ince studio, Enid Bennett has completed "Coals of Fire" and is starting work on a new one, as yet unnamed, which is partially laid in Hawaii. Charles Ray is getting on splendidly with "String Beans." William S. Hart, at his own studio, is completing "Riddle Gawne" and will soon start a new one.

Roscoe Arbuckle has begun a new comedy and at the Mack Sennett laugh-making films are coming through twice a month with becoming speed.

The Picture that will never have a Competitor.

—will burn in your brain forever!

"The SINKING OF THE LUSITANIA"

Winsor McCay's Blood Stirring Pen Picture ——— the World's Only Record of the Crime that Shocked Humanity.

In this *one reel* is more human drama—more excitement—more pathos—more to *look at* and more to *think about*—more to *thrill* over and more to *talk about* than there is in any ten ordinary features of seven reels each.

Give your people this supremely wonderful reproduction, absolutely accurate to the uttermost detail and they will never forget the picture—*nor the place where they saw it.* Book it as you would book another "KAISER."

JEWEL Productions INC
1600 Broadway, New York City

Gloria Hope, in "The Great Love," Griffith-Artcraft Special

Metro Claims Strong Cast for Wehlen

Maxwell Karger, manager of productions at the Metro Sixty-first Street studio, having selected "His Bonded Wife," a five-act romance by Lois and Arthur Zellner, as the first starring subject for Emmy Wehlen after her vacation, he next appointed Charles J. Brabin as her director, with Alfred Raboch as assistant.

Mr. Brabin spared neither time nor energy during this past week in the selection of a cast to surround Miss Wehlen and best enact the interesting characters of "His Bonded Wife."

Creighton Hale will play the role opposite to that of Miss Wehlen.

Miss Wehlen's sister will be played by Warda Howard, who has just finished a stock engagement and who also makes her debut with Metro in "His Bonded Wife."

Miss Wehlen's cast includes a Metro favorite of two years, none other than Frank Currier. In fact, ever since he was engaged by George D. Baker for their feature, "The Wager," he has been with Metro.

New Snakeville Issued

"A Snakeville Epidemic," the ninth of the second series of Snakeville comedy reissues, is being distributed this week by General Film. This is said to be one of the funniest of the series to date, and wide popularity is predicted for it. Following this will come "Sophie's Birthday Party."

About New Pictures

"Over the Top," Vitagraph's famous war special with Sergeant Arthur Guy Empey, is to be shown to Uncle Sam's soldiers in all of the National Army camps, according to a statement issued this week by Walter W. Irwin, general manager of the Vitagraph distributing organization.

Director Edward Jose has completed the production of Mme. Lina Cavalieri's second picture for Paramount, "A Woman of Impulse," at the Fort Lee studios of the Famous Players-Lasky Corporation, and the work of cutting and assembling the film, preparatory for release some time in the early autumn, is now under way.

Goldwyn's intention to surround Geraldine Farrar with all-star casts in each of her Goldwyn productions is given further proof with the news that Milton Sills will be Miss Farrar's leading man in her second production.

The final scenes for "Riddle Gawne" are being made by William S. Hart at Chatsworth Park, fifty miles from Hollywood, the interiors having been completed. The entire film will soon be ready for cutting and assembling. This picture winds up the first year of Bill Hart's Artcraft contract.

Anna Q. Nilsson's eyes play an exceedingly important part in the Metro production tentatively titled "In Judgment Of," featuring Miss Nilsson and Franklyn Farnum, supported by an all-star cast.

Surrounded with the usual secrecy, with doors locked and keyholes stuffed, "Salome" underwent its first unreeling in one of the projection rooms of the Fox general offices on Forty-sixth street, last week.

Two faces new to Paramount, will be seen in the next Sessue Hayakawa, "The City of Dim Faces," written by Frances Marion and directed by George Melford. These are Marin Sais, well known to screen patrons for her Western characterizations in other films, and Doris Pawn.

From Jewel Productions, Inc., comes the information that the widely-heralded comedy, "The Geezer of Berlin," has been completed, titled and viewed by the Film Committee which passes upon all features intended for distribution by that company, and will be released during the summer.

Wallace Reid goes under the direction of Walter Edwards this week, at the Morosco studios, supported by Ann Little and a good cast. The title of Reid's new picture is "Broken Threads."

The doubling of an actor in a scene is an old story to film folk, but it was left for Essanay to double with a dog. This is done in the George K. Spoor feature, "Young America," now being produced at the Essanay studios in Chicago.

Vivian Martin is announced in a new production entitled "Her Country First," by Mary Roberts Rinehart, with the scenario by Edith Kennedy. James Young directed the picture and the photography is by Frank Garbutt.

Production has started at the Bluebird West Coast studios on Monroe Salisbury's newest outdoor photoplay, to be made from Bess Meredyth's French-Canadian story, "That Devil Batesse." It will be directed by William Wolbert, former Vitagraph director.

A "Hudson Bay trading post" was erected recently, at Bedford, New York, as a background for the Metro Star, Edith Storey, in her forthcoming five-act feature photodrama, a story of the north woods by Lois Zellner. It is being produced under the working title of "Shadows and Substance."

June Caprice, Presented by William Fox In "Miss Innocence"

Mutual Publicity Moves to Broadway

The publicity and advertising departments of the Mutual Film Corporation have moved into quarters adjoining the New York exchange at 1600 Broadway. The rest of the executive offices remain at 220 South State street, Chicago, where Mutual moved two years ago.

The change was upon orders of James M. Sheldon, the new president of Mutual, who decided that Mutual should have an executive office in New York. He added Screen Telegram, Mutual's twice a week news reel, to the responsibilities of Terry Ramsaye, Director of Publicity, and told him to pack his various departments off to New York.

Mr. Ramsaye has been in New York for several weeks in connection with his new duties and he was joined last week by Colvin W. Brown, advertising manager of the Mutual, and Arthur James Pegler, special publicity writer.

Lucas Directs Allison for Metro

Wilfred Lucas has been engaged by Metro to direct May Allison in her fourth Metro production since she became a star in her own right. His stage career was one of achievement and he successfully directed as well as acted in "The Heir to the Hoorah," and "The Chorus Lady." He will also be remembered in "Quo Vadis," in which he was featured for two years.

Star Laurel in Pathe Comedy

Rolin studios are trying out a comedy in which Stan Laurel, an English comedian is playing the chief role. Just what plans Rolin has in mind, have not been made public, although it is assumed that the first Laurel comedy will be sent forward to Pathe in New York at the earliest moment for a "once-over" by the famous "Board of Fifteen," which decides the fate of all pictures that go through Pathe channels.

Tom Moore, Mabel Normand, Madge Kennedy, Rex Beach and Mae Marsh Are All Concerned in the Excellent Quality of Goldwyn Products, from Scenario to Acting

"Highest Bidder" Comes on July 22

The Vitagraph program of releases scheduled by Albert E. Smith, president of the company, for the week of July 22, is announced by him as follows:

Blue Ribbon feature—five parts—"To the Highest Bidder," featuring Alice Joyce. Adapted from the novel of the same name by Florence Morse Kingsley. Directed by Tom Terriss.

Serial—two parts—"Flames of Peril," Episode No. 2 of "A Fight for Millions," featuring William Duncan with Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big V Comedy—one part—"Bathing Beauties and Big Boobs," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy—one part—"The Cub and the Daisy Chain," featuring Mr. and Mrs. Sidney Drew.

This Sounds Good!

One reelers released by Pathe for Rolin, with Toto starred, will be as follows this summer: July 28, "Beach Nuts"; August 11, "Do Husbands Deceive?"; August 25, "Nipped in the Bud"; September 8, "The Dippy Daughter."

Roy Stewart, Triangle's Western Hero, in His New Palm Beach and Panama

Nagging Led Parsons to Screen

Thinks His Success Will Make Up for That Fact, However—Does Not Interfere with Other Capacities

"WILLIAM H. PARSONS' willingness to take a chance," said Goldwyn to MOTION PICTURE NEWS this week in announcing its plans of procedure for the coming year, "is responsible for the presence on the screen in first-run theatres in large cities of a new comedian who bids fair to outshine in popularity those who have preceded him or who are contemporary with him. For William H. (Smiling Bill) Parsons was literally nagged into becoming a funny man for the fans of the country.

"Time was—and a bare six months ago, too—when Bill Parsons was producing pictures of dramatic subjects. He was then—and still is, for that matter—president of the National Film Corporation of America. He had given up selling insurance to try his hand at cinema producing, at which he promptly made a success that convinced him he had been wasting his time trying to persuade men of big affairs that their families never, never could make ends meet if they were left a paltry hundred thousand or two in insurance.

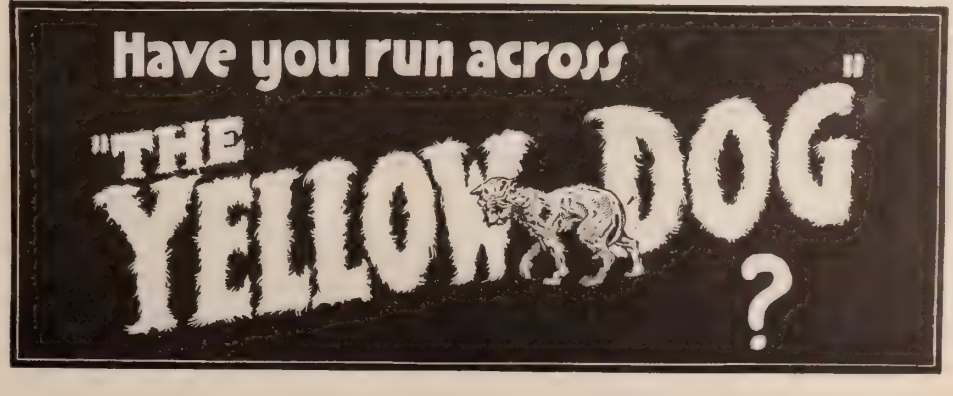
"But somebody said to Bill Parsons one day that he ought to look awfully funny on the screen—that his comically bald head, his smile and his portly presence would make a whole lot of people laugh. Bill merely smiled and reached for another scenario from the batch he was considering for a prospective big spectacular production. Pretty soon Bill's friends got to talking among themselves about his screen possibilities as a comedian, and before he knew it they had evolved a plot to entice him to a studio and there to 'shoot' him with a motion picture camera in a little funny story they had prepared for the purpose.

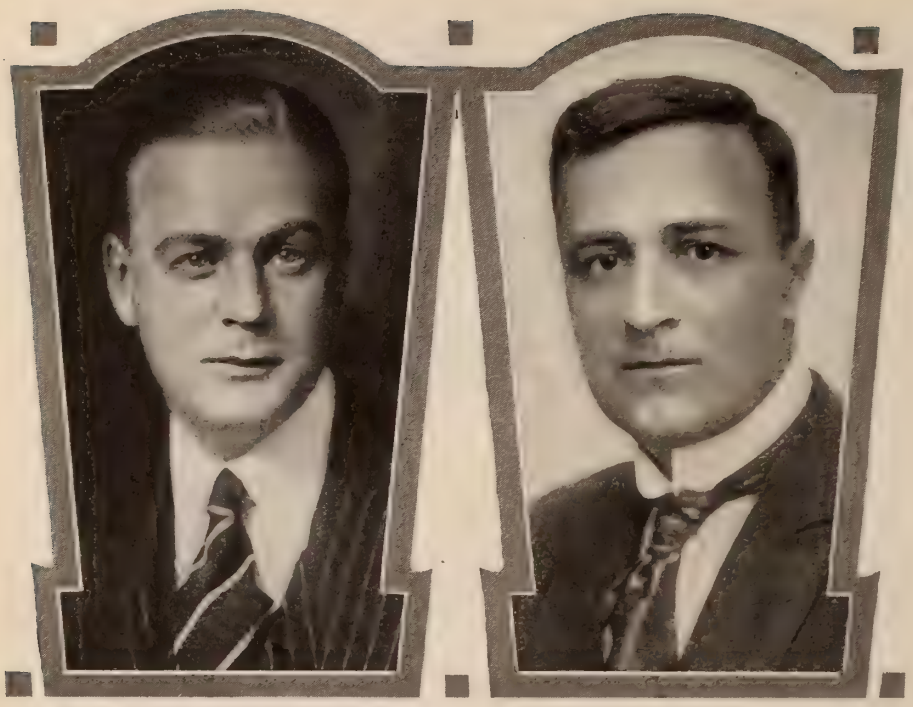
"Parsons didn't need a whole lot of coaxing. His sense of humor, always genuine and as wide as his smile, told him that he could have some fun at the expense of his solicitous associates. Besides, he thought it would be good sport to see himself in a motion picture, thereby giving evidence of a weakness few mortals can deny. So he fell in with the schemers and let them work on their little theory. He posed for his first motion picture.

"And that settled it. The National Film Corporation of America, William H. Parsons, president, forthwith contracted with the Goldwyn Distributing Corporation for the release of twenty-six comedies starring 'Smiling Bill' Parsons, comedian. Those were named Capitol Comedies. First-run exhibitors looked at 'Bill's Baby' and 'Bill's Predicament,' the first of the series, and promptly booked the output for the initial year."

Triangle Changes Title

It has been announced by Triangle Distributing Corporation that the title, "Woman of Mystery," the second Triangle release for the week of July 21, featuring Alma Rubens, has been changed to "False Ambition."





Huntley Gordon Is to Be Opposite Ethel Barrymore In a New Metro Picture. Wilfred Lucas Has Been Engaged to Direct May Allison

Metro Points to Cast in "Kaiser" Film

THE long list of names which appears in the cast of the latest Screen Classics, Inc., super-feature, "To Hell With the Kaiser," which is now running at the Broadway theatre in New York, is said by Metro to be noteworthy for the carefulness with which every player was chosen for the appointed character he or she was to play. No expense or pains was spared in the selection of these artists and consequently George Irving, who directed the picture, had one of the most exceptional aggregations of players ever assembled for one production, Metro says.

The part of the Kaiser, which is the most important in the production, was played by Lawrence Grant. Not only is Mr. Grant an actor of international distinction, but he is also a noted traveler and lecturer, and an acknowledged authority on the American Indian.

Olive Tell plays the jart of the young American girl, Alice Monroe. Miss Tell is a former Frohman star and was playing with Henry Miller in his production of "The Fountain of Youth," when she was especially engaged to play the American heroine in "To Hell With the Kaiser."

The part of the young American aviator is played by John Sunderland. Mr. Sunderland is particularly fitted for the part assigned to him as he has sen service in this capacity in the Belgian army, and only left the front when he was severely wounded. Betty Howe plays the part of Ruth Monroe.

Frank Currier plays Professor Monroe.

Metro Engages Players

Manager of productions, Maxwell Karger, this week appointed Harry L. Franklin to direct and cast Emily Stevens' current subject, "Kildare of Storm."

Mr. Franklin's first step toward surrounding Miss Stevens with an acting company was in securing King Baggot to play opposite Miss Stevens in the role of Kildare. This will be Mr. Baggot's initial picture for Metro.

Mr. Karger also obtained two new stars for Metro, Olive Tell, and Hale Hamilton. Both Miss Tell and Mr. Hamilton will each head their own companies which will later be selected by Mr. Karger, and both will begin work shortly under Mr. Karger's personal supervision.

Pathe Takes American Feature Pictures

FURTHER details of the American-Pathe arrangement in regard to distribution, exclusive news of which was published last week in Motion Picture News on page 196 were made known this week by Pathe.

In a statement to Motion Picture News, Pathe advises that it will release a minimum of 24 feature pictures for American yearly. The new contracts were signed by Paul Brunet, vice president and general manager of Pathe Exchange, Inc., and Samuel S. Hutchinson, president of the American Film Company.

"I take great pleasure in making public announcement of the new alliance," said Mr. Hutchinson when interviewed at his office at 6227 Broadway, Chicago. "Naturally the question as to through what channels our pictures were to be released received the most serious consideration from us when we decided it to be advantageous to terminate our former arrangements. We came to our decision after a most careful consideration of the entire motion picture field."

It will be remembered that the recent announcement of President Samuel S. Hutchinson of the American revealed the fact that the American would in the first place deal direct with the exhibitor; secondly, that Mr. Hutchinson's personal representatives would be placed in all required distributing centers throughout the country; thirdly that every American production would be placed in the hands of these representatives sixty days before release, thus permitting the booking of the pictures after personal inspection by exhibitors, and fourthly that the American would make no more program features but would confine its efforts to the making of multiple reel special features. The statements of Messrs. Brunet and Hutchinson indicate that this will be done without introduction of a new distributing organization in the field.

General Claims Timeliness for "Hypocrites"

The twelfth anniversary of the first presentation on the American stage of "The Hypocrites," Sir Arthur Henry Jones' famous play, is to be commemorated by the release of George Loane Tucker's screen version of the play, according to a General Film Company announcement. Prints for the Tucker feature have been completed and are being rushed to exchanges which will handle the picture for immediate release.

The entire resources of the General's sales organization are to be put behind the Tucker feature starring Elizabeth Risdon in an effort to duplicate the success scored by the stage play, says a General Film official. "The Hypocrites" was first presented in New York in August, 1906.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Vitagraph Releases "Love Watches" July 15

"Love Watches," one of the plays which the late Charles Frohman employed for Billie Burke on the legitimate stage, will be the Vitagraph Blue Ribbon feature for the week of July 15. Corinne Griffith, who was starred in "Who Goes There," "I Will Repay" and other Vitagraph features, is the star and has with her a company of unusual prominence. According to the announcement by Albert E. Smith, president of the Vitagraph Company, every effort has been made to have the picturized version of the play equal the original in story, setting and piquancy of situation.

"Love Watches," it will be recalled, is a French farce, written by R. de Flers and G. Caillavet.

The Vitagraph production of "Love Watches," was made under the direction of Henri Houry, French actor-producer, and he is said to have given it subtle treatment.

The supporting company, with Miss Griffith, includes Denton Vane, who plays the role of Ernest Augard; Julia Swayne Gordon, as the match-making Marquise de Juvigny; Florence Deshon as Lucie de Morfortaine, the young widow; Alice Terry, as Charlotte Bernier, the sweet little girl; Ed. Burns, as Count Andre; Charles Henderson, as Jacqueline's uncle.

"By Proxy" on Triangle New Program

"By Proxy," the first release on the Triangle program for July 21, is the third in a series of the Henry Wallace Phillips' "Red Saunders" stories. "False Ambition" is the second release for the week and features Alma Rubens as an Oriental fortune teller.

The latter release features Alma Rubens in a production directed by Gilbert P. Hamilton, from a story by E. Magnus Ingleton. It is a story of contrasting personalities, of conflicting emotions. The mystically attractive personality of Judith is her misfortune. This highly tempered, dark-eyed beauty, unconsciously creates her own calamity—only to be saved from ruin by the decree of fate which, finally through love, awakens her to a realization that she possesses a soul.

Alma Rubens is Judith and she is supported by a cast including Peggy Pearce, Edward Peil, Lee Phelps and Lee Hill. The photography of this production is said to be exceptional. Jack McKensie was the cameraman.

Pathe Releases Washburn Film in August

Bryant Washburn has another of his amiable "young fellow" characters in hand in his new Pathe play, "The Ghost of the Rancho," which will be released in August by Pathe.

Also, he has a very charming and sightly leading woman in the person of Rhea Mitchell, whose work on the screen has made her a real popular favorite.

In "The Ghost of the Rancho," Washburn is a millionaire's son, who flees parental wrath and a threat to be doomed to hard work.

Coming Program Offerings

Vitagraph Names August List

Sixteen Productions Included in the Program, with Six Dramatic Stars in Foreground—Four Blue Ribbons

Aida Horton, Vitagraph Star, Wishing the Director Would Hurry Up and Get Started on "Location"

THE complete list of Vitagraph releases for the month of August, consisting of four five-reel Blue Ribbon features, four serial episodes, four slapstick comedies and four Drew Comedies, is announced by Albert E. Smith, president of the company, in a statement this week. The summary shows that six dramatic stars will be seen in the feature productions, they being Harry Morey and Betty Blythe, Gladys Leslie, Hedda Nova and J. Frank Glendon and Corinne Griffith.

The Vitagraph program for the month is made up as follows: August 5—"Fiddler's Green" (temporary title), featuring Harry Morey with Betty Blythe. This is an adaptation of the story of the same name, and was directed by Paul Scardon. August 12—"Wild Primrose," featuring Gladys Leslie. This is described as a straight drama, with sufficient comedy highlights to give the little star's comedy talents full play. August 19—"A Matter of Mean Elevation" (temporary title), featuring Hedda Nova and J. Frank Glendon, under direction of David Smith. This is an adaptation of the O. Henry story of the same name.

August 26—"The Clutch of Circumstance," featuring Corinne Griffith. A mystery drama adapted from the book of the same name. "A Fight for Millions," featuring William Duncan, with Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan. In fifteen episodes of two reels each.

August 5—Episode No. 3, "The Secret Stockade." August 12—Episode No. 4, "The Precipice of Horror." August 19—Episode No. 5, "The Path of Thrills." August 26—Episode No. 6, "The Spell of Evil."

August 5—"Dunces and Dangers," featuring Lawrence Semon. August 12—"Shines and Monkey Shines," featuring Earle Montgomery and Joe Rock. August 19—"Dukes and Dollars." August 26—"Dead Beats and Athletes," featuring Earle Montgomery and Joe Rock.

Vitagraph Drew Comedies—1 part each, featuring Mr. and Mrs. Sidney Drew. August 5—"Miss Sticky-Moufie-Kiss." August 12—"Diplomatic Henry." August 19—"By Might of His Right." August 26—"The Professional Patient."

Worsley, Not Barker, "Shackled" Director

An error has crept into several of the trade papers regarding the Paralta Picture, "Shackled," starring Louise Glaum, which was recently reviewed, and credit for the direction was wrongly given to Reginald Barker. Wallace Worsley, former stage producer, and director of several subjects made at the Paralta studios, was responsible for the direction of Miss Glaum and company in "Shackled," and since completing that has filmed one other subject with the same star, and is now at work on the third Glaum picture to be made under his direction.

Neva Gerber, with Harry Carey in "Hell Bent," Universal Special Attraction

Vitagraph Announces July 15 Program

The Vitagraph program of releases scheduled for the week of July 15, are announced by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature—5 parts—"Love Watches," featuring Corinne Griffith. Directed by Henri Houry. Serial—2 parts—"Out of the Web," episode No. 15 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst. Serial—2 parts—"The Snare," episode No. 1 of "A Fight for Millions," featuring William Duncan with Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan. Big V Comedy—1 part—"Skippers and Schemers," featuring Earle Montgomery and Joe Rock. Directed by J. A. Howe. Vitagraph Drew Comedy—1 part—"The Honeymoon Baby," featuring Mr. and Mrs. Sidney Drew.

Lawrence Assists Blache

Metro has appointed Edward Lawrence as assistant to Herbert Blache in directing Edith Storey's new picture, which is as yet unnamed.

Mr. Lawrence, who is a New York boy born and educated, began his professional career as a vaudeville singer. Later he sought the legitimate stage playing in the "Master Mind," with Edmund Breese, "The Rose Maid, "The Mayor of Tokio," with Marie Dressler in "Tillie's Nightmare," with Clifton Crawford and Bessie McCoy in "Three Twins." In the latter, Mr. Lawrence was also stage director.

Program Glances

A play of political treachery, intrigue, false accusations, innocence, Broadway life and convent cloisters, is the description given in a statement from the Fox Film Corporation of "Miss Innocence," which, with June Caprice as the star, is the latest William Fox Special Feature release.

When the public sees William S. Hart in "Shark Monroe," declares Famous Players-Lasky, it will see a really excellent picture—a sea story and one that is a departure for the Western star.

Prominent members of the cast of "A Pair of Cupids," Metro's next feature production co-starring Francis X. Bushman and Beverly Bayne, are John Judge and Elwell Judge, whose years, added together, are less than two.

"The Savage Woman" has just been completed at the California studio at which Miss Young has been working, but cutting and titling have yet to be done. This feature will be released by Select late in July.

Conspicuous in the cast of "Our Mrs. McChesney," which, under the direction of Ralph Ince, is the current starring vehicle for Miss Ethel Barrymore, now being filmed at Metro's Sixty-first street studio, is Huntley Gordon.

July 8 marked the release of the second of the series of Paramount-Burton Holmes Travelogues on New Zealand, the subject of the 126th release being "Rotorua, the Yellowstone of the Antipodes."

The series of four one-reel subjects picturing the life of army recruits at Camp Devens, Mass., produced by the Connecticut Film Company for General Film distribution, are said to be proving exceedingly popular.

Pathe announces that on August 25 will be released "The Girl from Bohemia," in which Irene Castle is starred. This picture may mark the retirement of Irene Castle from the screen.

..Charles Ray will shortly appear via Paramount in a new Ince production upon which much special effort has been lavished, entitled "The Claws of the Hun," a story by Ella Stuart Carson, with scenario by R. Cecil Smith, dealing with the present war.

"A Fight for Millions," third of the Vitagraph serials featuring William Dunca, will be released to exhibitors on July 15, when the first episode, entitled "The Snare," will be shown in hundreds of theatres all over the country. An episode will be shown weekly thereafter.

Pathe will release the twelfth and last episode of the Official British War Film, "Britain's Bulwarks," July 28. The title is "The Canadians at Vimy Ridge."

"The Vamp" is the next Paramount picture from Thos. H. Ince studios, starring Enid Bennett. The announcement of the picture is accompanied by the assertion that it is one of the novelties of the film season.

"Waifs," which will be released by Pathe on the program of August 4, should prove an ideal summer attraction, for Gladys Hulette and Creighton Hale are said to have a very smart subject in this play.

Results obtained by the Metropolitan Life Insurance Company have been filmed in a series of pictures to be released through the Paramount-Bray Pictograph, the first of which will appear in No. 127, released July 8.

Clara Kimball Young, Select Star, In a Moment In "The Claw," Her Latest Picture

Pathe Sets Date for Osborne Feature

Child lovers will no doubt find great delight in "Winning Grandma," the new photoplay in which Baby Marie Osborne appears, and which will be released by Pathe in August.

The comedy action is said to be fast and furious, and little Smiling Sammy, the colored lad, who has been a big laugh provoker in recent Baby Marie pictures, is there with bells on.

The story has to do with a shrewish grandmother, who values her fortune above the love of her sons and others of her family. How she is won by the little grand-daughter, the role enacted by Baby Marie, is the story of the play. "Winning Grandma" will make a hit with Baby Marie Osborne's fans.

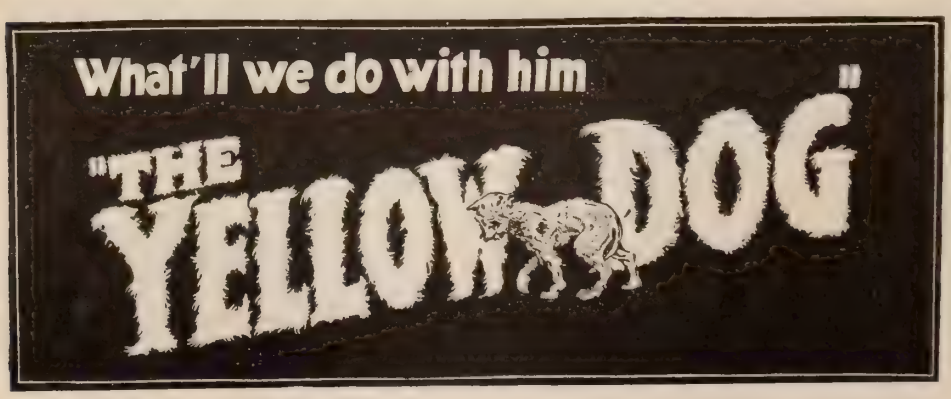
World Pictures Buys Lonergan Scenario

World Pictures has purchased of Philip Lonergan a scenario entitled "Love and the Woman," the continuity for which is now being made by the scenario department with June Elvidge for the stellar role. At the beginning of the story Miss Elvidge appears as a scrub woman employed in a hotel. She is the sole support of her infant daughter. Realizing that without wealth and social position her child will have little or no opportunity to better her condition, she seizes upon a chance to substitute her child for that of a rich man's offspring. This situation furnishes the principal theme of the story.

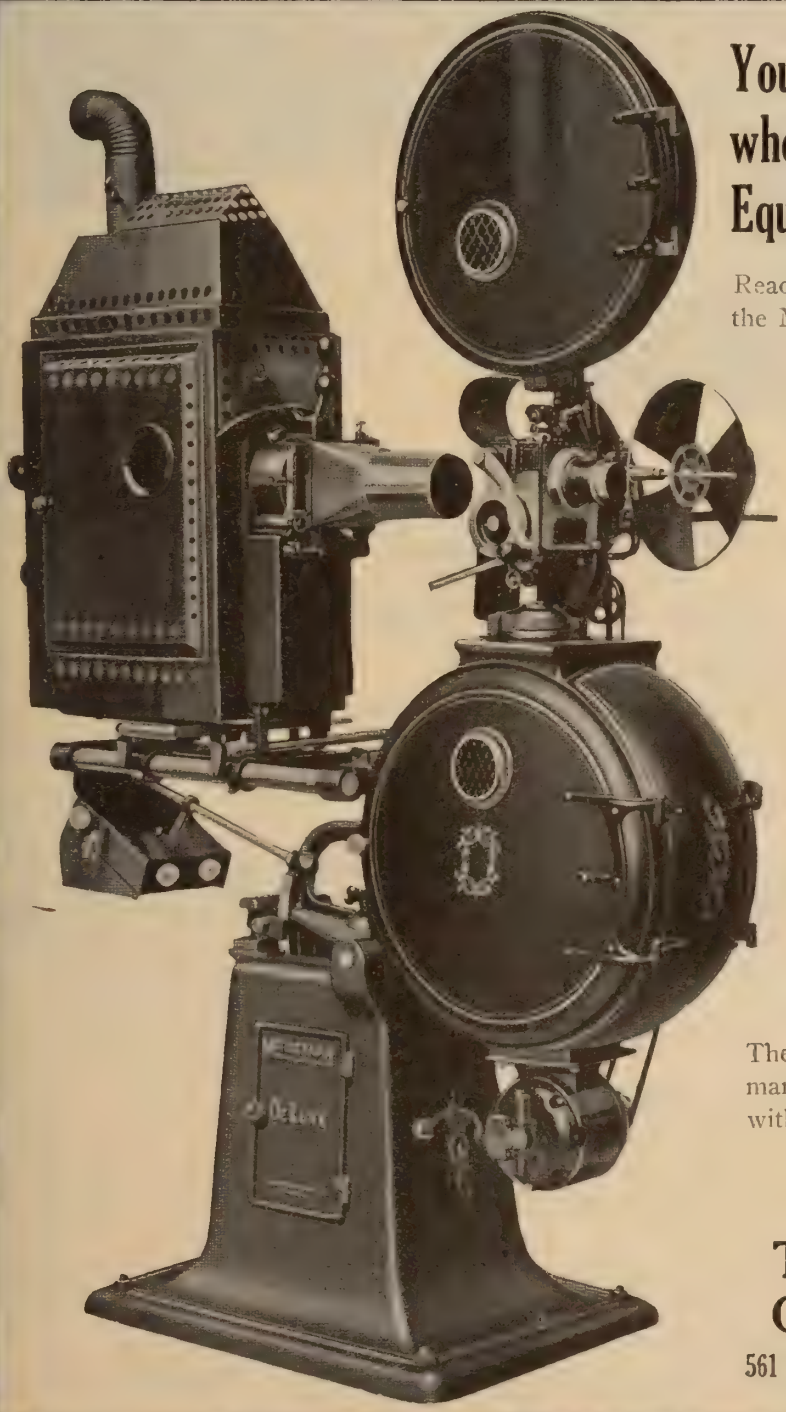
Commonwealth Begins New Subject

The Commonwealth Pictures Corporation started last week to make the fifth subject of their "Vod-A-Vil Movies." It will consist of the following well known vaudeville acts: The Flying Lamars; Aasaki Japs; "Nero's Holiday"; Russell and Oneill, and The Venus Models.

Besides looking over the making of each subject personally Mr. H. A. Spanuth is out on the road in the Central West territory selling rights for the new releases. Last week he reported the sale of Ohio territory to the First National through E. Mandelbaum, of Cleveland.



Equipment Service



Your Success is Pronounced when You are Backed Up with an Equipment That Gives Service

Read what a Nebraska Exhibitor says about the Motiograph De Luxe:

> "I want to thank you for the service you have rendered us through your Service Department, and I might add, incidentally, that the Motiograph we are using was placed in our booth May 7, 1916, and has been running 9 hours a day and 7 days a week, under all conditions of service.
>
> "We have been using most all the various machines and we find the Motiograph De Luxe excels all of them for standing-up qualities under severe strain. Repairs have been practically nothing on this machine since its installation."

The Motiograph machine is built to serve—and will give you that service which you demand and not the continuous trouble which so many exhibitors have in their booth as repairing of machines, break-downs, destruction of films, poor definition of projection, etc.

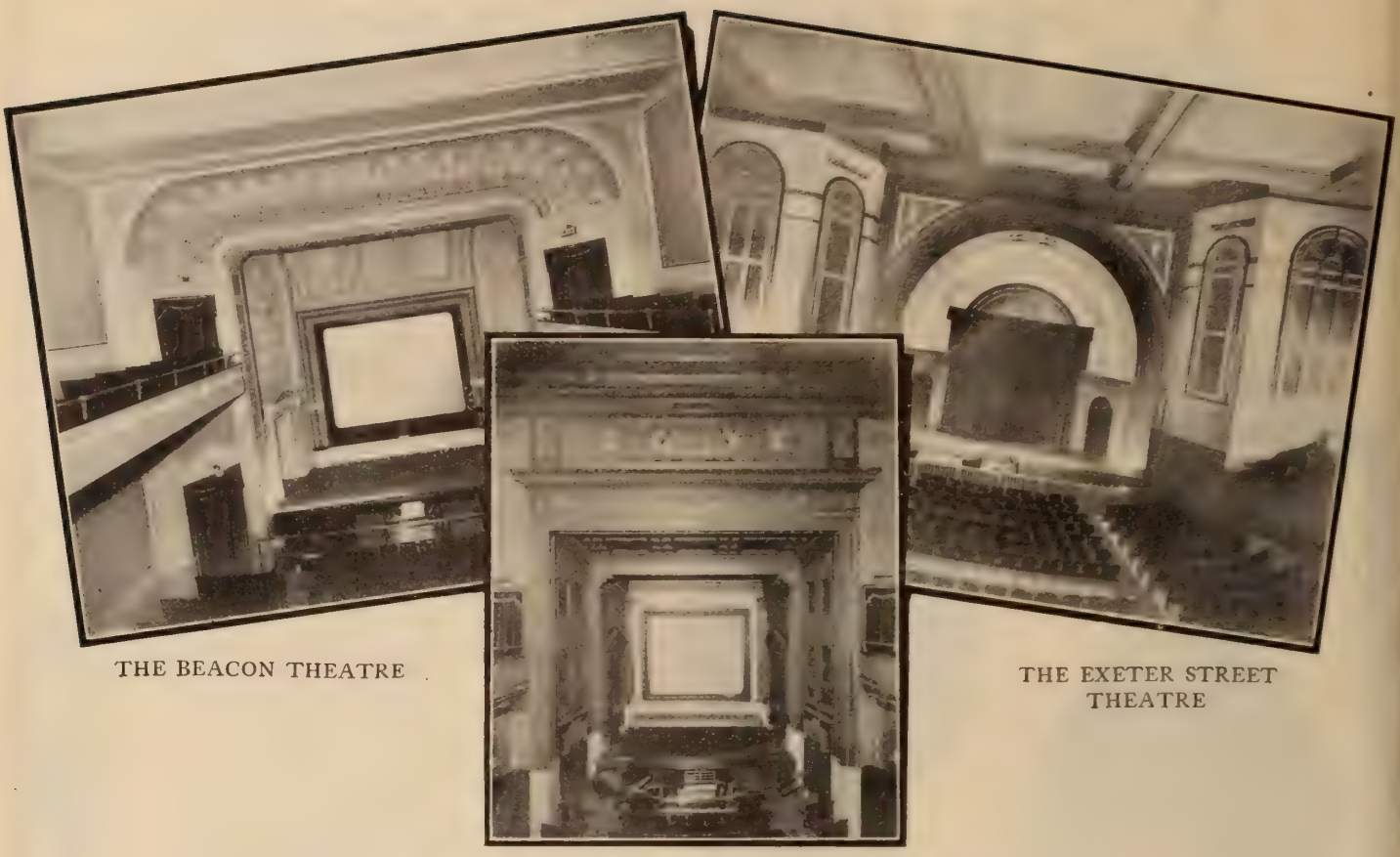
The Motiograph De Luxe is replacing many machines every month. Get familiar with this famous machine.

Write for De Luxe Booklet.

THE ENTERPRISE OPTICAL MFG. CO.

561 WEST RANDOLPH ST., CHICAGO, ILLINOIS

Projection Music Laboratory Studio Theatre



THE BEACON THEATRE

THE EXETER STREET THEATRE

THE MODERN THEATRE

The Estey Theatre Organ helps fill these five Boston Theatres at increased prices

While you are attending the convention it will pay you to visit these theatres and inspect the installations of the Estey Theatre Pipe Organ.

THE MODERN THEATRE

The first run theatre in New England for Paramount, Artcraft and Goldwyn Pictures. The three-manual Estey Theatre Organ installed in 1914 (the largest pipe organ in any theatre in Boston) is used exclusively to interpret the photoplays.

THE BEACON THEATRE

This theatre was recently remodeled and a large three-manual Estey Theatre Organ installed. Admission fees were doubled, and instead of pictures, vaudeville and orchestra, the entertainment is confined to first-run photoplays and the organ to interpret them.

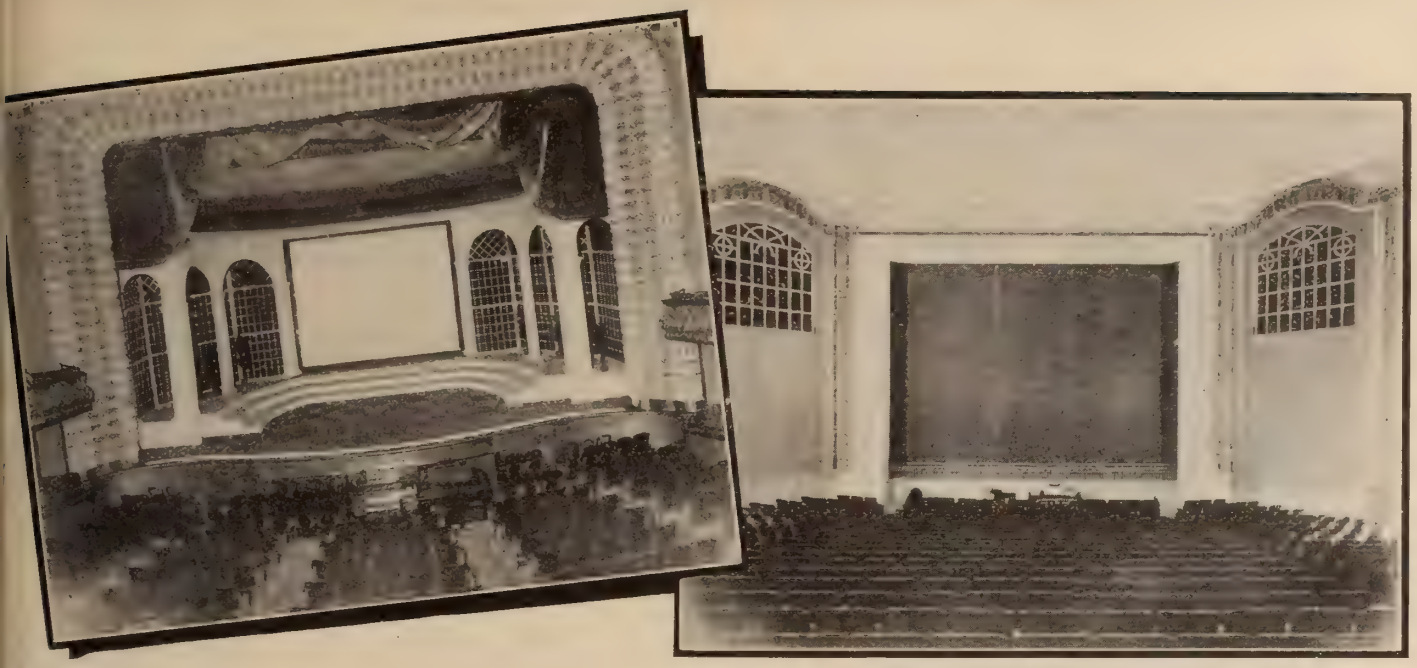
THE EXETER STREET THEATRE

Situated in the exclusive Back Bay residential district. They installed an Estey Theatre Organ to better interpret the pictures and increased the seating capacity by 1,000.

Programs of high-class photoplays interpreted exclusively on the Estey Theatre Pipe Organ are filling these theatres daily.

Without expense to you, we will send an expert to examine your theatre, and will then be in position to design a specification for an organ best suited to your use.

It is very important that a man who understands acoustics make this examination.



THE SHAWMUT THEATRE

This was enlarged in 1917 when a three-manual Estey Theatre Pipe Organ was installed, replacing all other musical requirements.

THE DUDLEY THEATRE

Opened early in 1917. A large two-section, powerful Estey Organ was installed. This summer the seating capacity is to be enlarged to accommodate the increasing patronage.

Solving the Orchestra Problem

The scarcity of men on account of the war makes it difficult to secure and keep an orchestra.

The Estey Theatre Pipe Organ

will be an added attraction and cannot be drafted. Call at our studio in Boston or at the one nearest you and ask for a demonstration.

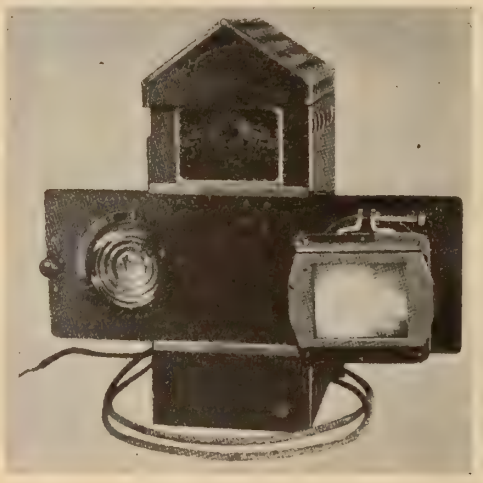
THE ESTEY ORGAN COMPANY, *Brattleboro, Vermont*

You can hear the Estey Pipe Organ at any of these branches:

Studios in NEW YORK, *25 West 45th Street* PHILADELPHIA, *1701 Walnut Street*
BOSTON, *120 Boylston Street* LOS ANGELES, *332 South Broadway*

The "NEWS" advertisers believe YOU worth while; justify them.

Argus-Sheck Universal Adapter



Patented Feb. 18, 1918
Exterior View of All Models

ARGUS-SHECK UNIVERSAL ADAPTER

when properly installed, will adapt any make of carbon-arc projection machine to use any type of Mazda Projector Lamp.

This adapter is a *complete lamp house* in itself and fits on the front of any make of carbon-arc machine, and any type of Mazda Projector Lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon-arc, *within the limitations of the different types of Mazda Projector Lamps, as recommended.*

Briefly, the advantages of motion-picture projection with the Argus-Sheck Universal Adapter and Mazda Projector Lamps, over carbon-arc lamps, are as follows:

Better illumination on the screen.
Eliminates color bands and "ghosts."
Eliminates arc "flicker"—no eye strain.
No poisonous carbon fumes and dust to injure health of operator, and wear working parts of projection machine.
People prefer Mazda Lamp Projection.
Less fire hazard—no open flame.
No noise or hum as with carbon-arcs.
No warming-up process needed at the end of each reel.
Simplicity of operation enables operator to give closest attention to projection on the screen.

LIGHTING PROGRESS

IN recent years there has been rapid progress and many new ideas advanced that have increased lighting efficiency generally. The invention of new incandescent lamps and improvements in older styles have been responsible for much of this progress.

An example of this which you will appreciate is in the matter of store lighting. It is only a few years since carbon-arc lamps were used almost exclusively—now they are *almost obsolete* in that field and *incandescent lamps have replaced them.* The result is *better lighting, at less cost* and with *less attention.*

Similarly, Mazda Projector Lamps *will replace carbon-arcs* for motion picture projection in the great majority of theatres. And the results will be just as great as the savings and improvements in store lighting.

The adoption of Mazda Projection by the use of Argus Equipment *greatly simplifies operating*—all the operator's attention may be directed to the head of the machine and to improving projection.

ARGUS-MAZDA LIGHTING APPLIANCES

IT CAN BE DONE!

The Argus Lamp & Appliance Co.

General Offices: CLEVELAND, OHIO

for Mazda Lamp Projection

ARE YOU FROM MISSOURI?

LIKE every important invention, there are some people who hesitate to consider the new idea justly—they are skeptical and must be shown.

So if you are "from Missouri" we want to *show you* the advantages of projecting with Argus Equipment and Mazda Projector Lamps. We have shown and proven our case to *hundreds* of theatre owners, large film producers, colleges, schools, etc.—a few of the pioneer users are listed here.

The *great majority* of picture theatres can adopt Argus equipment, *profitably*. In a few cases conditions are not right. Before accepting *your* order we will make sure the conditions *in your theatre* are correct for Mazda Projection.

The adoption of Argus Equipment will eliminate the cost of carbons, plano lenses, arc-lamp jaws, terminal wires, etc., that are now a constant expense.

It will pay you to learn the *real facts*. If you can get the benefits we claim, you will want to make the change, so we ask you to simply mail the coupon below for particulars.

WE WANT TO SHOW YOU!

A Few of Many Theatres to Adopt this New Idea

Airdrome	Douglass, Ariz.
Auditorium	Hastings, Fla.
Avenue	Cleveland, O.
Banner	Los Angeles, Cal.
Bijou	Corning, N. Y.
Blythe	Blythe, Cal.
Cline	Los Angeles, Cal.
Columbia	Phoenix, Ariz.
Comique	Bedford, O.
Crazy	Mineral Wells, Texas
Dyme	Lake Mills, Ia.
Empire	San Pedro, Cal.
Harold	Harold, Ia.
Hippodrome	Huntington, W. Va.
Ideal	Cleveland, O.
King	Cleveland, O.
Leon	Leon, Ia.
Majestic	San Pedro, Cal.
Minor	Davenport, Ia.
McCallahan	Douthat, Okla.
Palace	Tyler, Texas
Palace	Trinidad, Cal.
Pearl	San Antonio, Texas
Princess	Florence, Ariz.
Queen	Corpus Christi, Texas
Savoy	Quincy, Ia.
Shaffer	Earlham, Ia.
Star	Ohio, Ill.
Star	Leavenworth, Wash.
Starland	Syracuse, N. Y.
Strand	Clinton, Ia.
Strand	Fort Worth, Texas
Strawn	Calexico, Cal.
Temple	Lawton, Okla.
Thirteenth St.	Harrisburg, Pa.
U & I	Des Moines, Ia.
Wonderland	Buckeye, Ia.
Yale	Muskogee, Okla.

These Progressive Film Producers are Using Argus Equipment in their Projection Rooms

Erbograph Company	New York
D. W. Griffith Studio	Los Angeles, Cal.
Wm. S. Hart Studio	Los Angeles, Cal.
Mack Sennett Film Corporation,	Los Angeles, Cal.
Universal Film Co.	Universal City, Cal.
Vitagraph Co.	Flatbush, Brooklyn, N. Y.

Installations in Colleges, Schools, Institutions, Etc.

Chautauqua Bureau of Motion Pictures,	Joplin, Mo.
Iowa State College	Ames, Ia.
Jefferson College	Convent, La.

They have cut their operating costs, and get better illumination.

SO CAN YOU!

MAIL THIS COUPON ☞ FOR PARTICULARS—NOW!

You may give me full particulars regarding the Sheck Universal Adapter, with the name of your nearest distributor. This will place me under no obligations. *My name and address* are written on the margin below.

The New Westinghouse Cooper Hewitt Mercury Rectifier will give you Better Results at Less Cost—

FEATURES

—Improved operating characteristics insure increased efficiency and increased power factor over other forms of equipment.

—Additional apparatus included as part of equipment which provides for adaptation to line voltages slightly off normal, automatic starting and protection of bulb against dangerous overloads.

—A simple change, instantly made, adapts the outfit to the operation of the arc on alternating current.

—All mounted in neat, compact, iron frame, preventing accidental breakage of bulb.

To begin with—

(1) *The first Cost is Less*

And, in addition, you secure—

(2) *Higher Efficiency*
(3) *Increased Power Factor*
(4) *Greater Dependability*
(5) *Better Projection*

Hence, and from now on, it will cost you less to increase receipts at the ticket window—because, good projection is a business asset—reliability is a business asset—and, increased efficiency and higher power factor are welcome economies.

It will cost you nothing to find out just why, and in what respect, this simple, inexpensive Mercury Arc Rectifier is superior to former equipments.

An illustrated, Descriptive Leaflet, will gladly be mailed upon request.

It will pay you to investigate.

Westinghouse Electric & Manufacturing Company,
East Pittsburgh Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

National Anti-Misframe League

THE National Anti-Misframe League has reached the stage where it is an acknowledged factor in the industry.

Its members are known not only to the exchanges but to the film companies themselves.

As long as the members continue to work honestly, faithfully and energetically for the promotion of better film conditions just so long will the league continue to increase its power.

Operators in general, if their work is good deserve more recognition than they are receiving. League members and others by following the standards of the league should be the first to reap this reward, which will lead to higher wages.

The Slogan of Every League Member
is
"Put the best picture possible on the screen"

The only way to accomplish this is by systematically following the rules given below:

1. Keep your machine in the best of condition, well but not excessively oiled, tension springs clean, take-up adjusted to the correct pull.

2. Insist on having new parts when the old ones become worn. Proper results can not be had with a machine in bad condition. When possible have you employer keep an extra head on hand always ready for use.

3. Look over your show by running it through the machine before the audience arrives. This will help the musician and give you a chance to watch for misframes and bad joins.

4. Put in new joins and take out misframes wherever necessary.

5. While the show is running always be on the job. Remember motor drive attachments, are controllers, etc., are not supplied in order to allow you to read a newspaper while the show is in progress, but mere to help you fulfill the league slogan.

6. Remember the proper average speed for a thousand feet is sixteen minutes.

7. Do not smoke in the projection room; it is dangerous. Remember every time there is a fire the industry receives a decided set-back. It is up to all of us to help and not to retard the business.

8. Always send every reel back to the exchange in better condition than you receive it.

9. Remember prints cost money; they are not your property, therefore, do not mutilate them.

10. Rewind all reels before sending them back to the exchange. In doing this avoid scratching by "pulling down." Put proper band back on each reel.

11. Report to the theatre manager all film received in poor condition. It is up to him to complain and see that the exchange is doing its work properly.

12. Let the exchanges know you are co-operating with them; they will appreciate it and when they see your desire for better film conditions they will respond. At the present time the exchange and the operator suspect each other and are not working together as they should.

13. Remember every theatre is selling the picture to the public. The better the picture the better will be the patronage. The better the patronage the larger the rceipts. Th larger the receipts the greater the profits. The greater the profits the larger salary you can command.

Therefore, it is up to you—so—

14. Put the best picture possible on the screen.

Operators Service

OUR attention is being more emphatically called each day to the fact that the operators of the country who are within draft age are being called into the service of the country. This is leaving positions open which must be filled. In many cases, therefore, we find men and, in a few cases, women, taking the places of skilled operators, who though hard workers are not by any means experts. They need information and help as well as suggestions which may or may not be prompted by their own seeking.

Every week in our Projection Department we are publishing articles of the greatest educational value to these new operators. We are also answering numerous questions which come in. We have not, however, seen any particular drive on their part to gain the needed information if they intend to "Put the best picture possible on the screen."

We, therefore, wish to point out that no man on woman should feel that it is a disgrace or sign of weakness to ask questions. This is the only way to gain information and ultimately promotion. The names of those asking the questions will not be divulged. The questions will merely be answered in full, either by letter or in the NEWS itself without charge. We do not wish to force this service on anyone, but we do want every operator and theatre man to know that we are ready to help improve their projection at any and all times.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

The Color Correction of Projection Objectives and Some Notes on Objective Testing

IN a paper read at the Rochester meeting of the Society of Motion Picture Engineers,[1] a number of optical defects, or aberrations, were considered which influence the performance of projection objectives, the aberrations there dealt with being the so-called monochromatic aberrations, *i. e.*, those depending upon the forms and arrangement of the spherical lens surfaces.

Further defects of lenses or systems of lenses are due to the unequal refracting effect of all kinds of glass for light of different spectral colors. The consequence of this is that when white light falls upon an uncorrected lens it is split up, or dispersed, into its constituent colors, as in the familiar prism experiment of Newton, this dispersion of the incident white light into a band of colors being the direct result of the different refracting power of the glass upon light of the various colors. It is found that every sort of glass refracts blue light more strongly than red light, and the dispersion of white light into its component colors by an uncorrected lens is known as chromatic aberration, the consequence of which is that the images of an object as formed by the rays of various colors do not come to a focus at the same distance from the lens. For instance, the image formed by blue light is focussed nearest the lens, since the blue rays are the most powerfully refracted, or bent, while the image formed by the red rays, which are least refracted, is focussed farthest from the lens. The images formed by light of the intermediate spectral colors, *i. e.*, by yellow and green rays, are of course focussed at distances between those for blue and red light.

It is thus seen that the focussing operation is a very uncertain one in the case of an uncorrected lens, and as a result of the color dispersion the edges of all bright details in the image will be bordered by a fringe of colors which seriously affect its sharpness or definition. Such a condition is intolerable in most all classes of optical instruments, and means for removing or reducing the chromatic aberration of lenses must consequently claim the serious attention of the optician.

If the dispersive action of all glasses were proportional to their refracting powers the removal of chromatic aberration from lenses would be impossible, and Newton's assumption that this was the case retarded the progress of practical optics for many years. Fortunately, however, it was eventually found that the relationship between refracting and dispersing properties varied widely for different kinds of glass, whereupon the remedy for chromatic aberration became apparent, and has since been utilized to good effect in the achromatizing of lenses.

To achromatize a simple collecting lens it is necessary to associate with it a dispersing lens, the dispersive effect of both lenses being equal for that range of spectral colors which are intended to be brought to the same focus by the composite objective. A lens thus corrected to bring light of two colors to a focus at the same distance is known as an achromatic lens, and methods and formulæ for achromatizing are given in all good treatises on optics. We shall therefore not go further into this phase of the matter, other than to state that the refractive indices of the two sorts of glass (*generally termed Crown and Flint*) used in producing an achromat must be so chosen that after the chromatic aberration is corrected the combination still has a collecting action and can bring the incident light down to a reasonably short focus, thus allowing a real image to be formed at a useful distance. It should also be pointed out that as not more than two colors are brought to exactly the same focus by the usual methods of achromatizing, all of the other spectral colors which result from the dispersive action of the glass will focus at different distances from the two colors for which correction has been accomplished, so that there still remains a small amount of color fringe, or residual dispersion, which is termed by opticians a "secondary spectrum." In the majority of practical instances this secondary spectrum is so slight as to be almost unnoticeable, and for most classes of work it has no disturbing influence on the results.

The class of work for which an optical instrument is to be used, however, must be taken into consideration in achromatizing its component lenses, because the color correction best suited for one class of work may be entirely unsuited for another. This is readily demonstrated by considering the cases of the photographic objective and the telescope objective, where in the first instance the image is received on the chemically prepared sensitive photographic surface and in the second instance the image is received on the sensitive receptor surface of the eye.

As is well known, the ordinary sensitive photographic surface is chiefly acted upon by blue light, and is scarcely sensitive at all to radiation of longer wave-length, while it is equally well known that the maximum sensitiveness of the eye is to light of yellow-green color. Accordingly, if we use an uncorrected lens as a camera objective and focus an image on the ground-glass, we will find upon exposing and developing a plate that this image is far from being a sharp reproduction, because we have focussed with the assistance of the bright yellow rays, to which the eye is most sensitive, while the photographic plate has been principally acted upon by the blue rays, which we previously learned have a much shorter focussing distance.

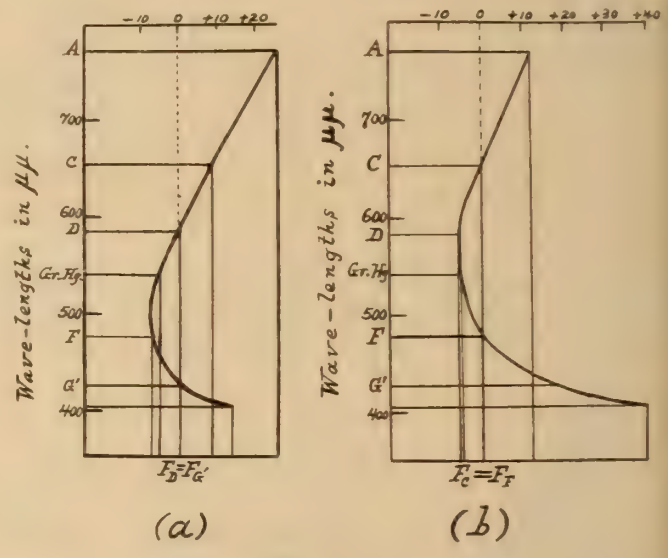


Fig. 1.

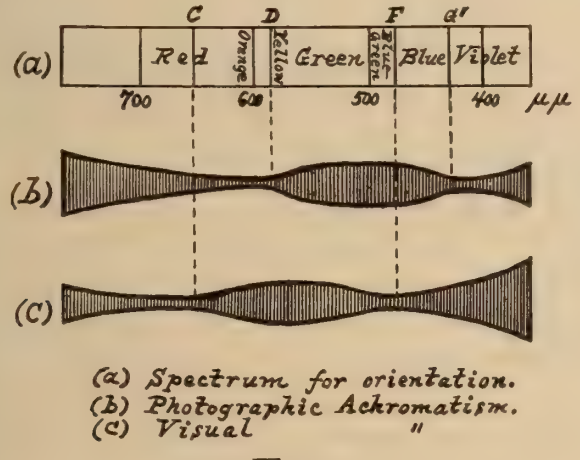
This experiment points out at once the manner in which an objective should be achromatized for photographic purposes. As we are enabled by well-known methods to cause any two spectral colors to focus at the same distance, we should in this case unite the foci for yellow light (*by which the image is focussed*) and for blue light (*by which the photographic emulsion is chiefly affected*). It has been found that the most suitable achromatism for photographic work is attained when the region corresponding to the sodium D line in the yellow of the spectrum and that corresponding to the hydrogen G' line in the violet are brought to the same focus, which condition is shown in the diagram (*a*), Fig. 1. This

[1] The Optical Requirements of Motion Picture Projection Objectives, News. May 18 and 25, 1918, pp. 3017-19 and 3162-3.

shows the typical color curve of an objective achromatized for photography. In the diagram the abscissae represent the focal distances for the various regions of the spectrum, while the ordinate axis is a wave-length scale with those Fraunhofer lines inserted which are of consequence in the study of achromatism. It is seen that the D (*yellow*) and the G′ (*violet*) rays are brought to the same focus at the distance designated with O at the top of the diagram, while the rays of all other colors focus at greater or smaller distances. Upon joining the points corresponding to the focal distances of the various colors in the form of a smooth curve the amount of residual chromatism or secondary spectrum is readily apparent, this method of plotting the secondary spectrum, or color curve as it is called, being due to M. von Rohr.

In the case of optical systems used for visual purposes the most suitable achromatism will be different, however, from the photographic, or actinic, achromatism just described, for in this case the sensitive receptor will be the retina of the eye, which we have already stated is the most strongly affected by those rays that are of yellow and green color. As the motion picture screen-image is observed visually, and also focussed by visual estimation, the projection objective then clearly comes under the classification of a visual instrument, so the most suitable achromatism for visual systems must next claim our attention.

Since the eye is known to be most sensitive to yellow and green light, it naturally follows that it is the yellow and green spectral regions which should be brought to the same focus in a visual instrument, so the typical achromatism for telescope objectives, projection objectives and the like, is that which brings the red light of the C line and the blue-green of the F line to a focus at the same distance from the lens, the intervening yellow and green radiations being brought fairly near to the same focal distance, and the result being known as visual, or optical, achromatism. A typical visual achromatism is shown in the diagram (*b*), Fig. 1, where the orientation is the same as in the accompanying diagram, and where the color curve, plotted in a like manner, shows the outstanding color dispersion for this type of achromatism. Although the blue is strongly over-corrected, the residual chromatism is not too great in the visually effective region between the C and F lines, and it may be taken that all projection objectives are approximately corrected for this region of the spectrum.



(a) Spectrum for orientation.
(b) Photographic Achromatism.
(c) Visual "

Fig. 2.

It is interesting, however, to verify these conditions experimentally, for by so doing the practical man becomes acquainted with the part played by theory in perfecting the apparatus with which he works.

The state of achromatism of any projection objective, *i. e.*, the two colors for which it has the same axial focal length, may be readily ascertained by any operator or student, and we shall describe two simple methods of investigating achromatism.

The first was devised by H. C. Vogel[2] for studying the color correction of astronomical refractors, and requires as a necessary adjunct a spectroscope, or a direct-vision prism train, such as is attached to the viewing end of small pocket spectroscopes. These direct-vision prism trains, as is generally known, are composed of three or five small crown glass prisms placed in a row with their bases adjoining, and between which are cemented (*in the inverse position*) one or two prisms, respectively, of dense flint glass. The achromatism of a projection objective may be determined with the aid of one of these prism trains by directing the objective toward a point source of light some distance away (*about 25 times the E. F.*) and bringing the prism train to the position where the point of light is focussed by the objective. We now have what is in effect a spectroscope, as the prism train will disperse, or spread out, the white point of light falling upon it into a spectrum showing all constituent colors. As, however, the light source is a point of scarcely appreciable size instead of a comparatively wide slit such as the collinator of a spectroscope possesses, the spectrum of the point of light will appear as a narrow *line* showing the colors in their usual succession, instead of the *band* of colors usually seen in a spectroscope. This narrow line showing the spectral colors of the bright point of light transmitted by the objective is not of the same width at all parts, however, and there will be found two positions where it is greatly contracted, as shown by (*b*), Fig. 2, while at the blue end it will be spread out somewhat in the shape of a fan. Closer examination will show at once that the positions where this narrow spectrum (*transmitted through the projection objective to the prism train*) is most contracted in width correspond with the red of the C line and the blue-green of the F line in most instances, which is what we would expect, since we have previously learned that a projection objective is usually corrected so as to unite the foci for light of these two colors. The manner in which the blue end of the spectrum from the bright point (*seen through the prism train*) is widely spread out is readily accounted for, as (*b*), Fig. 1 shows us that with the customary visual correction (*C to F*) the blue rays deviate very much from the focal distance of the red, yellow and green rays. It is now apparent that when the narrow spectrum of a point source of white light transmitted through an objective is examined in the manner described, the points at which this spectrum is most contracted, or narrowest, represent those spectral regions for which the objective is corrected, and however many colors are brought to the same focus by an objective an equal number of pronounced contractions will appear in the spectrum of white light transmitted by that objective. On the present occasion we are concerned with objectives for which not more than two colors are exactly corrected on the axis.

Not every operator and experimenter will be able to secure a spectroscope, or a direct-vision train of prisms, for the purpose of carrying out the test for achromatism just described, but, fortunately for the student who likes precise information concerning his apparatus, there is another very keen method of ascertaining the color correction of an objective, which may be carried out with accessories that are available to everyone.

In the test for achromatism now to be described, which is a very old one, a narrow, sharply defined line of white light is projected upon the screen by the objective which it is desired to test. This may be accomplished by scratching a very fine even line through any suitable opaque coating applied to a piece of clear glass cut to such size that it may be maintained in place at the aperture of the motion picture projector. A piece of sheet metal with a series of fine smooth holes drilled through it may be used instead of the single fine line if found more feasible. When, now, the test pattern (*either the line or the series of round dots*) is projected upon the screen, it will appear uniformly white right up to the edges, if the objective is anywhere near properly achromatized, and we proceed to verify or to ascertain the state of achromatism by holding an opaque card or sheet of metal over half of the front combination of the objective. This in effect gives the lens the action of an equivalent prism, insofar as color dispersion is concerned, and we immediately see that the sides, or edges, of the white test pattern (*slit*) projected upon the screen are bordered with fringes of color. In the case of a projection objective achromatized for the C and F lines of the spectrum (*as is usual*) we will see at one side of the projected test image a border, or fringe, of green color, while the other side of the projected image will show a fringe of red color.

As the C and F regions for which the objective is corrected represent orange-red and blue-green light respectively, it is apparent that these colored fringes observed at the borders of the projected test image do not represent the correction of the objective, but rather the residual chromatism, or secondary spectrum, which remains outstanding as the result of only two colors having been brought to the same focus by the correction applied. It is

[2] Monatsberichte d. Berliner Akad., April, 1880, p. 433.

easy to appreciate, therefore, that the remaining colors of the spectrum, which are not in evidence as colored fringes at the borders of the projected test image, must be the ones for which correction has been attained in achromatizing the objective. As we find when we cover half of the front element with an opaque screen that in the case of a visually corrected projection objective, *i. e.,* one for which the C and F regions of the spectrum have been brought to the same focus, the image of a fine white line projected by this objective is bordered on one side by a fringe of green light and on the other side by a fringe of red light, we can now check this appearance up with the known condition of the correction as given by the color curve (*b*), Fig. 1. We see from the diagram that while the C and F regions are united to one and the same focus, the red light beyond the C line comes to a focus farther from the lens, while the green light between C and F is brought to a focus closer to the lens than the two regions for which correction has been carried out. These colors then represent the remaining dispersion or secondary spectrum outstanding after the visual correction has been secured, and are just the colors which we would expect to see when we carry out the simple test just described. The color curve (*b*), Fig. 1, also shows the violet as residual, but as is also shown by (*c*), Fig. 2, this violet light, in the case of a typical visual correction, is focussed at a point so far from that of any of the other colors that it could not be seen when the objective was focussed to show the effects which have just been considered.

We are prompted to dwell at still greater length on the empirical testing of objectives, because with simple and readily obtainable apparatus any student or experimenter can determine qualitatively the characteristics of photographic and projection objectives, and can verify the statements in our former paper (*loc. cit*) on the monochromatic aberrations.

To study the effect of coma, astigmatism and curvature of the image-field of projection objectives and to study the influence of the separation of the front and rear components upon the extent of field which is usefully illuminated, one only requires, besides the objectives themselves, a small stereopticon, some suitable slides for test objects and a testing room which will allow a large screen image (*10 feet or more in width*) to be secured at a comparatively short throw (*25 or 30 feet*) so that the effects of the aberrations upon the screen definition may be readily studied and the effect of altering the focus observed without leaving the projection lantern.

The stereopticon should have a bellows extending between the lens board and the slide-carrier to confine extraneous light, and the bellows should be capable of folding back very close to the slide-carrier, so that objectives of short focus may be brought to the proper distance from the slides used as test objects. A small intense light source, such as an arc formed by pencil carbons, is very suitable, and the 90° arc lamps supplied with some portable stereopticons possess the advantage that the crater is always coaxial with the optical system. If a wide variety of objectives of various apertures are to be examined it is necessary to have adapting rings, or collars, whereby they may be accurately fitted to the front of the lantern.

In the practical testing of photographic objectives by photographing test charts, designs based on theoretical considerations may be prepared which are so sensitive as regards their ability to reveal the effects of aberration on the image that the resulting photographs furnish almost quantitative information as to the quality and state of correction of an objective, but it is not so feasible to investigate photographically the comparatively small images produced by projection objectives of the usual focal lengths, and in estimating the performance of an objective upon the screen it is better to choose a test design whose outlines and details would be more familiar to the average experimenter.

For studying the performance of projection objectives contrasty patterns crowded with fine details should be chosen, and these should be reproduced by photography on lantern-slide plates. The reproduction of a finely printed page or of a map full of details makes a suitable test object, and, as it is preferable for the screen image to show black lines upon a white background, the original copy should be photographed upon a lantern plate, yielding a sharp, contrasty negative (*white lines on a black ground*), and a contact positive then made from this on another lantern plate. In preparing the positives which are to be used as test objects the exposure and development should be so regulated as to secure good density in the black lines, whilst leaving the background perfectly clear and transparent.

Slides of this character may be used in testing both stereo and motion picture projection objectives, and in the case of the latter it is necessary to draw a rectangle of the approximate size of a film image (¾" x 1") right in the centre of the test slide. This may be done with pen and ink or may be scratched through the emulsion surface of the slide.

When such a slide or test object is now projected to form a large image upon the screen, using various types and sizes of cine projection objectives, it is at once seen that the use of a stereopticon and lantern slides offers advantages over the motion picture projector, because a field in excess of that embraced by a film image is revealed to the experimenter. Even with the smallest aperture projection objectives obtainable the fully illuminated field shown on the screen extends somewhat beyond the borders of the small central rectangle which represents the limits of a projector aperture, and by studying the quality of the definition just outside the aperture limits a good estimate may be formed as to the amount of astigmatism and field curvature possessed by the objective under test. In the case of low quality objectives this indistinctness is clearly noticeable just beyond the aperture limits and may be seen to even extend inside the rectangular area which represents the film image. By altering the focus the definition at the edges of the centre rectangle, and somewhat beyond, may be improved, but then the extreme centre of the pattern is out, clearly indicating that the objective has a considerably curved field. It may be taken that astigmatism also exists, and is partly responsible for the poor marginal definition, and if the field is empirically flattened in a projection objective of the usual type (*by increasing the separation of the components*) the marginal definition is not improved, because this procedure only serves to introduce additional astigmatism.

It is well known to students of practical optics that it becomes increasingly difficult to retain good correction for coma, astigmatism, field curvature and distortion as the effective aperture of an objective increases, and beyond certain limits a rigorous correction for these aberrations cannot be effected. This becomes readily apparent when a test slide containing print is projected successively by a series of objectives of increasing aperture, when a study of the useful extent of the field, *i. e.,* that part within the rectangle corresponding to a film image, will show that with the smallest aperture objectives commonly in use (*about f 3*) the blackness of the letters and the apparent contrast with which they stand out from the background is noticeably greater than that of the same pattern projected with an objective of *f 3.3* aperture (*also much used*), while the appearance of the letters, although they are sharply delineated, is less contrasty still when projection is accomplished with objectives having the enormous aperture *f 2* such as have recently been employed in cine projection with incandescent lamps. As the letters, or other fine contrasty test pattern, are in all instances sharply defined in the centre of the field, it is apparent that the grayness, or lack of contrast, noted in the performance of large aperture objectives is due to residual aberrations, the complete removal of which is not compatible with such excessive apertures.

It is, of course, well known that the larger apertures transmit more light to the screen, and by projecting a full sized lantern slide with a series of motion picture projection objectives of increasing apertures it will also be noted that the fully illuminated field increases in size with increase in the aperture of the objective, the focal lengths remaining equal. The action of the lens barrel, or tube, in limiting the area of the circle of illumination is also shown to perfection by this method, and surrounding the completely illuminated centre of the field a circle of decreased intensity is seen which gradually fades off to complete darkness. The ring of decreased intensity surrounding the innermost circle of full illumination is projected by pencils of rays which have been partially intercepted by the mounting of the objective due to their obliquity of incidence.

With an objective of *f 3* aperture ratio (*the smallest generally in use*) the brightly illuminated field is noticeably larger than the centre rectangle (*of the test slide*) corresponding to the aperture of a cine projector, and with an objective of *f 3.3* aperture the field of maximum illumination is still further extended, while a motion picture projection objective of aperture *f 2* will project all of a lantern slide except the corners with practically maximum illumination.

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

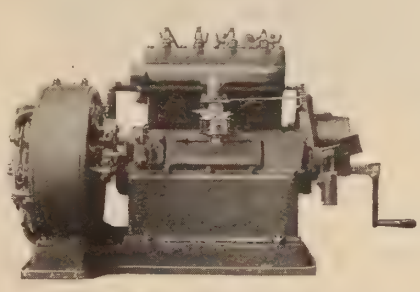
Roll of Honor

Percy Sinser	Ottawa, Ont., Canada
Clarence E. Wise	Blackwell, Okla.
John E. Kaiser	Portsmouth, Ohio
Geo. H. Finniss	Cinema Section, A. S. C., France
W. R. Griggs, Jr	Washington, N. C.
Walter Wattles	Ambia, Ind.
August Livelli	Lyndhurst, N. J.
Edwin Johnson	Wilmington, N. C.
Emile Robert	Quebec, Canada
Wm. Fanelli	Mahanoy City, Pa.

Members Previously Recorded	879
Members Recorded This Week	10
Total Membership to Date	889

Universal Generator Set

THE 4 K. W. Universal direct connected and self-contained generating unit has met with tremendous success and favor among picture and show men. It is just the proper size and its compactness and lightness in weight lends it to portable work where current is desired in remote places.



The outfit weighs 500 pounds and is supplied in the 60 or 110-volt sizes. The 60-volt is used largely for operating picture machines where the greatest economy is desired but the 110-volt is the most convenient, because it supplies current of correct voltage for all standard lamps, fans and signs. With the 110-volt size it is necessary to use a series rheostat in the arc light circuit to bring the voltage down to 55 and steady the light, still there is plenty of current available for the signs or house lighting.

There are nearly 2,000 of these plants in use throughout the world, and their smoothness of operation and extremely steady light makes an appeal to the user. The engine is 4 cylinder, 4 cycle, and runs 1,100 R. P. M. The generator is a special 8-pole, with large armature which takes the place of the flywheel, making the outfit very compact. A switchboard can be supplied and the outfit can be mounted on hand trucks where desired. A full description of this popular type of outfit can be had by writing the Universal Motor Company, Oshkosh, Wis., for a copy of Bulletin No. 26.

DOMINATES THE EASTERN TERRITORY

Before signing a contract for supplies—either for PROJECTION ROOM or THEATRE write us for our prices—WE SUPPLY 95% of the THEATRES on BROADWAY.

1st—Our prices are the lowest in the trade.
2nd—We make the best allowances on old projectors.

Parts for all machines at special prices.

Catalogue being prepared—write for a copy so that you may receive it promptly when ready.

W. H. RABELL

INDEPENDENT MOVIE SUPPLY CO.

729 7th Avenue, New York

More customers in Greater New York and vicinity than any other supply house

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

Six New Features For *Sure* Results!

Faster, finer and CERTAIN results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of
UNIVERSAL
MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New Footage indicator—New "static" prevention. New automatic dissolve now ready. 200 feet magazine capacity—more speed—better results.

At Less Than Half the Price of other similar cameras

Send Postal Today
for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, INC.
Sole Wholesale Agents
240 East Ontario Street, Chicago
Eastern Branch: 225 Fifth Avenue, New York City

Notes on the Use of National Carbons

[Communicated by the National Carbon Co.]

THE motion picture today is the basis of an industry, giving profitable employment to thousands of persons, offering education as well as amusement to hundreds of millions of people, and involving an investment of capital that places it among the world's foremost industries. Until fairly recently the illuminating engineers neglected to apply many of the principles of engineering to this industry, and as a result the projection of pictures on the screen was sadly neglected. The economic importance of the motion picture is now fully realized, for it is furnishing keen enjoyment to a great number of people at a minimum cost. Because of the magnitude of this industry, it is now receiving the careful engineering consideration of our foremost illuminating engineers.

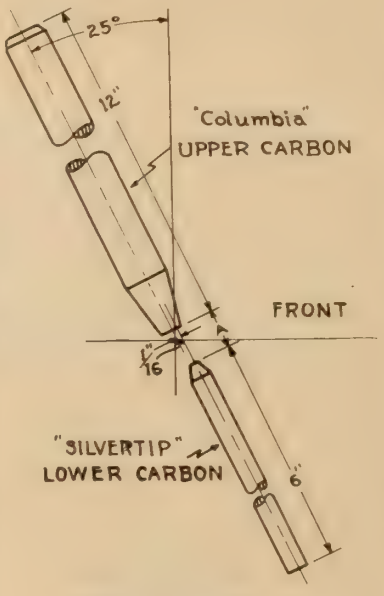


Fig. 1—D. C. Trim

The art of the motion picture is composed of two principle industries—the manufacturing industry and the exhibiting industry. This article will describe some of the features of the production of light and its projection through the film upon a screen as applied to the exhibition of the motion picture.

The following are the general requirements for the light source for motion picture work:

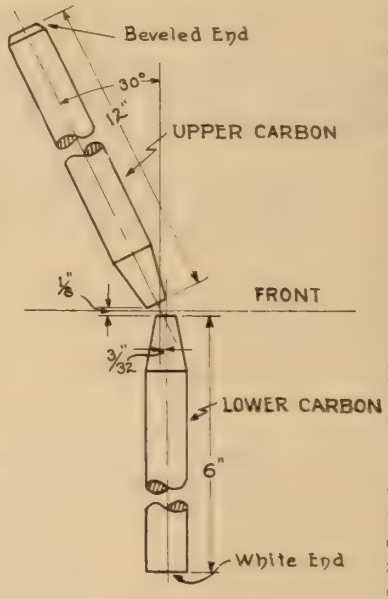


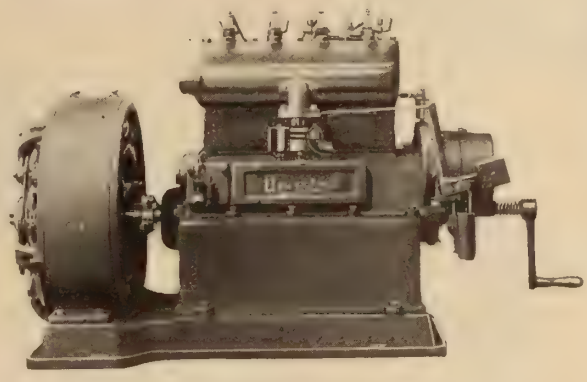
Fig. 2.—A. C. Trim

Steadiness, maximum intrinsic brightness and distribution characteristics permitting a high degree of concentration. There are several other requirements, however, which must be considered in adapting any light source to meet specific conditions. The sources available today that answer the general requirements are the direct and alternating current arc and the high amperage incandescent lamp. The carbon arc brilliancy of 84,000 cp. per sq. in. (130 cp. per sq. mm.) is sufficient for any condition of operation, while the brilliancy of the incandescent projector lamp, approximately 20,000 sq. cp. per sq. in. (30 cp. per sq. mm.) is only sufficient for low-powered installations.

In the direct current arc, the crater of the positive carbon forms the principal light source. The positive crater is of relatively large area, while the negative spot is small and is not usually considered as a light source. While 95 per cent of the light emitted by the arc comes from the positive crater, the characteristics of the negative carbon are of vital importance in securing steadiness of operation. In operation, the positive crater is set so as to face the axis of the optical system. In setting the carbons in this position care must be taken to reduce to a minimum the shading of the crater by the negative carbon. It is in this respect that the direct current arc is superior to the alternating current arc. A direct current arc

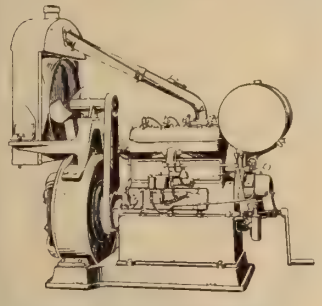
Universal 4 K. W. Electric Generating Set

Especially adapted to moving picture work—operating the picture machine and house lighting



WEIGHT 500 LBS.

The generator is compound wound and generates a steady smooth current up to 5000 watts, or 5 kw. The picture machine generally requires 55 volts and 36 amperes, or about 2 kw., leaving a large margin for house lighting, fans, signs, etc.



PORTABLE TYPE WITH RADIATOR MOUNTING, WEIGHT 650 LBS.

The sets are supplied in 60 or 110 volts as desired, with the 110 volt there is a little more waste in reducing to 55 volts, but the 110 volt size fits the conventional lamps and fans better.

The portable type is used largely by traveling shows. The fuel consumption is 1 quart per kw. hour, gasoline or kerosene.

There are nearly 2000 Universal sets in use, and it is the most compact lightweight and economical plant on the market, and is manufactured complete in a large modern factory. Send for Bulletin No. 26 for full description.

Universal Motor Co., Oshkosh, Wis., U. S. A.

Nationally Used, Of Course, But Why?

When an equipment becomes NATIONALLY KNOWN AND NATIONALLY USED, you can count on it that that equipment has brought about an INDISPENSABLE IMPROVEMENT and that it is, in every sense, a RELIABLE PRODUCT.

Westinghouse Motion Picture Equipments

ARE USED FROM COAST TO COAST

Steady projection, clear pictures and perfect definition are insured. Any user will tell you that this simple apparatus is an indispensable part of his equipment.

Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa.

Westinghouse

Business Offerings

SCENERY—Drops—painted to order in any size up to 12x20 feet—$10.00. BOON SCENIC STUDIOS, Hicksville, Ohio.

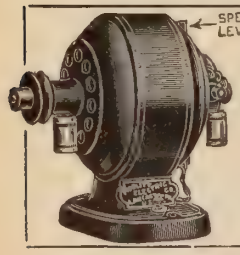
Experienced organist (lady), at liberty, relief work on pipe organ. Address B. E. P. c/o Motion Picture News.

OBEY THE LAW

Automatic rubber stamp, stamps each ticket *War Tax Paid* as you sell; operates out of your hand or fastens to wall under ticket roll. Postpaid $5.00.
Manufactured by
L. G. VANSYCKLE
Grand Forks, North Dakota

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

MANUFACTURE REPAIR
MOTION PICTURE MACHINES
AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948



MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery
Fidelity Electric Co
Lancaster, Pa.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea

Addressing *Multigraphing*
Printing *Typewriting*

is longer and therefore gives less shading of the crater. The greatest advantage of the direct current arc is the fact that the current travels only in one direction, and therefore the positive crater receives electrical energy continuously and consequently maintains a higher temperature.

As was stated above, the characteristics of the lower carbon on direct current are of greatest importance in securing steadiness of operation. The size of the upper carbon is determined by the power input of the arc. If the positive is too small the crater will overlap the end of the carbon and the arc will be noisy and unsteady. If too large the crater covers the end of the carbon and the arc again will be unsteady because the average temperature at the tip is lower. With the negative carbon the carrying capacity is the important factor, since the size of the negative carbon required by the negative spot is small. A small carbon keeps the arc steady and also eliminates the shadow due to the shading of the crater by the negative carbon itself. This problem has been solved by the Silvertip carbon, which is of extremely small diameter, and, being heavily coated with metal, will carry the high current required by long throws or thick films.

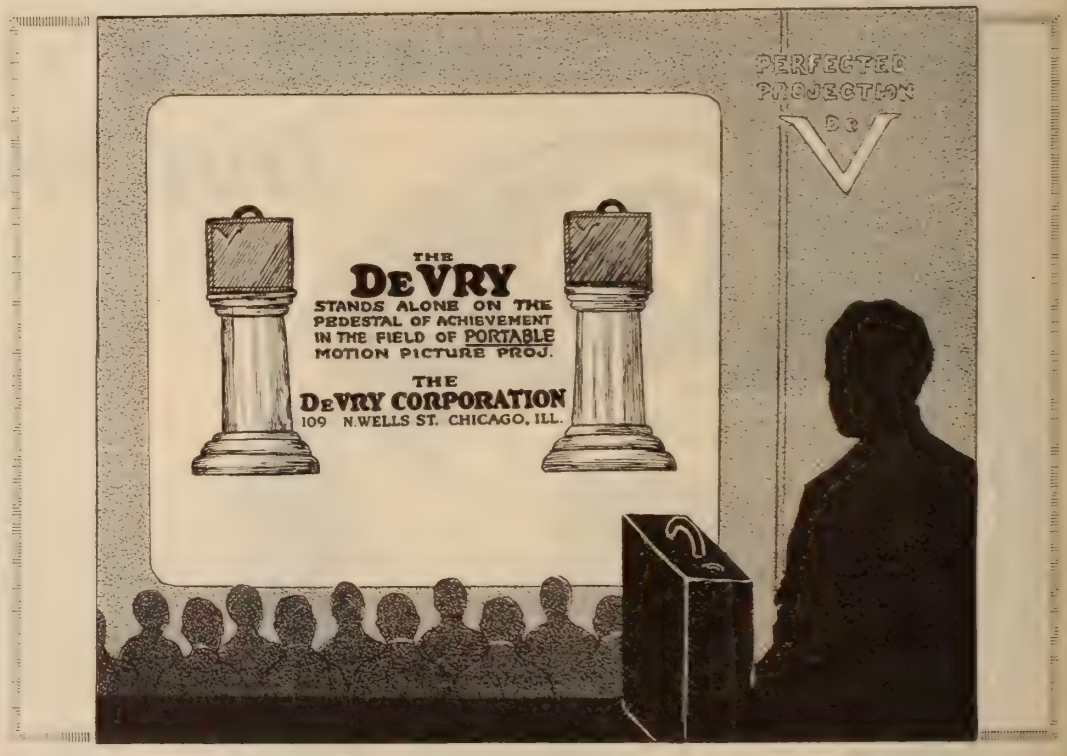
The Silvertip is sold in conjunction with the Columbia Upper. The Columbia Upper is a cored carbon in which the material of the core permits a long arc to be drawn and gives a pure white light. The Columbia Silvertip combination is a standard direct current trim.

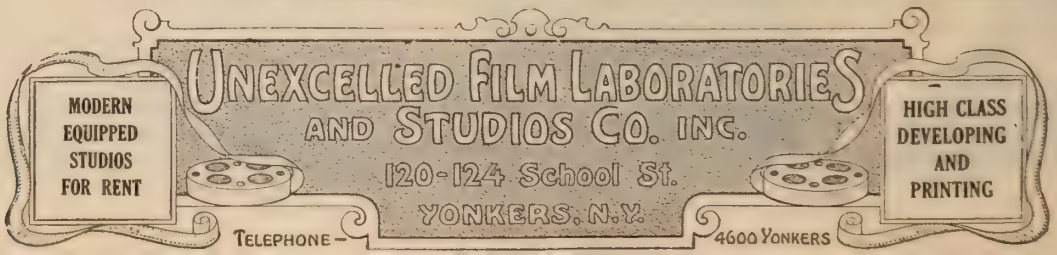
The efficiency of the alternating current arc is lower than that of the direct current arc because of the difference in crater areas. Due to the rapid reversals of current, the function of each carbon alternates, so that at one instant the upper carbon is positive and the next instant it is negative. In this way neither carbon receives the current continuously, and therefore the crater temperature is

(*Continued on page* 426)

OPERATORS AND MANAGERS
Let the Projection Department Answer Your Inquiries

TransVerteR
You Need a Transverter
The Motor-Generator that produces perfect arcs for Picture Projection
You can make a perfect dissolve with two-arc Transverter
The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.
Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office Montreal, Can.


PERFECTED PROJECTION
THE
DEVRY
STANDS ALONE ON THE PEDESTAL OF ACHIEVEMENT IN THE FIELD OF PORTABLE MOTION PICTURE PROJ.
THE
DEVRY CORPORATION
109 N. WELLS ST. CHICAGO, ILL.


MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

WHITE A.C. SPECIAL

MOTION PICTURE CARBONS
FOR ALTERNATING CURRENT PROJECTION

Silent operation of the arc and flickerless screen illumination is a reality with the use of White A. C. Special carbons on alternating current. Complete elimination of these disagreeable features of the old A. C. arc has made the alternating current arc a much more efficient light source.

White A. C. Special carbons give a pure white light of high intensity so necessary for even screen illumination and perfect definition.

It is absolutely unnecessary to invest a single cent in extra equipment to obtain excellent low cost projection. Simply replace the old A. C. carbons with White A. C. Specials.

SILVERTIPS FOR DIRECT CURRENT PROJECTION

THE SILVERTIP IS THE STANDARD NEGATIVE CARBON

WRITE TODAY FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

WE EQUIP THEATRES THRUOUT, ASSIST THOSE WHO ARE JUST BEGINNING, AND MAKE A SPECIALTY OF

PROMPTNESS

MANY OF THE SOUTH'S FINEST PHOTO PLAYHOUSES WERE FURNISHED IN THEIR ENTIRETY BY US. WRITE FOR CATALOGUE.

Playing the Game Fair

Has Made Even Our Enemies and Competitors Think! Misrepresentation or exageration is an unknown quantity with the "HOUSE of LUCAS" That's why we operate extensively in fourteen states—enjoy the confidence of Southern Exhibitors—and furnish 75% of them with their daily requirements. 11 Years of Uninterrupted Success.

LARGEST AND MOST COMPLETE STOCK OF EVERYTHING PERTAINING TO THE THEATRE

NATIONAL CARBONS
MINUSA SCREENS
TRANSVERTERS
CUSHMAN LIGHTING PLANTS

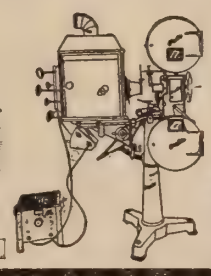
Flakilu OIL HAS A NATIONAL REPUTATION, IS EXTENSIVELY USED AND BEING ESPECIALLY SUITABLE FOR MOVING PICTURE MACHINES, MOTORS, ELECTRIC FANS, ETC., ENJOYS A LARGE FOLLOWING AMONG THE TRADE.

SPECIAL TRIAL OFFER CUT THIS AD OUT AND MAIL TO US WITH 25 CENTS IN STAMPS AND WE WILL IMMEDIATELY FORWARD YOU, ALL CHARGES PAID, A HALF PINT CAN. TRY IT UNDER THE MOST SEVERE TESTS. IF IT DOES NOT SATISFY, RETURN AT OUR EXPENSE.

SOLE SOUTHERN DISTRIBUTORS Simplex PROJECTORS

Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE



SOLE SOUTHERN DISTRIBUTORS Simplex PROJECTORS

Service PLUS Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

"AMERICA'S GREATEST INDEPENDENT MOVING PICTURE MAIL ORDER SUPPLY HOUSE

Camera Labratory | Picture Making | Studio Technique

Modern Photographic Research at the Research Laboratory of the Eastman Kodak Company

By Alfred S. Cory

WITH the introduction by Mr. George Eastman of the hand-camera, or Kodak, and the readily portable, sensitive photographic roll film, photography was at once transformed into such an automatically certain and simple process that further research into the scientific aspects of the art might at first glance have seemed to be quite unnecessary. It is gratifying to note, however, that intensive research into the physics and chemistry of photographic processes, and into the design and improvement of the complementary appliances, is still carried on in all parts of the world, and it is especially befitting that the Kodak Company itself is a pioneer and a leader in scientific photographic research.

At Rochester, New York, the home of the Kodak and the flexible photographic film, there is an unrivalled institution devoted to both concrete and abstract research in photography and all cognate sciences, this institution being the Research Laboratory of the Eastman Kodak Company. On a recent visit to the "Kodak City" it was our privilege to secure a glimpse into this Research Laboratory, and we shall endeavor upon the present occasion to describe in brief fashion some of the many interesting departments and devices possessed by that institution and to outline briefly the results of some important investigations which have been carried through at the Research Laboratory under the guidance of its able director, Dr. C. E. Kenneth Mees.

The maintenance of experimental laboratories by large manufacturing concerns is by no means a new idea, and most every large industrial plant has one or more works-laboratories, where technical matters of immediate practical importance in connection with manufacturing procedure are investigated by technologists skilled in the factory operations. The Kodak Research Laboratory does not belong in the class with these essentially practical works-laboratories, however, but its scope is much wider and commences with the investigation of the fundamental theory of the subjects which it undertakes to elucidate. Thus, instead of technologists, a staff of trained scientists are required to carry through its researches, and the results of these researches may not, and sometimes do not, prove immediately applicable to the work of the parent manufacturing concern. It is an important requirement, however, that the director and staff of such a theoretical institution should be well versed in the actual manufacturing procedures of the industry with which it is allied, and this requirement is fulfilled at the Kodak Research Laboratory, where the director, Dr. Mees, has had fundamental training in the practical production of photographic materials. This gives the research institution a sympathetic attitude towards the needs of the manufacturing departments, and this co-ordination is still further realized at the Kodak Laboratory through the installation and operation therein of a completely equipped plant where photographic plates, films and papers are manufactured on a thoroughly commercial scale, so that a process, when perfected in the laboratory, can be transferred successfully to the manufacturing branch.

The Kodak Research Laboratory was organized in 1912, and was in full operation by the middle of 1913. It is located in the midst of the vast Kodak Park Works, which we recently described, and consists of a steel frame building, 80 feet square and three stories high, having in addition a basement the full size of the building, which houses the machinery for the manufacturing equipment and gives room also for the emulsion department, where experimental emulsions for plates, film and paper can be prepared.

On the first floor are rooms provided with the necessary machines for the coating and packing of dry plates. In these rooms an amount of plates equal to that made in an average small dry plate factory can be coated and packed every day, and it is here that the well-known Wratten and Wainwright panchromatic plates, sensitive to all colors, are made. In another section is the requisite machinery for coating either film or paper in sufficient quantity for extended practical tests. An interesting description of the Research Laboratory, as it appeared in 1913, was published at that time by Dr. Mees [1], but as some modifications have been made in the initial arrangements as a result of the many delicate and highly specialized researches carried out in the ensuing years, we will proceed with our description from the recollections of our recent visit.

Just inside the main entrance of the laboratory one encounters the Kodak Park Library, an important adjunct to the laboratory itself, which is in addition open to all employes at the Kodak Park Works. The library comprises a noteworthy collection of scientific and technical literature, embracing photography, physics, chemistry, optics and associated subjects, all of which are represented by large numbers of volumes, ranging from purely theoretical works down to the most elementary treatises. The collection of books is essentially modern in character, thus suiting the requirements of the active investigator or experimenter, but here and there some interesting antiquity is to be noted in the line of early treatises on photography or optics. There are complete sets of the more important technical journals, which are constantly required for reference in an institution such as the laboratory, and practically all of the scientific journals and transactions of learned societies throughout the world are received at the library as published. The photographic magazines and trade journals, embracing various industries, are likewise received and carefully scanned by the laboratory staff, who abstract the items of likely interest for publication in the *Monthly Abstract Bulletin*. This valuable little compilation goes to all departments of the Kodak Company and saves its numerous readers the trouble of perusing dozens of periodicals each month in order to keep posted as to the latest work upon subjects in which they are interested. Continuous files are maintained of the more important scientific journals, and of the photographic periodicals, while the trade journals are filed for one year, and in some instances for two years back. The care and arrangement of this ambitious collection of literature is in the hands of a lady librarian, which seems a wise choice, as the average man would hardly have the patience to carry out faithfully the extensive amount of detail involved. The Motion Picture News is read until the covers are worn off by the various Kodak employes, who regularly visit the Kodak Park Library.

Proceeding to the second floor of the Research Laboratory, we come to a suite of offices where the routine and clerical work of the institution is conducted, and there is also a conference room where the staff meets frequently to discuss co-operatively the methods and results of the various researches. The office of Director Mees is on this second floor, and it was here that Dr. Mees received us upon the occasion of our visit, after which we enjoyed, in his company, a "personally conducted" tour through the research departments. War-time requirements and the necessity of our sending experienced aerial photographers to the battlefields of France have, for the present, taken Dr. Mees and his staff from the scene of their experimental endeavors to the class-rooms of the army school of aviation photography, where they are acting as photographic instructors, Dr. Mees himself being chief instructor at the Kodak Park School.

Having lofty ideals, Dr. Mees elected to start our excursion through the laboratory at the third, or top floor, which is largely devoted to actual photographic work, and is equipped with two studios having north light. First we inspect the process-studio, which is equipped with an enormous process-camera, specially constructed by Watson, of London. This elegant camera is mounted

[1] Sci. Amer. Supplement, July 26, 1913—pp. 56-57.

n the most approved fashion upon an iron base, or frame, having ubular metal rails, or tracks, along which the heavy camera can e moved with great ease to suit the requirements of any copying r experimenting which is undertaken. As correct theory and ractice in tricolor photography and reproduction is a subject for vhich Dr. Mees and the laboratory have always stood sponsors, ve find this process-camera fitted up in most elegant form for he production of color-separation negatives. A set of tricolor ilters (*in optical flats*) with a dummy (*clear glass and gelatine*) ilter of identical thickness are mounted in a circular disc, which n turn is so mounted to the lens-board of the process-camera that he filters may be rotated behind the lens by turning a knob on he exterior of the camera front. Thus the various filters may e rapidly brought behind the lens as required, and they are, more- ver, protected from dust and damage by being located inside the amera. The copy to be reproduced is illuminated by northern laylight, or by flaming photographic arc-lights, the lamps used in he process studio being Panchroma Twin-Arcs with reinforced oods. All necessary attachments, such as prisms, objectives, etc., re at hand for use in the reproduction photography, the Cooke rocess-lens being highly esteemed at the laboratory as it is by hoto-engravers everywhere.

Right across the corridor from the process-studio is the X-ray oom, which promises to make important contributions to the ractice of Roentgenography, and to the existing knowledge of X-radiation. This X-ray room has its walls and floor covered with hick sheet lead (*which is opaque to X-rays*), and for the protec- ion of the operator a screen of lead-covered boards, containing a ead-glass window, extends across the room. A powerful Snook nachine, capable of very rapid work, is used to generate the rays, while a variety of tubes are used, the celebrated Coolidge X-ray ubes being regarded as highly important in the work done at the aboratory. The laboratory has already issued a communication n "The Sensitometry of X-ray Materials,"[2] which compares the H. and D. constants in the case of plates exposed to white light nd to X-radiation, respectively, and also furnishes information bout the action of X-rays upon a plate (*or film*) exposed behind n intensifying screen. A few words concerning this investiga- ion may, therefore, be of more than passing interest.

In the sensitometry of X-ray plates exposed to X-radiation, as arried out at the Research laboratory, the Snook interrupter is sed minus its transformer and rectifier, while Coolidge tubes of various focussing characteristics transmit the radiation to the plate being tested. It is apparent that if the influence of this invisible radiation upon the sensitometric constants of a plate is to be com- pared with the white light characteristics of the same constants the plates must be exposed to the X-rays in a similar manner to that employed in ordinary sensitometry, *i. e.*, a series of increasing exposures of known value must be given the plate, the exposing light itself (*in this case the X-ray tube*) being at a constant dis- tance from the plate and also radiating in as nearly as possible a constant manner. The Coolidge tubes give a very uniform per- formance, and the influence of current fluctuation can be fairly well evaded by specifying the intensity of the X-radiation in terms of voltage, current distance and time. Inasmuch as the current used to generate the X-rays is of a pulsating character (60-cycle A. C.), it will at once be apparent that the plate cannot receive its gradu- ated series of exposures behind a sector-wheel of the customary H. and D. type, because the results would be severely affected by the sector-disc getting into synchronism with the pulsations of the current from the interrupter, just as a three-wing motion picture projector shutter gets into step with one side of a 60-cycle A. C. wave. Accordingly a non-intermittent sensitometer is used in the work on X-ray sensitometry, whereby the plate is moved across the path of the rays and stopped at intervals, thus receiving a gradu- ated series of exposures of accurately known value. (*This type of sensitometer will be more completely described further on.*) It has been found most convenient in the X-ray experiments to have the exposures increase by $\sqrt{2}$, instead of by the usual geometrical pro- gression of the H. and D. method. The X-ray tube circuit and the plate shifting mechanism of the sensitometer are connected so as to co-operate properly in producing the exposures, which are accu- rately known to within 3 per cent.

Characteristic curves of the X-rayed plates, plotted in the usual manner (*D against log E*), are nearly hyperbolic in form, showing a long toe and no pronounced straight-line portion. An average of the slope of the straight-line portion has therefore to be taken as an expression of the "gamma," or contrast of these X-ray test plates, but their sensitometric characteristics will be mathematically explained by the laboratory in due course. It is also interesting to note that the reproduction characteristics of X-ray plates in conjunction with intensifying screens may likewise be ascertained to advantage by sensitometric methods, and it has been shown by the laboratory (*loc. cit.*) that the density gradient is steeper in the case of negatives exposed to X-rays in contact with a screen than it is in the case of direct exposures to that kind of radiation. In the latter case, maximum photographic action occurs through the entire thickness of the emulsion film.

Microscopy of the silver bromide photographic emulsion, and of developed plate-grain, must necessarily assume an important position in modern photographic research, and upon leaving the X-ray room our attention was next engaged by the photo-micrographic department of the laboratory, where an extensive investigation of this subject has been carried out. With the aid of microscopic apparatus of the most precise type, an atlas of photomicrographs has been secured which shows intimately and exhaustively the characteristics of silver bromide crystals, and the effect of development on crystals which have been exposed to light. In the production of these important photographs many new emulsion characteristics were ascertained; in fact, sufficient data was recorded to fill a book on this subject alone.

A preliminary paper on the "Physical Characteristics of the Elementary Grains of a Photographic Plate"[3] details some results of this lengthy investigation, which is of special interest to cinematographers in view of the appearance of grain in projected motion picture images. It is pointed out in the paper referred to that what is generally referred to by photographers as "grain" is really agglomerations of grains lying in various sections of the emulsion layer, the projections of which upon one another (*partly overlapping*) form the clusters of perceptible size, which are commonly called plate grains. As a matter of fact, the elementary, or individual, silver grains of a developed plate are so small as to be entirely invisible except under high microscopic amplification, the average diameter of a developed silver grain being about 2.5μ (μ = .001 *m m.*). The paper cited gives the size of grains in developed cine positive film as 1.0μ, and in a rapid negative emulsion (*similar to cine negative film*) as 3.2μ, while emulsions of different characteristics, of course, possess grains of other sizes. Besides the grains whose size can be measured, or estimated, the various emulsions also contain many others which are so small as to be termed ultra-microscopic.

It has also been established by these microscopical researches that the elementary halide grains of undeveloped emulsions are silver bromide crystals of definite structure. The predominating type of crystals are tetrahedral in form, the larger grains being apparently aggregations of tetrahedra, while incomplete and truncated crystals are also met with. Although the particles in an emulsion are in intimate contact with the gelatine, the laboratory considers that the inner mass of each particle is pure silver salt, since when water strikes the unexposed crystals no swelling is at all observable, even under the highest microscopic magnification. The effect of development upon individual silver grains has also been studied, and it is commonly found that development will start at a number of separate places on one and the same grain, continuing until the grain has been completely reduced to sooty black silver. The presence of various muclei (*where the development starts*) on one and the same grain is probably due to the exposing light being reflected onto this grain in several places from the facets of neighboring silver bromide crystals in the emulsion.

It was not attempted in this investigation on plate-grain to correlate the performance of individual grains with the behavior of the sensitive film as a whole, but Dr. Mees advises us that the results bear out very well the statements and conjectures made in his paper, "The Physics of the Photographic Process."[4] Accordingly, the notion, popularly held by photographers, that the speed of emulsions is a direct function of grain size, is not capable of being stated so simply, because the physical character of large grains is different from that of small ones, and the two classes of grains are not put into the developable condition (*by light action*) in the same manner.

(*To be continued.*)

[2] "Brit. Jl. Phot.," Dec. 28, 1917—pp. 654-657.

[3] "Brit. Jl. Phot.," Oct. 19, 1917—pp. 532-534.

[4] "Jl. Franklin Inst.," Feb. 1915—pp. 141-160.

ALVIN WYCKOFF

Director of Photography, Lasky Studio, Hollywood

"I have used the Harvey M. P. Meter under all conditions photographable that could possibly be presented on exterior work, during daylight hours, and found it absolutely correct in every instance.

"I do not hesitate to say that the Harvey M. P. Meter 'A' should be included in the equipment of every cameraman, regardless of how expert he may be, as there are certain conditions of light on exteriors that the most experienced operator will go wrong on at times."

ALLAN DWAN

Los Angeles, Calif.

"My own cameraman, Hugh McClung, endorses your Motion Picture Meter."

CARL L. GREGORY

2nd Lieutenant, Sig. R. C.
Chief Instructor
U. S. School of Military Cinematography
Columbia University, New York City

Editor M. P. Photography Section of the *Moving Picture World:*

"I regard your Motion Picture Meter as the best that has appeared on the market."

PHOTO-ERA

"We believe that it will become invaluable to the motion-picture photographer, for it has many practical and distinctive features. As to the latter, the Harvey reputation for accuracy, simplicity and service is built right into it."

SIMPLEX PHOTO PRODUCTS CO.

Richmond Hill, L. I. **New York**

"Your M. P. Meter 'A' is a revelation to the art of animated photography.

"Its invaluable qualifications are such as to leave no room for other than unstinted praise.

"Any motion picture camera operator is certainly more at sea without it than a mariner without his compass."

Price $2.50

Your Dealer or

G. L. HARVEY

105 South Dearborn Street, Chicago

Book Review

THE SCIENCE AND PRACTICE OF PHOTOGRAPHY

By John R. Roebuck, Ph.D.

Publisher—D. Appleton & Co., New York.

Price $2.00.

THIS work is stated by the author to be intended as a class-room text, for use in conjunction with a course in photography which has been given for some seven years past at the Physics Laboratory of the University of Wisconsin.

After having gotten through the inevitable chapter on the historical development of photography, Mr. Roebuck next takes up the properties of the gelatine dry-plate, and it is this second chapter which the average reader will thank him for, because a good elementary exposition of Hurter and Driffield's sensitometric methods is here given. The mathematics of the H. & D. method have been simplified to the greatest extent possible, which will win the gratitude of the amateur, although the author uses a system of notation and symbols of his own, which differs in many instances from that in the standard literature on sensitometry.

A further chapter on plate characteristics takes up the subject of orthochromatism, after which follows a chapter where latent-image theories are reviewed, the author apparently favoring the hypothesis that the latent image consists of silver particles suspended in silver bromide in colloidal solution, and that the action of light is to liberate some bromine which combines with the gelatine of the emulsion, leaving a minute portion of silver incorporated in the particle and thus putting it into the developable condition.

Negative defects and positive processes occupy two chapters of essentially practical nature, after which comes a chapter on lenses in which photographic optics is treated in the loose and more or less inaccurate manner common to most all general treatises on photography. The old fiction is retained, for instance, that the *f* values represent actual ratios of diaphragm diameters to the focal length, while we note another statement that the spherical aberration is small in lenses with concentric spherical surfaces, whereas the historic lens of this type, the Ross Concentric, was more severely afflicted with spherical aberration than any other compound lens of a generation. Mr. Roebuck has borrowed most of his optical diagrams from Derr's book, "Photography for Students of Physics and Chemistry," without the courtesy of acknowledging his indebtedness.

In the ensuing chapter, which treats of color photography, the various well known methods are shortly outlined, beginning with Lippmann interference photographs, and describing the Ives Photochromoscope (*additive*) method, the Sanger-Shepherd, the Pinatype, and other subtractive processes, and finally the various screen-plate methods. It seems to us that Mr. Roebuck has been remiss in not describing more particularly the characteristics of tricolor filters, because a knowledge of the spectral transmissions of such filter sets is necessary to a proper understanding of the principles of color photography, and we believe that this phase of the subject should find recognition in any course conducted at a college physics laboratory, where apparatus is presumably at hand for the spectroscopic study of filter characteristics.

The concluding chapter of the work is devoted to composition, lighting and other factors which go to make good pictures, after which follows a Laboratory Manual of some sixty pages, setting forth the experiments embraced by the author's course in photography. This is, of course, primarily intended for his pupils, since the whole work was planned as a text-book, but the amateur worker may find some interesting suggestions for instructive experiments in the course as laid out by Mr. Roebuck. Supplementing the Laboratory Manual are two appendices, one giving a list of the laboratory apparatus required by the course, and the other describing the assembling and calibration of a simple photometer for measuring negative densities.

The book is marred by numerous misspells, due, apparently, to hasty or careless proofreading, but it should be welcomed by photographers in general, by reason of the gratifying prominence which it gives to scientific methods of investigating and studying the characteristics and properties of plates.

A. S. C.

"The photography is clear and sharp throughout"

Does the critic's review of your production contain these Words?

The **Craftsmen Process** of positive printing will secure this comment for YOUR picture.

You can be sure of obtaining a superior order of laboratory SERVICE and QUALITY from us.

The Craftsmen Film Laboratories, Inc.

249 to 253 West 19th Street

New York, N. Y.

Telephones: Chelsea 6836 - 6837 - 8837

The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

RADIO MAT-SLIDE
PATENT APPLIED FOR
RADIO SLIDES
Can be written on a typewriter like a letter.
Flash on your screen at a moment's notice
War News, Liberty Loan announcements, Coming Attractions, Election Returns and a hundred other bits of News that will interest your patrons.
For Sale by all Leading Dealers
RADIO MAT-SLIDE CO. MAKERS
NEW YORK

JUST SAY TO YOUR DEALER RADIOS PLEASE

$1.75 Box of 50

For Sale by All Leading Dealers

Accept no substitute—samples free
RADIO MAT-SLIDE CO. 121 WEST 42nd ST. NEW YORK CITY

SERVICE AND QUALITY

Owing to our Central location, we are able to give you quick service on all MAIL ORDERS. We carry a large stock of all goods for the Moving Picture Theatre and can make IMMEDIATE SHIPMENTS.

WE GUARANTEE ALL GOODS TO BE AS REPRESENTED OR MONEY REFUNDED.

GIVE US A TRIAL.

Write today for Catalog

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

Government Credits Bausch & Lomb with Initial Success in American Production of Optical Glass

IN time of war the optical industry is one of high importance, as telescopes, range-finders and other precise optical instruments of like character are of fundamental importance in successful military operations.

All readers are well aware that throughout the course of the present war the large optical concerns have all concentrated on the production of apparatus required by our fighting forces to the exclusion of everything else, but it is not so generally known that the optical concerns have long labored under the handicap of an insufficient supply of optical glass of the requisite quality and variety, the shortage being due to the previous almost exclusive use of imported optical glass.

Foreseeing the inevitable shortage of optical glass the Bausch and Lomb Optical Co. of Rochester, New York, the largest concern of its kind in the United States, erected a special factory at Rochester for the production of optical glass, with the view of assisting the Government in its military requirements, as well as insuring its own supply.

The following details concerning the celerity with which the Bausch and Lomb Co. succeeded in securing successful melts of optical glass is reproduced from the *Rochester Herald* of July 2:

"Credit for solving the secret of producing grades of optical glass which were formerly imported, and the importation of which was stopped by the war, is accorded to the Bausch & Lomb Optical Company of this city in an article authorized by the War Industries Board and appearing in a recent issue of the Official Bulletin.

"As a result of co-operation between the manufacturers and scientists, large quantities of optical glass of the kinds needed for military fire control instruments are being produced in America of a quality equal in practically every respect to the best European glass.

"The need for a continuous and assured supply of optical glass is so great that the workmen trained in the details of manufacture and subject to draft are being withheld from draft in order that their technical training may be utilized at this time. The required formation and details of manufacture, and the skill necessary for proper production have been gained at great expense and under high pressure.

"Optical glass, although not required in large quantities, is nevertheless an item in war operations which is important because by optical instruments much of the firing, especially of artillery, is directed. If the men are not equipped with adequate fire control instruments, or cannot see to aim properly, their firing can serve little purpose. A field army or a battleship without field glasses, telescopes and other optical instruments is manifestly placed at a serious disadvantage.

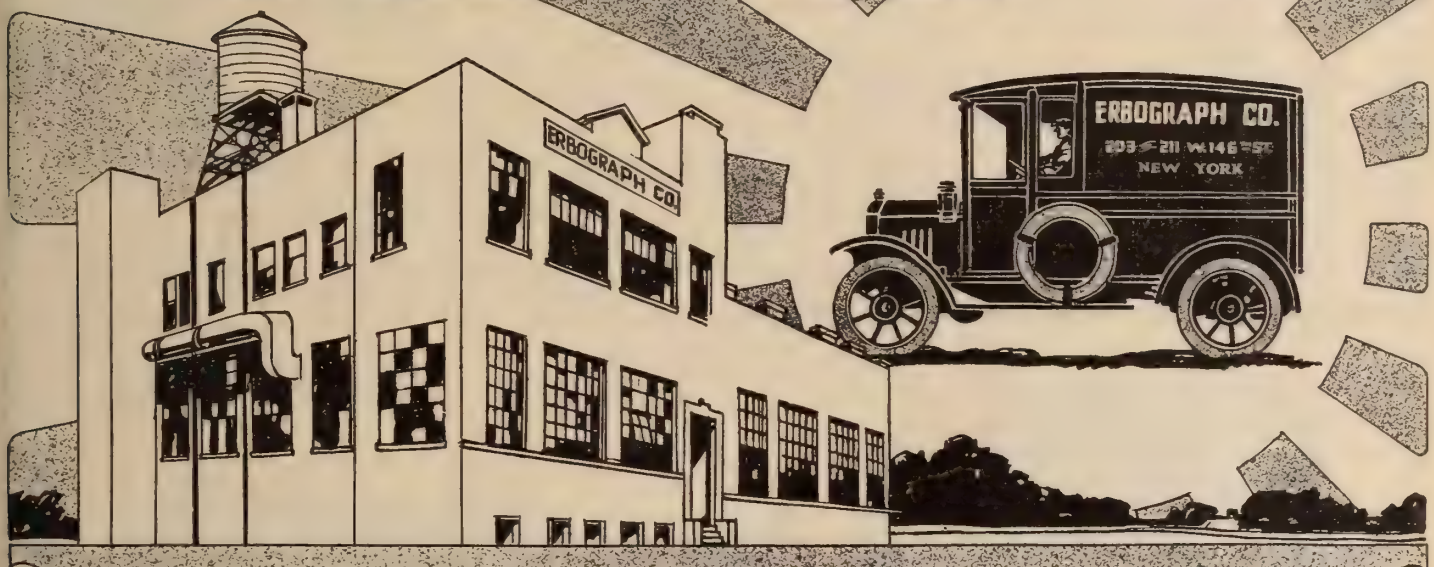
"Before the war little effort was made to produce optical glass in the United States. Manufacturers of optical instruments were able to obtain optical glass in desired quantity and quality from Europe and consequently did not feel the necessity for making it themselves. In 1912, however, the Bausch & Lomb Optical Company, of Rochester, built an experimental optical glass plant and placed a practical glassmaker in charge; by 1914 this company was able to produce a few types of optical glass.

"By the end of 1914 the importation of optical glass had become difficult and uncertain. Other firms, as Keuffel & Esser, of Hoboken, and Spencer Lens Company, Buffalo, and the Bureau of Commerce, at Washington, began to experiment in making optical glass. By 1917, when the United States entered the war, the optical glass situation had become critical. The European supply was practically cut off. Optical glass had to be made in this country if our army and navy were to receive the fire control instruments which they needed.

"The geographical laboratory of the Carnegie Institute of Washington was called upon to aid in the production of high grade optical glass. A party from the laboratory was stationed at the plant of the Bausch & Lomb Optical Company in April, 1917, and for seven months all efforts of the laboratory were concentrated at this plant. At the end of 1917 the essential details of the manufacture had been developed and glass in considerable quantities was being produced. The efforts of the laboratory were then extended to the Spencer Lens Company and to the Pittsburgh Plate Glass Company of Pittsburgh."

ERBOGRAPH

FOR SERVICE



PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING

and PRINTING

Telephone Audubon 3716

ERBOGRAPH CO.

LUDWIG G.B.ERB President

203-211 WEST 146TH STREET NEW YORK

ALFRED ART STUDIOS

Bausch and Lomb Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.

569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

Remember it is through the print that the production is judged by the public.

Safeguard YOUR production by entrusting the DEVELOPING and PRINTING to us.

We have a reputation for quality and promptness.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone 6881-2 Audubon

WHY PAY—

$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for POWER 6A *when we will sell you a thoroughly efficient motor equipment,* 110 *or* 220 *volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

LEWIS M. SWAAB

1327 VINE STREET PHILADELPHIA, PA.

Notes on Carobns

(*Continued from page* 418)

less. Also the arc must be kept short, since only under this condition are sharply defined craters formed. Using the ordinary alternating current carbon, a short air gap gives a hissing and sputtering arc which is very unstable. By using cored carbons, the cores of which are impregnated with carefully prepared chemicals, The National Carbon Company, Inc., has made available to the industry an absolutely silent and flickerless alternating current arc. In developing the White A. C. Special carbons this company has given special attention to the color of the light source, and as a result the light approaches that of the direct current arc in color value. By the use of proper chemicals a light source of high intensity is obtained which is far above that of the old cored carbons. The size of the carbons for perfect projection is governed by the current carrying capacity and the formation of the craters. The National Carbon Company, Inc., recommends the following sizes for the different current requirements:

Direct Current

Current	Size Carbons
For 25 to 50 Amps. D. C. use..	5/8 x 12" Columbia Cored Upper 5/16 x 6" Silvertip S'lid Lower
For 50 to 65 Amps. D. C. use..	3/4 x 12" Columbia Cored Upper 11/32 x 6" Silvertip S'lid Lower
For 65 to 70 Amps. D. C. use..	7/8 x 12" Columbia Cored Upper 11/32 x 6" Silvertip S'lid Lower
For 70 to 85 Amps. D. C. use..	7/8 x 12" Columbia Cored Upper 3/8 x 6" Silvertip S'lid Lower
For 85 to 100 Apms. D. C. use.	1 x 12" Columbia Cored Upper 7/16 x 6" Silvertip Cored Lower

For Alternating Current Only

Amperes	Carbon Diameter
40 or less than 60	5/8" Combination
60 or less than 75	3/4" Combination
75 or less than 100	7/8" Combination

The distribution and utilization of the light in a projection machine is of vital importance. As has been stated before, the positive carbon in the D. C. arc is the hottest and gives about 95 per cent of the light. To utilize the maximum amount of light the positive crater should face the lense. The theoretical condition would be to have the positive crater in the optical axis and directly facing the condensing lenses, with the negative placed so that no portion of the lense is shaded by it.

Fig. 1 gives the proper position of the carbons for the Columbia Silvertip trim. In this setting the lower is advanced 1/16 in., while the arc distance "A" is kept as long as possible without unsteadiness. This gives the longest carbon life and uniform screen illumination, and for alternating current projection the carbons may be set as shown in Fig. 2. This setting permits the maximum amount of light to fall upon the condensing lens.

Corcoran Makes Large Installation of Laboratory Tanks

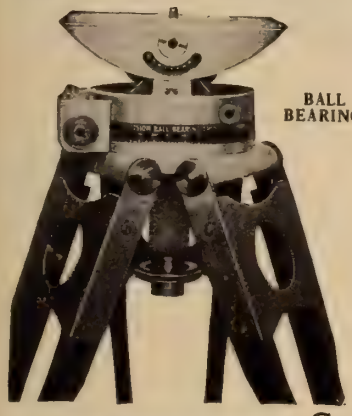
THE A. J. CORCORAN CO., INC., of 751-753 Jersey avenue, Jersey City, N. J., advise us that they have recently made a large installation of Corcoran film tanks, in the new laboratory of the Kineto Co. of America, 71 West 23d street, New York. The installation comprises 100 Corcoran tanks, and in addition 500 film racks were also supplied.

In making the installation the Corcoran Co. broke all speed records, thus enabling the Kineto Co. to turn out the prints of "Pershing's Crusaders" in time for the scheduled initial performances.

Cameragraphs in Omaha

THREE of the finest theatres west of Chicago have been equiped with Powers Cameragraphs No. 6 B. They are the Strand, Rialto and Empress of Omaha.

IN SPITE OF THE WAR

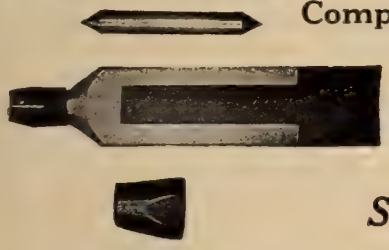


We Still Have in Stock the

Imported

Pathe, Debrie
Moy and Prestwich
MOTION PICTURE CAMERAS

Complete Line of Universal Cameras, Tripods and Accessories always on hand



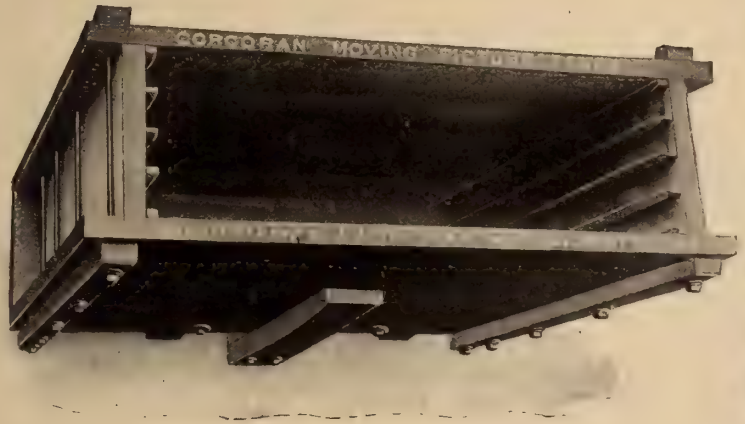
The New Precision Tripod illustrated is in a class all by itself

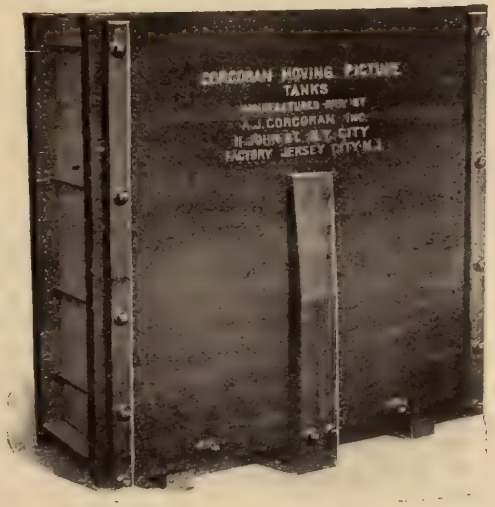
See It and Judge for Yourself

Motion Picture Apparatus Company
110 West 32nd Street, New York City

Phone
Farragut 4779

LABORATORY INSURANCE CORCORAN TANKS





Why invest your money in expensive chemicals and pay salaries for competent men to mix your developing solutions, in order that your negatives will receive proper chemical attention, but overlook the fact that a cheaply constructed and leaky tank will jeopardize your result? Interest yourself in this statement and send for our circular number 12.

A. J. CORCORAN, Inc.

PATENTEES AND MANUFACTURERS

INSTALLED BY

Biograph Co.	Burton Holmes
Vitagraph Co.	Fox Film Corp.
Thomas A. Edison	Famous Players
Gaumont Co.	Solax Co.
American Film Mfg. Co.	U. S. Government
Kinemacolor Co.	Thanhouser Film Co.
Mutual Film Corp.	Universal Film Co.
Kineto Co. of America	Pathe Freres
Goldwyn Corp.	Kalem Co.

Rothacker Film Co.

Office and Factory:
Jersey City, N. J.—753 JERSEY AVENUE
Telephone: Montgomery 238

Cue Sheets Latest Hits | Music | Musical Equipment

Real Novelties in Film Music

AMONGST those compositions especially designed to interpret the emotions of the film and particularly worthy of note are a new series just published, composed by that prolific composer of "Classics for the Masses," Gaston Borch, and it is only necessary to enumerate the titles and tempos when leaders will quickly realize their value. They comprise a new and very interesting descriptive series and amongst them may be mentioned "Silent Sorrows," a characteristic andante pathetique, "Peacefulness," a beautiful andante semplice idyll. "The Crafty Spy," an original descriptive mysterioso. "Battle of Ypres," a characteristic war scene. "Turbulence," a melodious allegro agitato con fuoco. "Perpetual Motion," an allegro agitato-ala tarantella, and "The "Slimy Viper," a mysterious tone picture.

Another gem which may be accredited to the pen of this noted writer is that delightful and charming number. "May Dreams," a characteristic moderato serenade. Gaston Borch will likewise easily be recalled by his famous waltz, "Sleeping Rose,'" which breathes of the fragrance of the rose, also those capricious and winsome intermezzos, "Capricious Annette" and "Impish Elves" and another well-known intermezzo, "Yesterlove."

Another new idea has been developed, a descriptive composition which will play six minutes without becoming monotonous to the performer or audience. They were tried out in symphonic form by one of the large theatre orchestras in New York City and heartily endorsed. The three already published are "Military Hurry" for battle scenes. "Furioso" for general use, and "Hurry" for general use. Furthermore, an "Aftermath" or "Coda" is added which maintains the character of the composition, but in a subdued manner, and by making a crescendo, the transition or "Segue" into the next number does not become apparent. They are composed and orchestrated by that talented musician who has contributed many other gems especially designed for film interpretation, Sol P. Levy.

Is Music Non-Essential?

THOUSANDS of human beings certainly have a practical interest in this subject, since it is by music that many earn their daily bread.

They have depended upon it so long and exclusively, that if, for one reason or another, it should come under the ban, they are the losers. The Government cannot afford to do this; hence in a negative sense music is an essential.

Music is a luxury; it is the only luxury that the poor can share equally with the rich, an art level where they meet upon equal terms. It is the epitome of socialism; the fragrance from the flower of democracy. Hence as a demonstration that, in one particular at least, all men are equal, it is an essential.

It burns in the souls of some with such a fervor that, if it did not find an outlet for expression, it would consume them to their destruction. To such, above all others, music is an essential.

"And when they had sung a hymn."—Matthew 26, 30th. Viewed from the standpoint of the musician, this is the most significant of all historical facts. It is twice stated in the Gospels. It establishes music as an undeniable necessity to the spiritual growth of man. The last supper ended by the singing of a hymn. It is followed by the employment of music as worship in all Christian churches. Here in greater measure than we can estimate is music an essential.

While a hundred arguments could be brought forward to substantiate the claim that music is an essential, let us rest our case without them. Why reiterate the conclusive?

Our first impression on hearing the question was a suspicion as to the sincerity or motive of its originators. We felt that it could not be asked seriously; but on reviewing present disturbing conditions it seemed quite possible that some one who cared nothing for music, but much for his country might in his effort to help his Government over the present crisis have precipitated the question. He must, however, have reasoned somewhat as follows:

"We are expected to economize in every way possible, to conserve food, to lend money to the Government by buying stamps and bonds; to give money to the Government, whenever we go to a theatre or a concert, or whenever we ride upon a railroad train. Millions of patriotic women are knitting, working for the Red Cross, the surgical dressings and in a thousand other ways, doing their best to avert the collapse of civilization. But what about music? Here is an out-and-out extravagance that is non-essential, and should be curtailed if not prohibited until after the war. Statistics show that the American people are spending half a billion dollars a year on its various activities. And for what? Nothing but just the satisfaction that some people experience, or think they do, in hearing different kinds and varieties of sounds. And what of the time and money wasted in the manufacture of the instruments that make these sounds? There are instruments, many of them of exquisite symmetry, all varying in design, which, in a great measure, affect the quality of the sounds that emanate from them. In one variety people push down especially prepared parts with their hands, sometimes with their feet. There are others to which are fastened from end to end cords of various sizes, across which are guided long, slender sticks, the ends of which are connected with other sorts of strings. There are instruments of brass into which men blow their breath and which they push out, making them long, and draw in, making them short, or on a part of which they push down small valve heads. Other kinds are made of wood, shaped into hollow tubes, the surfaces of which are dotted with holes, which are constantly being covered or uncovered with the fingers of those who are blowing air through the tubes. And then there are instruments made somewhat in the shape of barrels, across the ends of which are stretched the dried skin of animals; upon these men pound with great gusto. But why further describe the many devices which men are using from which to entice varieties of sound? It is undeniable that people spend much valuable time in becoming skillful in the use of these noisy toys. For many years those who indulged in these fancied pleasures were content to hear the kind of sounds that most interested them when they were actually being made by those who had become expert. But recently there have been invented machines which have a revolving table, precisely the same as those used by the makers of pottery. These machines repeat the sounds made by the above instruments *ad infinitum et ad nauseam.* It is difficult for an unprejudiced person to view with complacency this tremendous waste of money, time and energy in a pursuit so clearly unessential."

If our "unprejudiced" patriot had realized the value of his message to the musical world, he would hardly have delivered it. From such sources have sprung the most vivid enlightenment. It is not that music needs champions, but it is inevitable that the art is promoted by a clearer vision as to the nature of its claims. It also reiterates the fact that there are two sides to every question. It is quite clear to its votaries that music is an essential. They cannot reason from the standpoint of the unmusical man, they can only try to answer the question for themselves. Their line of thought may be something like the following: We cannot eat it; if we could, there would follow musicless days; one cannot wear it; it is altogether too diaphanous to shed either heat or cold; one cannot plant it with any expectation of its coming up; one cannot bury it with the hope that it will stay down; one cannot drink it, though the gurgle is sometimes perceptible; though we cannot smoke it, we sometimes feel its fire. It is impossible to pawn it, for even your uncle with its keen sense as to values sees no money there.

Indeed, as far as experience has yet carried us, music is the most intangible thing with which we have to deal. We are taught

to regard with faith the existence of spiritual beings. How can we doubt that such beings exist when we consider the nature of our art? If, however, we attempt to solve the riddle of its nature we confront the penultimate of intangibility. Music connects us with the unseen only through the phenomena of sound. Dismiss this phenomena, and behold! Music still remains. No longer the penultimate, but the spirit itself. You know science is still searching for the fourth dimension. Lead the scientist to the musician, and he will reveal it to him. It is hardly necessary to say to you who are musicians that the printed page is not music. It only carries the signs that point the way. The piano untouched is only a piece of furniture. The violin unstrung is dead. The cornet is but a bit of twisted brass! All are non-essentials until touched with a hand guided by the spirit of music. And then! The child is guided by the mother song. The heart is warmed by familiar melodies. The home brightens with a heavenly light. The church vibrates with consecrated tones, which soften into heart throbs as they penetrate the soul. The band puts vigor into marching thousands. The orchestra illumines the vision of the musically endowed. Camps are cheered by songs of home. Patriotism is stirred by songs of the Flag and our Country. Courage for battle follow inspiring war songs. Songs of victory are shaping themselves in the hearts of men.

Who was it who first asked: "Is music a non-essential?"

"UNCLE TOM'S CABIN"

(Paramount Production)

Reviewed on page 256

Theme: "Old Folks at Home" (Characteristic Dramatic Paraphase) by Kretschmer

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

S. At Screening (50 seconds), until—"Beautiful Dreamer" (Southern Song), by Forster.
T. "In Old Kentucky we" (30 seconds), until—Continue pp.
T. "Up North—Eva's father" (1 minute and 5 seconds), until—"Scene D'Amour" (3/4 Andante from "La Source Ballet," by Delibes.
T. "Do, please, come home."
T. "Down South" meantime (2 minutes and 35 seconds), until—"Passing the Cotton Fields" (Negro Characteristic), by Clarke.
T. "Unless you want to lose."
T. "I came after Chloe."
T. "Eliza's husband, Geo. Harris" (2 minutes and 15 seconds), until—"Lamentoso" (Pathetique), by Gaston Borch.
T. "Why should it be?"
T. "If I get safely to Canada."
T. "Little Eva with her father" (50 seconds), until—Continue pp.
T. "And on the same boat" (5 minutes and 50 seconds), until—Theme.
T. "What's little Mary's name?"
T. "And so she crossed."
T. "Suppose they were to sell me?" (1 minute and 15 seconds), until—"May Dreams" (melodious), by Borch.
S. Little Eva falls into water (50 seconds), until—"Hurry No. 26," by Minot.
S. Boat near shore (1 minute and 50 seconds), until—Theme.
T. "Look up, Tom."
T. "The St. Clare Plantation" (2 minutes and 20 seconds), until—"In the Woods" (4/4 Allegro) from "Scenes Poetiques," by Godard.
T. "Topsy—Imp O'Satan" (5 minutes and 20 seconds), until—"Evening Breeze" (2/4 Char. Allegretto), by Langey.
T. "I've a present for you."
T. "If she's a savage."
T. "Who was your mother?"
T. "Watch me carefully" (3 minutes and 40 seconds), until—"Impish Elves" (Char. Int.), by Borch.
T. "Topsy's civilizing process" (3 minutes), until—"Jasmine" (Allegretto Int.), by Kretschmer.
T. "Why, Topsy, I hardly knew."
T. "See what Miss Eva."
T. "Topsy acquires as play fellow" (3 minutes and 40 seconds), until—"Babillage" (Char. Allegretto Int.), by Castillo.
T. Aunt Ophelia lost."
T. "My best dress ruined."
T. "Now, Topsy, if you" (3 minutes and 25 seconds), until—"Sweet Bells" (2/4 Allegretto), by Gruenwald.
T. "Well, I took Missy Eva's."
T. "Now, Topsy, I am going."
S. Eva and Topsy praying (2 minutes and 35 seconds), until—"Largo," by Corelli.
T. "Uncle Tom, Dear."
S. Eva on horseback (2 minutes and 20 seconds), until—Theme.
T. "The day when" (3 minutes and 45 seconds), until—"Peacefulness" (Pathetic), by Borch.
T. "I'll give you cash."
T. "Topsy, promise me."
T. "They all belong to you."
T. "The death of little Eva" (1 minute and 15 seconds), until—"Ava Maria," by Gounod.
T. "St. Clare did not forget."
T. "The famous slave market" (1 minute and 50 seconds), until—"Dramatic Tension," by Levy.
T. "Topsy as the property" (40 seconds), until—Continue pp.
T. "Legree brings his" (55 seconds), until—Continue ff.
S. Flashback to Topsy (25 seconds), until—Continue pp.
T. "Slaves around fire" (1 minute and 20 seconds), until—"Hard times come again no more" (Southern Song), by Forster.
T. "What did I tell you?"
S. In garden at table (1 minute and 45 seconds), until—Theme.
T. "The apothesis" (40 seconds), until—"Come Where My Love Lies Dreaming" (Southern Song), by Forster, until * * * END.

"ALL WOMAN"

(Goldwyn Production)

Reviewed on page 3453

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Romance" (6/8 Allegretto) by Rubens

1—"Serenade" (3/4 Moderato), by Chaminade (3 minutes and 5 seconds) until—T: "In a small town up State."
2—"A Hot Time in Old Town," March song, by Metz (55 seconds), until—T: "And at the cross roads."
3—Continue pp (2 minutes), until—S: Flashback to doll factory.
4—"Serenade" (6/8 Allegretto), by Saint Saens (2 minutes and 30 seconds), until—T: "Mirian Strong Austin's sister."
5—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "And so one morning."
6—Continue to action (1 minute and 40 seconds), until—T: "Here you, git right out."
7—"My Paradise" (4/4 Moderato), by Zamecnik (1 minute and 55 seconds), until—T: "The Killey children."
8—Continue to action (1 minute and 50 seconds), until—S: Child dancing on counter.
9—"Whims" (3/4 Allegro Giocoso), by Schumann (2 minutes and 25 seconds, until—T: "You poor little thing."
10—Theme (1 minute and 55 seconds), until—T: "The next day."
11—Continue pp (1 minute), until—T: "But a month later."
12—"Irresistible" (Valse Chantee), by Bustanoby (3 minutes and 5 seconds), until—T: "Can't you quit, or wont' you?"
13—"Romance" (4/4 Moderato), by Mericanto (2 minutes and 50 seconds), until—T: "And day by day."
14—Theme (20 seconds), until—S: Crowd near hotel.
15—Continue ff (1 minute and 35 seconds), until—T: "The forbidden visitor."
16—"Serenade" (2/4 Allegretto), by Drdla (2 minutes and 50 seconds), until—T: "Well, I'll go where I can get."
17—"Dramatic Agitato," by H. Hough (3 minutes and 30 seconds), until—T: "I wish I had an axe."
18—Theme (45 seconds), until—T: "That night."
19—Continue pp (35 seconds), until—T:"The elopement in the storm."
20—Tympany Rolls only (8 seconds), until—S: Change of scene.
21—"Bitter Sweets" (Moderato Intermezzo), by Engelman (2 minutes and 40 seconds), until—S: Flashback to storm scene.
22—"Six Minute Storm Furioso," by Sol. P. Levy (2 minutes and 5, seconds), until—T: "My brother Austin is there."
23—Continue pp (3 minutes), until—T: "And I'll go and destroy."
24—Continue ff (2 minutes and 50 seconds), until—T: "You want to use that paper?"
25—"Hurry No. 4," by Lake (1 minute and 45 seconds), until—T: "I didn't do it."
Note—Watch shot.
26—Continue pp (35 seconds), until—S: Exterior storm scene.
27—Repeat "Six Minute Storm Furioso," by Sol. P. Levy (40 seconds), until—T: "Don't worry, we got, etc."
28—Continue pp (1 minute), until—T: "The inquest the next day."
29—"Quietude" (Andante), Melody, by Gregh (4 minutes and 25 seconds), until—T: "I always knew she was no good."
30—"Erotik" (Dramatic), by Grieg (2 minutes and 40 seconds), until—S: In garden.
31—Theme (1 minute and 15 seconds), until—T: "And now you know."
32—Continue ff (1 minute and 20 seconds), until * * * * * END.

"WE SHOULD WORRY"

(Fox Production)

(Reviewed on page 3947)

REEL 1

1—At Screening—Slow Andante 4/4.
2—They are the orphan's nieces—Joyful Hurry.
3—For the love of Mike—Allegretto 3/4.
4—Won't you walk home with us?—Andante 3/4 (Theme).
5—Stall here until I locate the vault—Mysterioso 2/4.

REEL 2

6—While they are performing?—Allegretto 6/8.
7—Jane pulls tupee off minister's head—Allegretto 6/8.
8—If you fancy chickens—Bright Allegro 4/4.
9—It was all my fault—Andante.
10—I have to run into the bank—Valse 3/4.
11—Help!—Agitato 2/4.
12—Don't you live anywhere?—Allegretto Grazioso 3/4.

REEL 3

13—The children have gone—Dram. Tension.
14—Ain't those kids—Mysterioso.
15—Why can't we swipe them?—Allegro Hurry.
16—Have you seen the children?—Dram. Tension.
17—Now, we've got to pretend—Allegro Vivance (Joyful).
18—When burglar crawls toward home—Mysterioso 4/4.
19—When note is read—Dram. Tension.
20—You mean to tell me—Intermezzo 3/4.

REEL 4

21—Put that gun down—Agitato 2/4.
22—Kids chase burglars—Agitato 2/4.
23—You go around that way—Agitato 2/4.
24—The reappearance of the children—Allegretto 3/4.
25—How brave you were—Andante 2/4.
26—Mrs. Gilligan—Allegretto 3/4.
27—The night of aunty's reception—Valse 3/4.

REEL 5

28—Burglar seen in bank—Mysterioso Agitato pp and ff Acc. to Action.
29—Re-enters home (Dancers are seen)—Twostep.
30—Burglar sits down with Mrs. A.—Andante 2/4.
31—They've cleaned out the bank—Dram. Agitato.
32—There's the man that did it—Dram. Tension.
33—How de do, Uncle Jack—Allegretto 3/4.
34—Do you mean it?—Andante 2/4.

FINIS

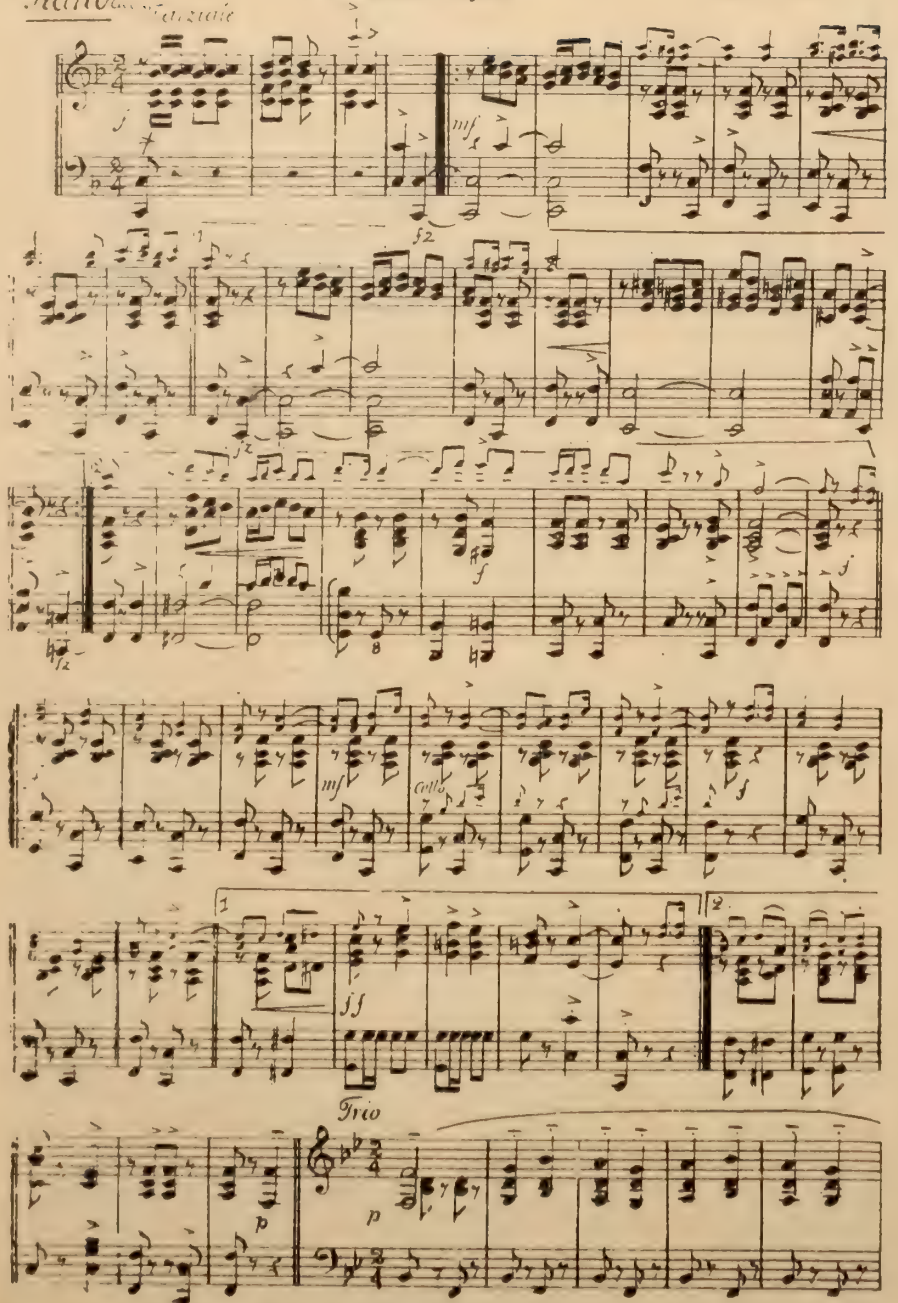
Blue Devils

(ALPINE CHASSEURS)

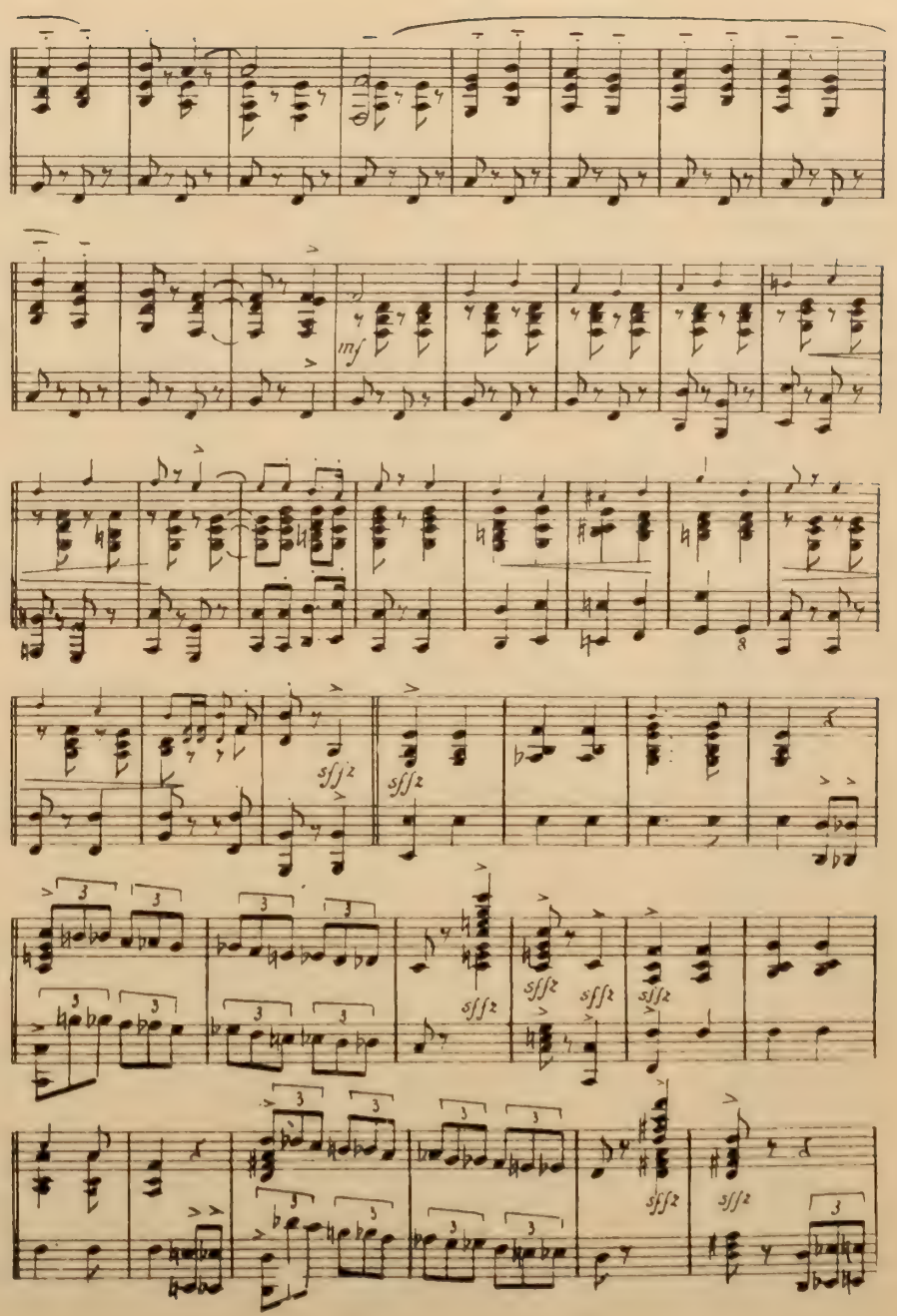
Marche Française

Sol P Levy

Piano



Copyright 1918 by Belwin Inc., 701 7th Ave. N. Y. C.
All rights reserved



"THE ORDEAL OF ROSETTA"

(Select Pictures)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "L'Adieu" (12/8 Dramatic Nocturne) by Favarger

1—"Dramatic Narrative," by Pauline Pement (1 minute and 10 seconds), until—T: "Rose Gelardy his daughter."
2—Continue to action (2 minutes and 45 seconds), until—T: "In the morning."
3—"Canzonetta" (Moderato), by Godard (4 minutes and 50 seconds), until—T: "An afternoon's quick work."
4—"Pecheur Napolitain et Napolitaine" (6/8 Allegronon troppo), by Rubinstein (55 seconds), until—S: Interior of office.
5—Continue to action (50 seconds), until—S: Flashback to studio.
6—Continue pp (1 minute and 25 seconds), until—T: "In Long Island's fashionable colony."
7—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 45 seconds), until—T: "The trick of an artist."
8—Theme (3 minutes and 55 seconds), until—T: "It will give you a good rest."
9—Continue pp (25 seconds), until—T: "The next day."
10—"Woodland Whispers" (4/4 Quasi Allegro), by Czibulka (5 minutes and 40 seconds), until—T: "I hope your work, etc."
11—"Yester Love" (Intermezzo Andantino), by Borch (1 minute and 50 seconds), until—T: "A week later."
12—Continue to action (1 minute and 15 seconds), until—S: Woman shows Miss Gelardi the picture.
13—Theme ff (2 minutes and 10 seconds), until—T: "With the morning."
14—Continue to action (2 minutes and 20 seconds), until—T: "My father was Professor."
15—"Blue Mediterranean" (Italian Serenade), by Volpatti (2 minutes and 10 seconds), until—T: "But, at the very moment."
16—"Storm Furioso," by Sol. P. Levy (40 seconds), until—S: Flashback to girl telling story.
Note.—Watch explosions.
17—Continue pp and slow (15 seconds), until—T: "The next day."
18—Sorrow Theme (Dramatic), by E. Roberts (2 minutes), until—T: "I tell you what, well, etc."
19—"Whispering Flowers" (Characteristic Waltz Intermezzo), by Blon (4 minutes and 5 seconds), until—T: "And then another chapter."
20—Theme ff (3 minutes and 50 seconds), until—S: Old man reading letter.
21—Tragic Theme (Heavy Dramatic), by Paul Vely (3 minutes and 20 seconds), until—T: "It was an easy task."
22—"Velvet of the Rose" (Waltz), by Barnard (2 minutes and 40 seconds), until—T: "I expect the little fool."
23—"I Am Dreaming of Thee" (Neapolitan Barcarolle), by

(*Continued in next column*)

(*Continued from preceding column*)

Meyrelles (4 minutes and 25 seconds), until—T: "I can lend you one of my gowns."
24—"Grazielle" (Characteristic Valse Italienne), by Laurendeau (2 minutes and 45 seconds), until—S: Man playing piano.
25—Piano Solo (improvise to action) (50 seconds), until—S: Girl being introduced to guests.
26—Second Valse, by B. Godard (3 minutes and 25 seconds), until—T: "I said you had better come now."
27—"Dramatic Agitato," by Fred Luscomb (45 seconds), until—S: Automobile arrives.
28—Continue ff (1 minute and 15 seconds), until—T: "Kill me, the Vendetta, etc."
29—Silence (10 seconds), until—S: Shot is fired.
30—Produce effect, followed by—
31—"Pastel Menuet" (3/4 Allegro giocoso), by Paradis (2 minutes), until—T: "There is a story, etc."
32—Continue ff (45 seconds), until * * * * * END.

"THE SERVICE STAR"

(Goldwyn Production)

Theme: "Mountain Song" (3/4 Andanto) by Gaston Borch

1—"My Service Flag Has Seven Stars" (Song), (2 minutes), until—T: "Every girl in this little town."
2—Continue pp (45 seconds), until—T: "The biggest day."
3—"Over the Top" (March), by Berg (1 minute and 45 seconds), until—T: "And this little town."
4—Continue pp (2 minutes and 25 seconds), until—T: "The little token, etc."
5—"Over There" (Popular Song), (1 minute and 45 seconds), until—S: Two old ladies in room.
6—"Romance" (12/8 Mod.), by Morse (2 minutes and 25 seconds), until—T: "And here in Washington."
7—"Impish Elves" (Mod. Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Hillcrest, the Washington House."
8—Theme (2 minutes and 10 seconds), until—T: "The lady's loyalty league."
9—"Babillage" (Entracte 2/4 Allegretto), by C. Del Castillo (3 minutes and 30 seconds), until—T: "Girl has a husband."
10—"Love Song" (Moderato), by Puerner (2 minutes and 25 seconds), until—T: "The loyalty leaguers hold, etc."
11—"Vision" (Intermezzo), by Buse (2 minutes and 20 seconds), until—T: "Tipped off by one, etc."
12—"Sweet Jasmine" (Melodious Allegretto), by Bendix (3 minutes and 15 seconds), until—T: "The trap for Marilyn."
13—"Melody" (Moderato), by Kretschmer (4 minutes and 40 seconds), until—T: "The next morning."

(*Continued on next page*)

PHOTO-PLAY SERIES *for* ORCHESTRA—Vols. III *and* IV

:-: ADVANCE ANNOUNCEMENT :-:

(WILL BE OFF THE PRESS BY SEPTEMBER 1ST, 1918)

We have been prompted by the marked success of Volumes I and II of this series, and the ever growing demand from the Motion Picture fraternity for incidental motion picture music, to offer these two additional volumes. The great advance made in all directions by the Motion Picture industry was considered in the preparation of these volumes and the numbers throughout will be found thoroughly satisfying and efficient. Photo Play Series is a loose leaf collection of dramatic and descriptive musical compositions especially intended for use with *Motion Pictures*, arranged for small or full orchestra and playable with any lesser combination of instruments which includes violin and piano, by Otto Langey, Gaston Borch, Irénée Bergé, Hugo Riesenfeld and Edward Falck.

VOLUME III		VOLUME IV	
21. Andante Pathetique Doloroso	Borch	31. Indian War Dance	Bergé
22. Allegro Misterioso Notturno	Borch	32. Southwestern Idyl	Bergé
23. Agitato Con Moto	Borch	33. Western Scene	Bergé
24. Dramatic Allegro	Falck	34. Indian War Dance	Borch
25. Western Allegro	Falck	35. Misterioso Infernale	Borch
26. Indian Agitato	Langey	36. Chinese—Japanese	Langey
27. Agitated Misterioso	Langey	37. Furioso No. 3	Langey
28. Agitato	Riesenfeld	38. Misterioso Irresoluto	Langey
29. Battle Music	Riesenfeld	39. Pastorale	Langey
30. Western Allegro	Riesenfeld	40. Storm Music	Langey

INDIVIDUAL NUMBERS SEPARATELY—Complete for Full Orchestra, net, 75 cents; Small Orchestra, net, 60 cents; Piano, net, 20 cents; Harmonium, net, 15 cents; Other parts—each, net, 12 cents.

EACH VOLUME (Containing Ten Distinct Numbers)—Complete for Full Orchestra, net, $4.15; Small Orchestra, net, $3.00; Piano or Harmonium Parts, net, 50 cents; All Other Parts, net, 30 cents.

ORDER NOW

☞ NOTICE: THE PURCHASE OF A COPY OF OUR ORCHESTRA MUSIC INCLUDES RIGHTS OF PUBLIC PERFORMANCE ANYWHERE WITHOUT PAYMENT OF AN ADDITIONAL FEE.

3 East 43d Street :-: **G. SCHIRMER** :-: New York

(Continued from preceding page)

14—Theme (2 minutes and 35 seconds), until—T: "In another wing."
15—"Cupidietta" (Mod. Intermezzo), by Tobani (3 minutes and 30 seconds), until—T: "God grant he may, etc."
16—Continue pp (20 seconds), until—T: "Tired from the strain."
17—"Sinister Theme" (Mysterioso), by Sol. P. Levy (2 minutes and 55 seconds), until—T: "As the days go by."
18—"Memories" (Characteristic Andante), by Creani (2 minutes and 25 seconds), until—T: "Blinky calls."
19—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "For the first time."
20—Theme (2 minutes), until—T: "To escape another meeting."
21—"Visions" (Moderato), by Tschaikowsky (3 minutes and 30 seconds), until—T: "Some day you'll know, etc."
22—"Turbulence" (Melodious Allegro), by Borch (2 minutes and 40 seconds), until—T: "Then, if he is your son."
23—"Hurry No. 33," by Minst (2 minutes and 45 seconds), until—T: "Whatever you do, etc."
24—"Mysterious Tone Picture," by Borch (1 minute and 30 seconds), until—S: Blinky fighting with girl.
25—"Hurry No. 2," by Levy (50 seconds), until—T: "Why, mother, I've been shot."
26—Continue pp (15 seconds), until—T: "The death of fear."
27—Theme (55 seconds), until—T: "And John Marshall."
28—"Over the Top" (March), by S. M. Berg (1 minute and 25 seconds), until * * * * * END.

"BLINDNESS OF DIVORCE"

(Fox Production)

Reviewed on page 2564

Theme: Serenade by Widor

1—Silence (1 minute and 15 seconds), until—T: "Prologue."
2—Organ improvise to action (wedding ceremony) (1 minute), until—S: Interior of court.
3—Organ continue pp (1 minute and 5 seconds), until—T: "John Langdon, a good man."
4—"Baby's Sweetheart," by Corri (2 minutes), until—T: "So Ethel faces another of many, etc."
5—"Atonement," by Zameznik (1 minute and 40 seconds), until—T: "Langdon's second home."
6—Theme (5 minutes and 30 seconds), until—T: "I am sort of sorry I picked, etc."
7—"Doctor Cupid" (Intermezzo), by Ferrari, until—T: "Come West with me to-night."
8—"Prelude Op. 28, No. 15," by Chopin (4 minutes), until—T: "In a hysteria of fear."
9—"Ein Maerchen Fantasia," by Bach (4 minutes and 10 seconds), until—T: "We forgot to say, etc."
10—Theme (3 minutes), until—T: "The decree of the court."
11—Continue ff (2 minutes), until—T: "Fifteen years pass."
12—"Romance from Concerto No. 2," by Wieniawski (2 minutes and 30 seconds), until—T: "Livingston, her fiance."
13—"Wild Rosebud," by Tobani (2 minutes and 45 seconds), until—T: "The next night Clair's place, etc."
14—"Femma Aimee" (Valse Caprice), by Margis Berger (3 minutes and 10 seconds), until—S: Woman looking at picture in newspaper.
15—Silence about 15 seconds, until—S: Fade in to wedding ceremony.
16—About 24 bars of Lohengrin "Wedding March," until—S: Flashback to former scene.
17—Theme ff (2 minutes), until—T: "The day of election draws near."
18—Short Rest (6 minutes), until—T: "Mr. Livingston, who just left, etc."
19—Theme ff (3 minutes and 15 seconds), until—T: "If you think I'm lying, etc."
20—Continue pp (20 seconds), until—T: "Midnight."
21—"Love's Sweet Unrest" (Intermezzo), by Myddleton (3 minutes and 40 seconds), until—T: "I, your mother? That's the funniest, etc."
22—"Allegro," by Bach (2 minutes), until—S: Police breaking doors.
23—Hurry to action (2 minutes and 40 seconds), until—S: Interior of police court.
24—"Serenade Hongroise," by Jencieres (3 minutes and 45 seconds), until—S: Policeman dragging colored fellow into court.
25—About 12 bars of old zip coon or any other typical Southern dance, until—S: Change of scene.
26—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "Divorce which he honestly believes, etc."
27—Continue pp (3 minutes and 40 seconds), until—T: "They can never make me believe."
28—"Love Song," by Bartlett (2 minutes), until—T: "And so, ladies and gentlemen."
29—Theme (2 minutes and 40 seconds), until—T: "Raise your veil."
30—Continue fff (1 minute and 20 seconds), until—T: "Tell the court all you know."
31—Very pathetic violin or cello solo with piano lasting about three minutes, finish morendo and let organ pick up solo, pp, for about 3 more minutes, until—S: When the judge leaves the court room.
32—Theme (2 minutes and 25 seconds), until—T: "But humanity, etc."
33—Continue ff with ff Tympany Rolls to action (about 25 seconds), until * * * * * END.

"HOW COULD YOU, JEAN?"

(Artcraft Production)

(Reviewed on page 3945)

Love Theme: "Blue Violets Mazurka" by Eilenberg
Swedish Theme: "Swedish Peasant Mazurka" by Translateur

1—Love Theme (2 minutes and 20 seconds), until—T: "To Edward Burton, the dyspeptic."
2—Continue to action (1 minute and 50 seconds), until—T: "That evening Jean discusses."
3—"Babillage," by Castillo (2 minutes and 50 seconds), until—T: "Where did you get that hat?"
4—Silence (15 seconds), until—S: Exterior near Salvation Army.
5—"Salvation Army Patrol," by Herman. *Note.—Play only singing part.* (20 seconds), until—S: Drummer disappears.
6—Continue pp diminuendo (10 seconds), until—T: "She may believe that, etc."
7—"Gretchen Intermezzo," by Martin (2 minutes and 30 seconds), until—T: "You and Oscar should be, etc."
8—Swedish Theme (30 seconds), until—T: "Introducing Mr. Bonner."
9—"Second Valse," by Godard (5 minutes and 50 seconds), until—T: "Why, Maria, it's an omlet."
10—"That Flying Rag," by Pryor (2 minutes), until—S: Change of scene to college boys in room.
11—Continue pp (30 seconds), until—T: "A little manouvering on the part, etc."
12—"Summer" (Allegro Song), by Chaminade (3 minutes), until—T: "What's the matter, son?"
13—"Petals Intermezzo," by Raymond (1 minute and 20 seconds), until—T: "Returning to the Bonner farm."
14—"Pure as Snow" (Idylle), by Lange (2 minutes and 30 seconds), until—T: "This really should have been."
15—Continue or repeat pp (1 minute and 20 seconds), until—T: "After three weeks."
16—Love Theme ff, until—T: "Pack a bag, I am, etc."
17—"Love Fancies," by Zamecnik (2 minutes and 15 seconds), until—T: "Stay close to me, dear."
18—Continue pp and slow (15 seconds), until—S: Old man near box of milk bottles.
19—"Little Mischief" (Caprice), by Armand (1 minute and 20 seconds), until—S: Jean at breakfast table.
20—Love Theme (3 minutes and 40 seconds), until—T: "For the love of Pete."
21—Swedish Theme (50 seconds), until—T: "There follows a chapter."
22—"Every Morn I Send Thee Violets," song by Meyer Helmund (1 minute and 15 seconds), until—T: "Susan's husband, John Cooper."
23—Continue pp (25 seconds), until—S: "Close up of exterior of big mansion."
24—Swedish Theme ff (1 minute and 25 seconds), until—T: "As the days pass by."
25—Love Theme (2 minutes and 30 seconds), until—T: "But even spring has its shadows."
26—"Largo," by Corelli (2 minutes and 25 seconds), until—T: "Weeks passed and summer, etc."
27—"Romance," by Rubens (50 seconds), until—T: "The sheriff receives notice."
28—Hurry, No. 2, by Levy. *Note.—Begin pp, then to action pp or ff.* (5 minutes and 25 seconds), until—T: "Young man! that's no way, etc."
29—Love Theme (40 seconds), until * * * * * END.

"THE CLAW"

(Select Pictures)

Theme: "Adoration" (4/4 Andante Mod.) by Barnard

1—"Cocoanut Dance" (Characteristic), by Herman (55 seconds), until—S: Fade out of dancing savages.
2—"Jasmine" (Moderato Characteristic), by Kretschmer (1 minute and 25 seconds), until—S: Mary sees the tiger.
3—"Sinister Theme" for impending danger by Sol. P. Levy (2 minutes and 5 seconds), until—T: "Prowlers."
4—Continue ff —watch shots (2 minutes), until—T: "Your brute of a driver."
5—"Blissful Dreams" (Char. Int.), by Meyer Helmund (1 minute and 55 seconds), until—T: "Next morning the driver."
6—Theme (1 minute and 15 seconds), until—T: "A wayside glimpse."
7—"African 400" (Char. Rag), by Roberts (40 seconds), until—T: "Fort George."
8—"Evening Breeze" (2/4 Allegretto Characteristic), by Langey (5 minutes and 15 seconds), until—T: "As muttering in the, etc."
9—"Blue Devils' March," by Levy (1 minute and 15 seconds), until T: "While the men of Fort George."
10—Intermezzo (Allegretto), by Pierne (2 minutes and 20 seconds), until—T: "I have always loved you."
11—Theme (3 minutes and 35 seconds), until—T: "Judy nerved herself."
12—"Pathetic Andante," by Paul Vely (1 minute and 30 seconds), until—T: "The threatened storm breaks."
13—"Allegro Agitato," by Luscomb (1 minute and 35 seconds), until—T: "I am afraid I'm done for."
14—Continue pp (1 minute), until—T: "We must either put, etc."
Note—Watch Bugle Call—"Advance."

(Continued on page 4341)

THE BARTOLA
Should be Heard Before Deciding to Purchase Any Instrument
Write for catalogue.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Nights of Gladness

Carry on your audience through the realm of Filmland with a fuller spirit of the Photoplay

and a deeper meaning of screen action by a correct musical interpretation

The FOTOPLAYER

awakens that finer sense of feeling and real heart interest through its potent emotional influence

Fotoplayer organ tones ranging in mellow sweetness and soft harmonies to the power of symphonic grandeur transport your audience to a greater appreciation of the evening's entertainment

The FOTOPLAYER may be played manually or by the use of the double-tracker device permitting the operation of two rolls and furnishing an accurate musical accompaniment to the pictures and a sympathetic appeal to your audience.

Hundreds of enterprising exhibitors testify to the successful music rendered by the FOTOPLAYER. It enhances the beauty of delicate scenes — adds power to the drama — furnishes further laughter to your comedies.

WE CONSTRUCT ORCHESTRAL PIPE ORGANS
TO MEET YOUR REQUIREMENTS — WRITE US

The American Photo Player Co.

62 West 45th Street
NEW YORK CITY

64 E. Jackson Boulevard
CHICAGO, ILL.

109 Golden Gate Avenue
SAN FRANCISCO, CAL.

J. W. Jenkins Sons Music Co.
KANSAS CITY, MO.

Frederickson-Krob Music Co.
OKLAHOMA CITY, OKLA.

737 South Olive Street
LOS ANGELES, CAL.

W. J. Dyer & Bro.
ST. PAUL, MINN.

E. Witzman & Co.
MEMPHIS, TENN.

Parkway Building
PHILADELPHIA, PA

Sherman, Clay & Co.
SEATTLE, WASH., and
PORTLAND, ORE.

Geo. L. Parker
120 Boylston Street
BOSTON, MASS.

Lyon & Healy
CHICAGO, ILL.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
Aladdin and His Wonderful Lamp
The Auction Block
Brave and Bold
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Cheating the Public
The Claw
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

(Continued from page 432)

15—Continue very slow (50 seconds), until—T: "After the second day's march."
16—"Furioso" (Battle Hurry), by Sol. P. Levy (2 minutes and 45 seconds), until—T: "Knowing the superstition."
17—Continue pp (30 seconds), until—T: "With hope still high."
18—Tragic Theme (Heavy Dramatic), by Paul Vely (2 minutes and 40 seconds), until—T: "The weeks pass."
19—"Dramatic Tension," by Luscomb (1 minute and 25 seconds), until—T: "Stair has duplicated."
Note—Play ff during short fight.
20—Theme (2 minutes and 45 seconds), until—T: "The claw of the old witch."
21—Intermezzo (2/4 Presto), by Arenski (1 minute and 35 seconds), until—T: "At stairs new station."
22—"After Sunset" (Dramatic Mod.), by Pryor (2 minutes and 20 seconds), until—T: "Open the door."
23—Continue ff (1 minute and 30 seconds), until—T: "The sordid dawn."
24—Dramatic Recitative to action (2 minutes and 50 seconds), until—T: "A wife in name."
25—"Dramatic Andante No. 62," by Borch (2 minutes and 45 seconds), until—T: "What the night brought."
26—"Heavy Mysterioso," by Sol. P. Levy (2 minutes and 50 seconds), until—S: Interior of room—stair on bed.
Note—Play to action pp or ff.
27—Theme (50 seconds), until * * * * * END.

"ALIMONY"

Theme: "Serenade" (Dramatic) by Widor

1—"Maerchen aus Schoener Zeit" (Waltz), by C. Faust (2 minutes and 5 seconds), until—T: "John Flint, master of millions."
2—Theme (4 minutes), until—T: "Bernice's prophecy fulfilled."
3—"Gondoliera," by Sar (1 minute), until—T: "Elijah Stone, attorney."
4—"Albumleaf," by Kretschmer (4 minutes and 20 seconds), until—T: "Do you really intend to go through?"
5—Theme (2 minutes and 20 seconds), until—T: "Marjorie Lansing cheerfully, etc."
6—"Berceuse," by Karganoff (35 seconds), until—T: "The following afternoon."
7—Continue to action (2 minutes and 15 seconds), until—T: "Face to face with the, etc."
8—"Canzonetta," by Nicode (1 minute and 45 seconds), until—S: Interior of shoe store.
9—"Capricious Anette," by Borch (1 minute and 30 seconds), until—T: "In Howard's apartment."
10—Popular Waltz (Comedy Opera Extract) (1 minute and 30 seconds), until—S: Change of scene.
11—Continue pp and slow (30 seconds), until—S: Flashback to Howard's apartment.
12—Continue ff about 8 bars, then pp and slow (45 seconds), until—T: "At the Plaza."
13—Theme pp or ff (3 minutes and 20 seconds), until—T: "At the end of an hour."
14—Continue pp (45 seconds), until—T: "Her first lesson."
15—"On Horseback" (Galop), by Bendix (1 minute and 10 seconds), until—T: "You'd make a wonderful partner."
16—"Arazonaise," from "Le Cid," by Massenet (3 minutes and 30 seconds), until—T: "Afternoon."
17—"Love Theme," by Abbott Lee (3 minutes and 40 seconds), until—T: "The Dinner."
18—"Kiss Waltz," by Arditi (4 minutes and 15 seconds), until—T: "It'll be here in an hour."
19—Popular One Step to action (40 seconds), until—S: Messenger brings the marriage license.
20—Organ improvise to action (50 seconds), until—S: Bride and groom walking to ceremony.
21—About 6 or 8 bars of Mendelssohn's "Wedding March," with orchestra, until—T: "Morning."
22—Theme (4 minutes and 25 seconds), until—T: (On envelope) "Mr. Howard Turner."
23—"L'Adieu," by Favarger (2 minutes and 35 seconds), until—T: "William Jackson, trustee."
24—Continue pp (1 minute and 20 seconds), until—T: "Yours is a difficult part."
25—"The Vampire" (Dramatic Theme), by Levy (35 seconds), until—S: Interior of restaurant.
26—Continue ff (1 minute and 25 seconds), until—T: "Outside the city."
27—Continue fff (2 minutes and 10 seconds), until—T: "Aleas Bluseon."
28—Continue or repeat ppp and very slow (1 minute and 5 seconds), until—T: "The return of the Bermudian."
29—"Dramatic Narrative," by P. Pement (2 minutes and 15 seconds), until—T: "With the morning."
30—Theme (3 minutes and 25 seconds), until—T: "The dawn of a sacred, etc."
31—"Pathetic Andante," by Paul Vely (3 minutes and 15 seconds), until—T: "Since a reconciliation is impossible."
32—Continue pp (1 minute and 30 seconds), until—T: "At Turner Manor."
33—"Forsaken Paraphrase," by Kretschmer (4 minutes and 30 seconds), until—T: "This agreement arranged without, etc."
34—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "The solitude cherished by love."
35—"Birds of Spring" (Mazurka), by Williams (2 minutes), until—S: Flashback to interior of Howard's room.
36—Theme to action (5 minutes and 40 seconds), watch for telephone bell, until—S: "Telephoning."
37—"Dramatic Recitative," by Sol. P. Levy (45 seconds), until—T: "We don't need her confession."
38—Continue ff (1 minute and 40 seconds), until—T: "She is following Howard."
39—"Lion Chase" (Grand Galop), by Koelling (1 minute), until—S: Marjorie with children near table.
Note—Begin pp, then to action.
40—"La Balladora," by Tobani (2 minutes and 25 seconds), until—T: "Let's elope."
41—Repeat "Lion Chase Galop" (1 minute and 40 seconds), until—S: Automobiles stop.
Note—Watch shot and produce effect.
42—Continue pp (25 seconds), until—T: "Still eloping."
43—Continue fff (40 seconds), until * * * * * END.

"We'll Lick the Kaiser"

"THE four-minute men of New York are threatening to make Carusos of every one," said a well-known music man last week. "They are distributing copies of the new song, "We'll Lick the Kaiser If It Takse Us Twenty Years," among the motion picture people. As the proceeds of the sale of this song are used to defray the four-minute men's expenses in preaching Americanism, we heartily endorse it and suggest that every one get a copy and try it out. It is worthy of support."

Fifty-three East Forty-third street is the home of the New York Four-Minute Men.

"We'll Lick the Kaiser If It Takes Twenty Years" is being used as the exit march at the Broadway theatre during the run of "To Hell with the Kaiser."

Review of Latest Publications

1—"Ballroom Chatter," Valse, Intermezzo, by A. Schmidt. An exceptionally fine composition, published by G. Schirmer. (3 East Forty-third Street, New York City.)

2—"Military Waltz." A medley arrangement of Patriotic Songs, published by Forster Music Company, Chicago, Ill.

3—"Don't Leave Me, Daddy." The latest one-step hit, published by Leo Feist, Forty-fourth Street, New York City.

4—"The Magic of your Eyes," a melodious Valse Lente, published by M. Witmark, Forty-seventh Street and Broadway, New York City.

5—"Adoration," by Felix Borowski; arrangement by Chas. J. Roberts. An orchestra arrangement of this world-famous violin solo; a number which will immediately appeal to your audience. (Carl Fischer Edition.)

6—"Will You Be True," a new and beautiful Medley Waltz, composed and published, by Chas. K. Harris, Columbia Theatre Building, New York City.

7—"In the Jungle," Intermezzo, by Chas. Arthur. This is a real trombone sneeze; a real novelty number with very attractive melody. (Carl Fischer Edition.)

8—"Toreador Humoresque," Fox Trot, by M. L. Lake. A novel fox trot built on the well known Toreador Song, (Carmen), with the original melody intact but cleverly worked against a complicated set of rag and countermelodies. The big dance hit of the year. (Carl Fischer Edition.)

9—"Supplication," By McKee. An unusually interesting orchestra number in a splendidly effective arrangement—it opens with a melodious 4/4 "Andante Cantabile Introduction"—followed by a Cello Movement of exceptional musical treatment and ends as a Violin Solo Orite, which always takes—most appropriate for Dramatic Situations. (Published by M. Witmark.)

10—"Melody," by Charles Huerter. A Number which will fit in well with any program. A sweet melody; a fine arrangement and a favorite, which always takes—most appropriate for Pathetic and Dramatic Situations. (Published by the Boston Music Company.)

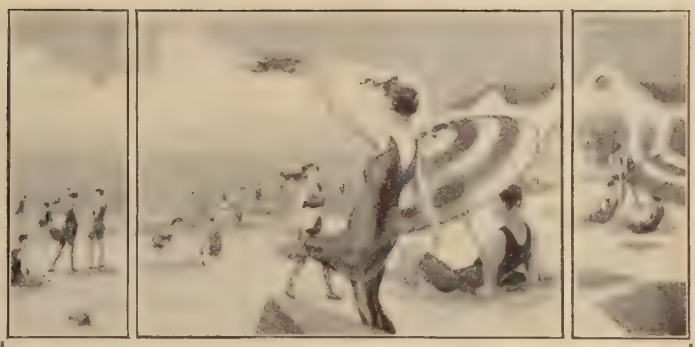
11—FIFTEEN MINUTES OF REGAL SPLENDOR. A suite of four numbers. Each number expressing a different musical temperament befitting the requirements of a Photo Play costumed in a regal fashion. All four numbers are melodious while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 West Thirty-eight Street, New York City.)

12 "Pathetic Andante" by Paul Vely. A rich, deep melodious composition that can be effectively worked out—most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Building, New York City.)

13—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader:

No. 1—"Among the Arabs." No. 2—"A Chinese Tea Room." No. 3—"Persian March." (G. Schirmer.)

14—"When Shadows Fall." A beautiful and melodious Reverie, adapted for the concert ballad by Frost and Keithley. (McKinley Edition.)



Cool Ocean Breezes
Blowing Through Your House

At your command on the mere turn of a switch

THE TYPHOON COOLING SYSTEM, with gentle breezes of pure, fresh air, will make your theatre the most comfortable spot in town during these sweltering hot summer days and evenings.

People will go out of their way to enjoy your show; they will come in from the sweltering heat just to "cool off."

And the hotter the weather the better for your box office.

The Typhoon Cooling System has proved in hundreds of theatres that it will pay for itself long before the summer is over.

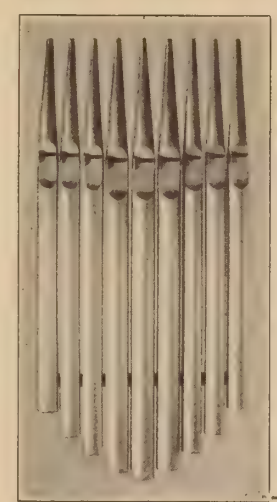
Easily installed in *your* house—no matter how large or small. Low in cost.

Let us know fully your inside dimensions, seating capacity, etc.

Write NOW—before you turn the page

TYPHOON FAN COMPANY

Box 108, 1544 Broadway, New York, N. Y.



ORGAN PIPES

ALWAYS have that majestic appearance in Theatres.

HARMONY is the most essential thing in music.

AN OIL PAINTING without its massive frame is not complete.

ORGAN PIPES artistically designed gives that harmonious and majestic appearance to any THEATRE.

Panels and clusters are made up ready for installation, our 25 years' experience in this line is free to you.

Send for our Illustrated Catalog

JEROME B. MEYER & SON

125 Austin St. Milwaukee, Wis.

"NEWMAN" BRASS FRAMES AND RAILS

DO YOU KNOW?

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMAN'S"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN." Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

The Newman Mfg. Company

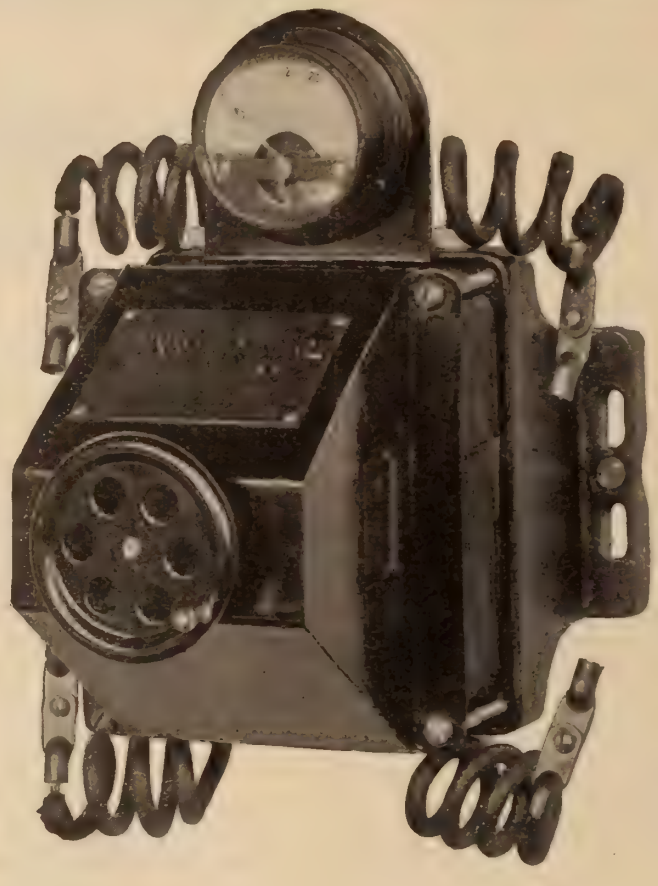
Established 1882

Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing

Type I
Form B
Compensarc



Use the Compensarc for MAZDA lamp control

The proper current control for Mazda Projection lamps is as vital a matter as that of mirror or condensing lens. Accurate and positive current regulation is necessary if the maximum life of gas filled lamps and their greatest brilliance is to be secured. This is the part and a very important one that the Compensarc plays.

The Compensarc is an auto transformer with a hand controlled reactance core. Although the device is simple in design, its fine adjustment enables the current to be controlled within one tenth ampere. In addition, the Compensarc acts as a protective device when starting by limiting the rush of current through the cold lamp filament.

Heretofore the humming noise from similar current control devices has been an objectionable feature. In the Compensarc this objection has been practically eliminated except during short intervals when the core is being adjusted.

General Electric Company

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Charleston, W. Va.
Charlotte, N. C.
Chattanooga, Tenn.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Columbus, Ohio
*Dallas, Tex.
Dayton, Ohio
Denver, Colo.
Detroit, Mich.
Des Moines, Iowa
Duluth, Minn.
Elmira, N. Y.
Erie, Pa.
*El Paso, Tex.
Fort Wayne, Ind.
Hartford, Conn.

General Office: Schenectady, N.Y.

ADDRESS NEAREST CITY

*Houston, Tex.
Indianapolis, Ind.
Jacksonville, Fla.
Joplin, Mo.
Kansas City, Mo.
Knoxville, Tenn.
Los Angeles, Cal.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Nashville, Tenn.
New Haven, Conn.
New Orleans, La.
New York, N. Y.
Niagara Falls, N. Y.
*Oklahoma City, Okla.
Omaha, Neb.
Philadelphia, Pa.
Pittsburg, Pa.
Portland, Ore.
Providence, R. I.
Richmond, Va.
Rochester, N. Y.
St. Louis, Mo.
Salt Lake City, Utah
San Francisco, Cal.
Schenectady, N. Y.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Toledo, Ohio
Washington, D. C.
Youngstown, Ohio

*Southwest General Electric Company. For CANADIAN BUSINESS refer to Canadian General Electric Company, Ltd., Toronto, Ont.
GENERAL FOREIGN SALES OFFICES, Schenectady, N. Y.; 30 Church St., New York City; 83 Cannón St., London. E. C., England.

In the Independent Field

Mabel Normand Is a Nymph of the Woods In Goldwyn's "Back to the Woods"

Arrow Adds Another Re-Issue to List

Through arrangements made with the Rialto Film Corporation, a reissued edition of the five-reel drama titled "The House of Mirrors," now titled "My Husband's Friend," is being offered to state right buyers by the Arrow Film Corporation. Frank Mills is featured.

The addition of this production to the list of attractions being exploited by the Arrow Film Corporation makes a total of nine five or more reel photoplays offered to state right buyers.

"My Husband's Friend" under the title of "The House of Mirrors" was released by the Mutual Film Corporation as a special, but, under a contract with the owners, was returned to them, re-edited, and it is now distributed through the state right market. Of the fourteen territorial state right divisions in the United States, nine have already been disposed of.

Chicago Firm Get "Topics of the Day"

A. E. Siegle, producer of "Topics of the Day," short subjects illustrating snappy sayings taken from the Literary Digest, announces that Jones, Linick and Schaefer, Chicago, will handle this product in the territory of Illinois and Wisconsin. Sol Lesser, who is handling these subjects in California, reports that they have been booked in California's leading theatres.

As a result of a single page advertisement in the trade papers, Mr. Siegel says that he received more than thirty-two inquiries from exchange men throughout the country.

Goldwyn to Enlarge Facilities

Facilities for the Distribution of Independently Made Productions to Be Enlarged During Company's Second Year

DURING the second year of its activities in the production and distribution of feature pictures, Goldwyn Pictures will enlarge its facilities for handling the distribution of independently produced features of merit, it is announced from the Goldwyn offices. Shortly after this company's initial entrance in the industries activities, it was announced that its distributing facilities were at the disposal of all independent producers. This action was taken so that the independent producer who felt that there was no incentive to produce because there was no medium through which his product could reach the exhibitor, would be given that incentive that was lacking because of these conditions which Goldwyn Pictures saw existed.

As a result of the announcement, the first independent production to be taken over was Ira M. Lowry's "For the Freedom of the World." Goldwyn released this feature last October and it was placed in more than four thousand theatres in the United States. The late Henry I. Brock's screen version of Hall Caine's "The Manxman" was the next feature to be taken over. Then came Rex Beach's "The Heart of the Sunset," which was released just recently.

"Smiling Bill" Parson's Capitol Comedies were the next subjects to be added to the list of independently produced pictures and these are now being distributed through the Goldwyn exchanges at the rate of one one-reeler every two weeks. These comedies are showing in all the leading theatres of the country, and according to Goldwyn reports are doing a big business.

Three Selexart productions were taken over for distribution by the company a few months ago, and these, say the reports, are gaining headway in sales. In view of the success had with these independent productions, Goldwyn announces that the man-power of the distributing organization has been increased so as the company will be prepared to handle other subjects. The twentieth exchange was opened in New Orleans in anticipation of the increased business which the new plans for enlargement will bring.

Perret Lauds Current Patriotic Film

IN discussing the patriotic appeal of his first independent production, "Lafayette, We Come," Leonce Perret said:

"The producers of patriotic and propoganda films are deserving of much praise for their recent excellent contributions towards inbueing the American public with the proper spirit of the times.

"Although most of these productions drive home some point of value, their propoganda, in nearly each case, is direct and —I might say, smashingly theatrical. Such treatment of propoganda, if repeatedly employed, many tend to dull the mind of the picture-public sooner than would the advancement of propoganda that is not direct. True, the smashingly theatrical films are perhaps financial winners; but in these times this angle must not overshadow the greater good that can be accomplished by treating the promotion of patriotism, unselfishness and sacrifice with subtle dexterity—with indirect suggestion.

"This theory has been prevalent during my production of "Lafayette, We Come!" and judging from the indications there is every likelihood of this production proving my belief."

Executive offices of the Perret Productions have been established in the Brokaw Building. No statement concerning distributing plans has been made.

Adolphe Osso, business manager for the Perret Productions, says he is considering the purchase of three scripts for immediate production. He says that there is a possibility of Mr. Perret and his producing staff moving to the Coast for future productions.

Doris Kenyon's Second Picture Finished

Work on the screening of "The Inn of the Blue Moon," by Louis Joseph Vance, the second production of De Luxe Pictures, Inc., with Doris Kenyon at the head of her own company featured was finished Saturday. Mr. Vance is co-operating with John B. O'Brien, the director, in cutting and titling the picture, which will be released through the Wm. L. Sherry Service, following the release of Miss Kenyon's first pictures, "The Street of Seven Stars."

Mr. Vance says "The Inn of the Blue Moon" is the best picturization ever made of any of his famous stories. "Miss Kenyon's work in the dual role of twin sisters is remarkable," declared Mr. Vance. "The Inn of the Blue Moon" was written especially for Miss Kenyon by Mr. Vance.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Series of Bessie Barriscale Re-Issues (W. H. Productions)	Victor Film Service, Detroit	Michigan.
"Staking His Life"—Hart Re-Issue (W. H. Productions)	Wisconsin Film Company, Milwaukee	Wisconsin.
"Staking His Life"—Hart Re-Issue (W. H. Productions)	Phil Goldstone, Omaha	Iowa, Nebraska, Kansas, Missouri.
Series of Shorty Hamilton Re-Issues (W. H. Productions)	Phil Goldstone, Omaha	Nebraska, Iowa.
Series of Shorty Hamilton Re-Issues (W. H. Productions)	R. D. Lewis Film Co., Oklahoma City	Oklahoma.
Series of Shorty Hamilton Re-Issues and 24 one-reel Fatty Arbuckle Re-Issues (W. H. Productions)	A. Weiland, Standard Film Exchange, Pittsburgh	Western Pennsylvania, West Virginia.
Series of 24 one-reel Arbuckle Re-Issues	Strand Features, Detroit	Michigan.
Series of 24 one-reel Arbuckle Re-Issues	Standard Film Service, Cleveland	Ohio, Kentucky.
"Staking His Life" and Bessie Barriscale Re-Issues	Max W. Herring, Pittsburgh	Western Pennsylvania, West Virginia.

"Calamity Howlers, All Wrong"—Steiner

BILL STEINER, head of Jester Comedy Company, takes a punch at the pessimists who are "calamity howlers" and those ever ready to complain. "There is nothing the matter with the film market," says Bill. "The main trouble seems to be the manufacturers," he hastens to add.

"Many of them have allowed themselves to live in the rut of what was offered to the public several years ago, evidently thinking that the public would be satisfied with the "made-over night" features. Evidently the gentlemen who are continually howling calamity have never checked the film situation from a country-wide standpoint. They evidently do not know that the old "store-show" is a thing of the past, and that the film theatre of today has reached such a stage that they now surpass in beauty, architecture and environments the legitimate playhouse. It is only natural with the creation of these beautiful edifices for films, that films would be demanded to live up to the environments of the theatres.

"You do not hear any calamity howlers among the manufacturers, who know what is needed in the way of feature films. Instead of standing still, these gentlemen are spending every ounce of energy that is possible and backing that energy with money, in order not to keep up their present standard, but to improve with each of their releases. They realize that the public is becoming more and more educated to high class pictures, and they are doing all within their power to meet that demand.

"It is surprising how men can expect to build up a successful business when they do not keep abreast of the times. Even in the small towns, where there is only one theatre, the demand is for good pictures. The old-time hackneyed story has very little run, and it is up to the gentlemen who think that they can get by with this class of mediocre celluloid to go out and do a little investigating on their own account, and they will soon reach the conclusion that the film business is not shot to pieces, but that the market is as good if not better than it ever was, but they must turn out high quality goods, in order to get the proper play that the quality manufacturers are getting today."

James K. Hackett in "Ashes of Love"

James K. Hackett will return to the silent drama in Graphic Film Corporation's feature, "Ashes of Love," under the direction of Ivan Abramson. He is supported by effie Shannon, Mabel Julienne Scott, Ruby De Remer, Paula Shay, William Davidson and Hugh Thompson.

Betty Howe, in the Leah Baird Serial

Romayne Company Completes "Me Und Gott"

The Romayne Super-Film Company has completed its special production, "Me Und Gott," in six reels. The photoplay depicts the awakening of America and shows the intense struggle that is going on in some of our own families between the older generation true to the Kaiser and their sons and daughters born here and true to the priciples of this country. The story and direction of "Me Und Gott" is by Windham Gittens, formerly with Universal and Triangle. The cast includes Paul Wigel, Robt. N. Dunbar, Gertrude DeVere, James T. Welch, Jack McCready, Naide Carle, Frank Brownlee, Fred Boull, Nigel de Bruillier, Josephine Crowell, Adeline M. Alvard, Edwin Fourcher, Marie Fourcher and Ray Eberlee. "Me Und Gott" will be sold to state rights buyers.

The Romayne Super-Film Company will produce other six and seven reel features to be sold to buyers and to the foreign trade. "It's a Bearcat" is the copyright brand under which the productions of the Romayne Super-Film Company will be known to the trade and to the public. The company is now using David Horsley's studio for its production, but will soon erect in Los Angeles its own studios adaptable to its needs.

The officers of the company are H. Y. Romayne, president; Edward D. Ulrich, vice-president and studio manager, and Thos. A. Baker, secretary and treasurer.

Noted Explorer Here with Pictures

Frederick Burlington, noted American explorer who has explored the crater of Mount Vesuvius, ascended Matterhorn, Mont Blanc and the highest mountain in Europe, Jungfrau, has returned to America after fourteen years' absence with more than thirty thousand feet of negative showing the scenic views obtained by him on his explorations. Mr. Burlingham said that these pictures are not to be considered as strictly educational in value as entertainment, but are filled with "the spirit of adventure, with plenty of humor, pep and punch." Mr. Burlingham has, also, pictures taken showing the arrival of French and British war prisoners in Good Samaritan, Switzerland.

"Seven Deadly Sins" in Foreign Markets

A. Blaikie Dick, general manager for McClure Pictures, Inc., announced this week considerable activity in the sale of foreign rights for the McClure series of "Seven Deadly Sins." Contracts were closed this week whereby the Mexican rights of "Seven Deadly Sins" were disposed of by a deal made with Piedmont Pictures Corporation of New York City. In addition to this sale, Mr. Dick also announced that foreign rights have also been disposed of in the following territories: Brazil, Argentine, Paraguay, Bolivia, Peru and Uruguay. More than half of the foreign territory has been closed for "Seven Deadly Sins" and reports from various sections outside of the United States indicate that these pictures are meeting with success.

An active sales campaign is now being conducted through the various branch offices of the Film Exchange Company in behalf of this McClure series, in the United States.

"Straight Road," Second Barriscale Reissue

"The Straight Road" is announced as the second Bessie Barriscale by the W. H. Productions. The original title of this feature was "The Painted Soul." Charles Ray is in support of Miss Barriscale in this feature.

The fourth Hart reissue is titled "Staking His Life." William Hart is supported in this feature by Charles Ray and Louise Glaum. It was booked at the new Symphony theatre, New York, for this week's program.

Call for Men of High Calibre Answered

"In spite of our raising the barrier so high, and making it perfectly plain that we wanted only the highest grade of men, the response to our advertisements in last week's trade press has been enormous," said one of the officials of the W. W. Hodkinson Corporation, and refers to the advertisement calling for big caliberd men to compose a sales force to cover the entire territory.

Louis Goldstein, Well Known Among Film Folk, Is Now Located at Camp Upton, L. I.

Leonce Perret at Work on the Grounds of the Home for Incurables, for the Production, "Lafayette, We Come!"

Anita King First Plaza Star

Plaza Pictures Distributed Through W. W. Hodkinson Corp., Releases First of Three-Star Series

W. W. HODKINSON Corporation announces that Anita King is to be the first star whose productions will be released under the new section of Hodkinson Service known as Plaza Pictures. This new addition to Hodkinson Service will consist of a three-star series. The first of the Anita King series, which will consist of eight pictures, is titled "Petticoats and Politics."

"Petticoats and Politics" is a satirical comedy on the development of woman suffrage in a small Nevada town. Miss King is given the opportunity of handling her six-shooter and racing over Western prairies.

Other productions following Miss King's initial offering are already completed and the W. W. Hodkinson Corporation assures the exhibitors that there will be no chance of a delay in the release dates.

Plaza pictures, a new brand of photoplays, will be handled through the W. W. Hodkinson Corporation.

In making the announcement an official of the company responsible for their production stated that after careful consideration the W. W. Hodkinson Corporation was the logical outlet for its product. He said:

"We have known for some time Mr. Hodkinson's personal reputation in the field, and we have been convinced time and time again that the exhibitors in the United States know him and trust him. An examination of the distribution system that he has under his control assures us that we can find not only capable placing of our product, but also the most economical distribution possible.

"We are so impressed with the entire idea that we wished to be one of the producing units connected with this organization.

"Further announcement of the stars appearing under this brand will be given shortly."

Reports Big Sales on Kerrigan Reissues

"AS A FAIR indication of the demand on the part of the exhibitors for short length subjects in which a star of present day popularity appears are the sales recorded by the Arrow Film Corporation on the reissue of the 10 two-reel and 30 single-reel reissues of J. Warren Kerrigan productions," said Dr. Schallenberger, in speaking of the demand for these reissues. "An announcement was circulated among nine states right buyers in as many different territories. Within two days after the receipt of the advice, four of the buyers came to the office of the Arrow Film Corporation and signed for these reissues.

"These buyers were: Mr. Amsterdam, of the Masterpiece Film Attractions of Philadelphia; Mr. Lande, of the Quality Film Corporation of Pittsburgh; Mr. Charnas, of the Standard Film Service of Cleveland and Detroit, and Mr. Engler, of the E. & H. Film Distributing Company of Atlanta, Ga. The territory covered by these four exchanges and which is disposed of on the Kerrigan reissues is Eastern Pennsylvania, Southern New Jersey, Western Pennsylvania, West Virginia, Ohio, Michigan, Kentucky, Georgia, Florida, Alabama, Tennessee, North and South Carolina. In addition to this, Bernard Depkin, Jr., purchased the production for Delaware, Maryland, District of Columbia and Virginia and V. H. Hodupp, Inc., for Indianapolis.

Affiliated Members Consider Advanced Feature

The first picture to be considered by the Ohio Exhibitors Film Exchange, unit of the Affiliated Distributors Corporation, will be "The Eleventh Commandant," featuring Lucille Lee Stewart. It is offered on the market in this territory by the Advanced Motion Picture Corporation, which company produced it under the direction of Ralph Ince.

Gaumont Serial on the Market

Titles to the Ten Episodes of "The Hand of Vengeance," Announced —News Flashes from Gaumont Weeklies Given

THE TITLES to the ten episodes of Gaumont's twenty-reel serial, "The Hand of Vengeance" are: 1.—"The Sign of the Scar"; 2.—"Scheming for Millions"; 3.—"The Ambassador's Diamond"; 4.—"The Grey Lady"; 5.—"The League of Silence"; 6.—"The Mysterious Manor"; 7.—"The Secret of the Night"; 8.—"The Kidnapped Statesman"; 9.—"The Girl in the Hotel," and 10.—"A Girl's Aid."

"The Hand of Vengeance" is ready for release, it is announced. During the week the first five episodes were shown to a number of independent buyers who expressed satisfaction with the initial chapters.

This photo-serial, produced by Gaumont Company, will be released only through independent exchanges. It contains ten episodes of two reels each. As an official said: "It is full of pep and life and hustle from the first scene to the last. The characters are all red-blooded, every situation is thrilling, the dangers are too numerous to mention and the escapes therefrom original in the extreme. And with all this, there is not a sex-situation in the entire study. The serial is clean enough for the entire family; and, while admittedly a thriller, it will hold the interest of every spectator, from the youngest child to the oldest grandfather—or grandmother."

The second selective draft drawing, in which 246 was the lucky number first chosen by Secretary of War Baker, is pictured in No. 14 of the current number of Gaumont Graphic. In the same issue is shown the great work the Railroad Administration is doing. Scenes taken at different places in the United States, England, and Italy make up the other news subjects shown in this issue, including the burning of German text books; a big wreck in Utah, which resulted in one death and fifty injuries; the production of potassium salts, so necessary to war munitions, in the great Salton Sea, in the Colorado Desert. From Italy come pictures showing the delivery of our U. S. Liberty Bonds to the Italian soldiers who subscribed for them, and the decoration of American Red Cross officers for exceptional valor on the Piave front by the Duke of Aosta.

No. 15 of the Gaumont News, the other semi-weekly issue of the Gaumont News Service, is interesting for its instructive photograph of the "Flamen Werfers," the liquid fire projectors which were captured in "No Man's Land" by our boys during an unsucessful German raid on their trenches; "The Nerves of the Army," picturing the work of the Signal Corps in laying telephone wires, and the work of the U. S. Marines in maneuvers, in airplanes, and in trench warfare.

The opening of the International Trade Exposition in New York City is also shown in this number of the Gaumont News, together with the "Flying Gymkhana," held at Westbury, N. Y., for the benefit of the British and Canadian Fund.

Sid Grauman, owner and manager of Grauman's million dollar theatre, Los Angeles, has booked the Gaumont News and Graphic, exclusively for his theatre, it is announced.

Willis and Inglis Optimistic

Los Angeles Firm Handling Personal Publicity and Leading Actors and Actresses Report Big Business

WILLIS and Inglis, publicity representatives, with offices in Los Angeles, report that the fellow who says that business along film row is slow is all wrong. "Things on the Pacific Coast," writes Dick Willis, "are humming and we are doing a bigger and better business than ever since we established office in Los Angeles."

"We are unable to meet the demand for leading men, juveniles and directors," said Mr. Willis. "We have brought on several actors from the East and every one has been placed immediately with producing companies on the Coast."

The firm of Willis and Inglis is one of the most prominent and reliable agencies handling the publicity for actresses and actors in the country. The firm has operated on the Coast for a number of years and has builded a business that calls for the undivided attention of both members of the firm. Recently, Fred Fralick, a well-known publicity man, has been added to the staff. Mr. Fralick will handle the Engagement Department, while Mr. Willis and Mr. Inglis devote their attention to Book, Play and Publicity Departments. Willis and Inglis also maintain fully equipped studio. The Sherman Productions is using the studio at present.

During the three years that Willis and Inglis have operated on the Coast, the firm has gradually added improvements until now they have this branch of the business working along an efficient and effective basis.

Keeney Completes Fourth Calvert Picture

The Frank A. Keeney forces have completed their fourth picture, "The Girl With a Past," by Paul Armstrong. Catherine Calvert is featured; James Kirkwood director. Guy Coombs plays the part opposite Miss Calvert.

"Unchastened Woman" Gets Good Bookings

"The Unchastened Woman," featuring Grace Valentine, has been booked for a week's run at the Orpheum theatre, Akron, O. It has been booked for a like period at the Strand, Canton, O.

Director Frazee Noted for Trick Comedy Stunts

Edwin A. Frazee, for a long time director of the Keystone Comedy staff and one of the best known directors for trick-comedy stunts, is credited with the productions of the following Keystone comedies: "The Favorite Fool," "Love Will Conquer," "Village Vampire," "Bath Tub Perils," "The Oily Scoundrel," and "Crooked to the End."

Eddie Foy and the Seven Little Foys are featured in "The Favorite Fool." Fred Mace is in the other five comedies. All six comedies attained greatest popularity and earned large profits. It is estimated that they have earned at least half a million dollars. "Crooked to the End" was declared by New York critics to be an ingenious innovation among "movie" comedies, and was cited a "model production." It was the first film to specialize athletic features as inaugurated by Mr. Frazee. "Love Will Conquer" was photographed and delivered to the cutting room within thirty-six hours. For the Wm. Fox, Mr. Frazee produced "Social Pirates." The Saturday Evening Post of January 20, 1917, printed page illustrations from this production, showing twenty-seven guests at a banquet table, all magnificently attired, and who were washed out of the elegant banquet hall of a hotel by sixty tons (ten thousand gallons) of water, which came tearing down stairs and flooded the guests out into an open sewer and through the sewer to its outlet. This trick of production has never been approached by other "movie" directors. "Footlight Fame" had in it a skeleton which left its mortal body and passed through solid substances and rampaged in a series of complications never before or since accomplished in the "movies."

Frazee's trick methods are the resulting discoveries made by Mr. Frazee during ten years of experience and experiment upon the theatrical stage. Susequently he invented devices by which his trick methods could be successfully applied to the practical and profitable production of films.

Four Thousand Bookings on Lowry Production

Goldwyn Pictures reports that Ira M. Lowry's independent production, "For the Freedom of the World," which is being distributed through the Goldwyn exchanges, has been enthusiastically received by both exhibitors and the public and proclaim it "the year's most remarkable and surprising film production."

Scarcely six months having elapsed since its release, this production has been booked in more than four thousand theatres throughout the country, Goldwyn reports. And the report says exhibitors are asking for repeat bookings on it.

Many of the scenes in this feature were taken at a training camp in Canada. The hero is a young American who had elected to join the Canadians before his own country entered the war. Goldwyn reports that there isn't a single record in the Goldwyn offices showing where an exhibitor failed of success with his bookings on "For the Freedom of the World."

Scope of Affiliated Plan Broadened

Executives of the Affiliated Distributors Corporation have made arrangements whereby any exhibitor wishing to join the organization may do so. This move serves as an extension of the scope of the organization's plans, as originally planned. Originally it was intended to limit the benefits accruing from co-operative booking to the number of exhibitors necessary to complete a quota of 2,500 days on each picture for the country. This quota was to be divided among twenty-five exhibitors' booking corporations, each of which were to guarantee, by a trust fund, an average of one hundred days per picture. Exhibitors guaranteeing these trust funds were to have participated exclusively in the low rentals effected and the excess profits derived. Exhibitors, not members of the booking associations allied with the Affiliated, were to pay the regular rentals.

Directors of the Affiliated, at their recent meeting, approved a form of participating certificates which will enable exhibitors who have not joined their territorial booking corporation to gain the same low rentals enjoyed by the original subscribers to the units' trust fund. Whether exhibitors holding these participating certificates will be extended a share in the excess profits of the booking corporation, is a matter which has been left to each unit to decide as it sees fit.

Ford Completes Five Episodes of Serial

Five episodes of Francis Ford's serial production, the title to which has not been announced, are completed, it is announced from Los Angeles, where Mr. Ford is now at work on the sixth episode.

"The Isle of Intrigue," Mr. Ford's six-reel feature, has been completed and will be released as a Fordart Production on the independent market. Mr. Ford has a triple role in this feature.

W. H. Company Has "Mickey"

Will Distribute Mabel Normand Picture on Independent Market—Promises Immediate Release—Campaign Books Prepared

FOLLOWING the announcement that arrangements had been made between the Western Import Company and W. H. Productions, for the latter company to distribute "Mickey," featuring Mabel Normand on the independent market, officials of this company announce that an extensive advertising campaign has been launched and that every possible method which will further the proper exploitation of this feature will be employed.

In making the announcement, H. J. Shepard, of the W. H. Productions, said:

"Officials of the Western Import Co. and W. H. Productions Co. feel that it is now an opportune time to release this production. The public is now ready for a feature that combines pathos and adventure with romance and humor, in such a way that the memory of this sweet, mischievous little 'Mickey' will be refreshing amid the turmoil and stress of these war days.

"After making a thorough investigation, it has been found that the state rights market is in a healthy condition to handle a big production such as 'Mickey.' Through the advertising and publicity service given this production of 'Mickey,' every possible outside help is being employed, with exceptional lobby display, linking of the advertising campaign on the production with the great national campaign on the song 'Mickey,' which is based on the photoplay and the campaign book. This 24-page campaign book, in colors, covers every angle of 'Mickey,' portions of which are devoted to the humor, the pathos, adventure and love, other portions to the advertising matter, posters, heralds and slides and still other portions to special exploitation for exhibitors.

"One page of this book is devoted to quotations of the various opinions expressed by some of the most prominent film men in the industry who have reviewed 'Mickey'—statements from men like A. Woods, who says, '"Mickey" is what I call a real big picture,' and Alfred E. Aarons, general manager of Klaw & Erlanger's theatres, who says, '"Mickey" is the greatest commercial proposition I have ever seen in the amusement field.'"

Mr. Shepard announces that the company will go a step further in the preparation of advertising matter. When required, special campaigns will be inaugurated for particular localities throughout the country, so as to help every exhibitor to secure maximum results.

C. K. Young, Honorary Captain in Army

Clara Kimball Young, under management of Harry Garson, whose latest picture, "The Savage Woman," has just been completed at the Lasky Studio, Hollywood, and is soon to be released, was elected recently honorary captain of the 24th Battalion, Company B, of the Armed Guard, National Army, at Presidio, in recognition of her material aid for the Red Cross, Liberty Loan activities and various war charities.

Following her election, Miss Young left for Portland, Oregon, where her appearance at the Portland theatre had been announced. She will continue her tour to Tacoma, Seattle and Spokane, and will arrive in New York about July 30, when she will commence her next picture, "Cheating Cheaters."

Sixth Jester August 1

The sixth of the series of the Jester Comedies, "His Day Out," will be released August 1.

It Was a Great Event! About $9,000 Was Realized from the Recent Carnival and Dance Held at the Lasky Studio at Hollywood for the Benefit of the Folks at Home Fund

Screen Telegram on Broadway

Will Be Published from New York Under Editorship of Terry Ramsaye—Offices Opened Adjoining Mutual Exchange

JAMES M. SHELDON, president of the Mutual Film Corporation, announces that Screen Telegram, Mutual's twice-a-week news reed, will be published hereafter from New York under the managing editorship of Terry Ramsaye, director of publicity. Mr. Ramsaye has opened editorial offices adjoining the Mutual exchange at 1,600 Broadway, and has surrounded himself with an able staff. The first release from New York was Screen Telegram No. 36.

Associated with Mr. Ramsaye in the publication of the Mutual news reel will be Donn McIlvaine, who has been on the editorial staff of Screen Telegram since its inception. He will be assistant editor.

W. E. Harrison, New York cameraman; Tracey Mathewson will cover outside assignments from New York, and Harold P. Brown is Chicago cameraman.

"New York has become, under war conditions, the world's most important news center," commented Mr. Sheldon in announcing the change of Screen Telegram editorial offices to New York. "By maintaining a staff for special service to Western territories in Chicago, we feel that we can serve all of the theatres of the country more efficiently from New York. The most important and most interesting news of today is war news, and New York is more convenient in securing war news film than Chicago. Mutual's efficient distribution methods make is possible to edit our reel in New York and reach the theatres of the West as quickly as though the reel were edited in Chicago.

Sessue Hayakawa, Star In Special Productions Produced by Haworth Corporation and Distributed by Mutual

"By virtue of its arrangement with the Division of Films of the Committee on Public Information, Screen Telegram will continue to present United States official war pictures showing our military and political activities abroad Screen Telegram, and its staff are working in perfect harmony and accord with the United States Government and all of its agencies.

"Screen Telegram has been a success from the day it was released. It gave the exhibitor what he wanted and what his people wanted, a quality news reel. "Under our new arrangements Screen Telegram will be snappier and livlier than ever."

Vitagraph Completes Five Productions

THE past week was clean-up week for a number of the Vitagraph stars, and the coming week should see them started in new features.

Alice Joyce, working under the direction of Tom Terriss, completed "To the Highest Bidder," a Blue Ribbon Feature, and this week will begin work on a play by Cyrus Townsend Brady, the final title of which has not yet been chosen. Miss Joyce and her company, which includes Walter McGrail, Percy Standing and others, spent more than two weeks at Babylon, L. I., on location.

Corinne Griffith, having finished "Love Watches," under direction of Henri Houry, is making preparations for starting in "The Clutch of Circumstance." It is expected that Mr. Houry will direct Miss Griffith in her new picture also. Miss Griffith most likely will have with her in her new picture Denton Vane, Alice Terry, Julia Swayne Gordon, Nellie Parker-Spaulding, Ed Burns and Charles Henderson.

"The Nymph of the Foothills" has been chosen as the next subject for Gladys Leslie, who has completed "Wild Primrose," under direction of Frederic Thomson. Miss Leslie is expected to start work at once with the same director.

Earle Williams and Harry Morey are almost finished with two features, and they, likewise will soon be starting anew. Mr. Williams, working at the Hollywood Studio of Vitagraph, with Grace Darmond as his leading woman and Jack Conway as his director, is in the latter stages of "The Men from Brodneys," the George Barr McCutcheon story, and expectse to finish within a few days. Mr. Morey, working under direction of Paul Scardon, with Betty Blythe as his leading woman, has only a little more work to do in "The Green God," and then he, too, will be given a new feature.

Paul Powell Directs Bluebird Films

Paul Powell, former D. W. Griffith director, who made for the Fine Arts trademark such well known plays as "The Matrimaniac," starring Douglas Fairbanks; "The Wild Girl of the Sierras," with Mae Marsh; "Hell-to-Pay Austin," and others, has been engaged by Bluebird to direct productions at the west coast studios.

Powell has also written many scenarios, and before entering the film world was a feature writer on the Chicago Tribune and Los Angeles Express.

Wardrobe Features in Mutual Subject

The most elaborate wardrobe used in any Mutual subject made at the American studio in recent months, is that titled "Beauty To Let," which stars Margarita Fisher, known as "the American beauty." Miss Fisher's wardrobe consisted of almost a score of different gowns, and included is said to have been one made at the cost of eighteen hundred dollars. This film play will no doubt set a new record for expensive wardrobe, the number of gowns being greater than used in any particular picture by one player, Mutual asserts.

The story is that of a young girl who visits a lawyer, and with her last money pays him for advice. The lawyer sees wonderful possibilities in her extraordinary beauty, and hits upon renting the girl out at one hundred dollars an hour, with the provision she is not to speak to anyone except himself. She becomes tremendously popular. A young millionaire is captivated. A wealthy gentleman crook falls madly in love with her, and when the beauty proves to the lawyer, who believed her brainless, that she has brains as well as beauty by saving him from being swindled of his money, he awakens to his love for her and all ends happily.

Robert Fairbanks Joins "Doug's" Outfit

Robert Fairbanks joined his brother's picture company last week in the capacity of efficiency executive. Douglas is anxious that his organization employ the same business methods characteristic of a large establishment, and therefore closed a five year contract with Robert Fairbanks.

Allan Dwan, Joseph Henaberry and Art Rosson are in charge of productions, assisted by James P. Hogan. Hugh McClung's photographic staff includes Glen McWilliams and Charles Warrington. Billy Emerson is head of the carpenter's crew and Paul Burns supplies the "props." It is said that the Fairbanks Company has the largest overhead of any independent producing unit in the motion picture business.

Lloyd Comedies Continue Through Summer

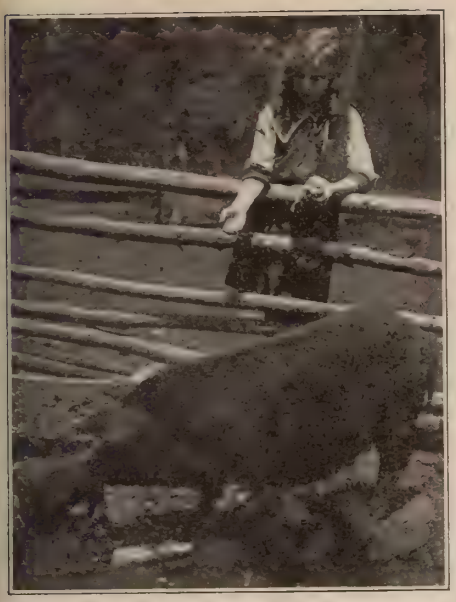
Harold Lloyd comedies will continue without interruption this summer, it is announced by Pathe.

Rolin studios do not expect to take a vacation, but will keep the respective noses of Harold Lloyd, Bebe Daniels and Harry Pollard to the studio grindstone.

Subjects to be released are "Kicking the Germ Out of Germany," July 21st; "That's Him," August 4th; "Bride and Gloom," August 18th and "Two Scrambled," September 1st.

Eleanor Field Quits

Eleanor Field, the seventeen-year-old blonde ingenue of the Christie Comedy Company, is to be seen no more in Christie comedies. She tripped East one day last week, informing the Christie Company of this fact by wire from somewhere between Los Angeles and Chicago.



How Madge Evans, World Star, Helps Hoover

Madge Evans Helps Hoover

Little Madge Evans, World Picture star, having completed her latest feature, "Neighbors," has again actively taken up her work of helping Mr. Hoover. Madge has harkened to the cry of "Raise a Pig." Generous by nature she is going to increase the visible supply of pork by raising three. At her summer home, near New York City, she has prevailed upon her neighbors to send their garbage pails to her pig sty. Here again she is performing a service utilizing what would otherwise be a waste product and at the same time cutting down the work of the city refuse collectors.

Paramount Offers Three Patriotic Films

The attention of exhibitors has been directed to the three Paramount patriotic features now available for booking, namely, "The Firefly of France," "The Kaiser's Shadow," and "The Claws of the Hun," with Wallace Reid, Dorothy Dalton and Charles Ray as the respective stars. All three deal with various phases of the German spy propaganda and for thrills and suspense as well as for cleverness of plot are said to take their place among the most interest-compelling offerings of the year. Moreover, the popularity of the stars featured, it is pointed out, is certain to enhance the box office value of the attraction.

General Reports Success with "Ne'er Do Well"

That the motion picture version of Rex Beach's story, "The Ne'er Do Well," has lost little of its hold with the public and the exhibitors is indicated by the large number of bookings received for the new edition of the photoplay feature, says General Film Company this week. A large number of General exchanges are reporting a brisk business on the re-issue of the Selig picture, long runs predominating in the bookings received to date.

World Names August Releases

Organization Predicts These Will Be Best Yet Made by That Company —Castleton and Blackwell Among Stars

THE announcement of World Picture releases for the month of August present to exhibitors what are considerd the best pictures ever turned out by this organization. The August productions are said to have a class, speed and entertainment value which will boost box office receipts for exhibitors everywhere.

First on the schedule of August issues comes "Heredity" in which Barbara Castleton is starred and John Bowers featured. The story is by Maravene Thompson, well and favorably known as a writer of fiction and plays. As its title indicates the theme is based on the old adage, "Blood will tell." Nedda Trevor, a direct descendant of the Trevor, who aided Charles the First of England, meets Paul Winslow when a child and a romance ensues. Many years later her stepfather murders her mother and escapes. Nedda is accused of the murder. Paul comes back to Europe and eventually gains her freedom while the real murderer is arrested. "Heredity" was directed by William P. S. Earle.

August 12 is the date for the release of "The Beloved Blackmailer," in which Carlyle Blackwell and Evelyn Greeley are starred. Harry O. Hoyt is the author and Dell Henderson is the director. In this production Bobby Briggs, an overfed, overpetted youth, believes that he is sick. His father endeavors to ruin the father of the girl he loves. The girl tells him that she will marry only a man and not a mollycoddle. She has Bobby kidnapped and taken to a health camp, and also works a worthy blackmail on Bobby's father. When Bobby returns, strong and ruddy, his girl is forgiven and all is well.

Coming on August 19 is "Merely Players," starring Kitty Gordon with Irving Cummings supporting her. The story was written by L. Case Russell and directed by Oscar Apfel. It is a story of dramatic strength. Foster Hollis, an attorney, is in love with Nadine Trent. Nadine gives an amateur theatrical performance, and Rodney Gale, a dramatic critic, declares that she cannot act. Gale goes through some experiences that almost make Nadine despise him, although she really loves him. She endeavors to prove that she can act.

The picturization of "Inside the Line" is scheduled for release on August 26. Lewis S. Stone, who was featured in the stage production, is the star. The story of "Inside the Lines" is, briefly, as follows: Spy No. 1,932 is sent to Gibraltar by the German government to blow up the British Grand Fleet. An American girl is arrested in Germany for espionage and the spy, becoming interested in her, secures her release. At Gibraltar the ramifications of the German spy system are revealed. As the fleet is about to be blown up Spy No. 1,932 reveals himself as Cavendish of the British Secret Service and he and the girl are happily united.

Greene Announces Success Series Plans

THE complete schedule of the first six months' releases of the Famous Players-Lasky Corporation's Success Series of re-issues has been announced by Walter E. Greene, Managing Director in Charge of Distribution, and includes twenty-six features, or one for each week of the period from September 1 to February 23.

Each month offers one special subject and with the exception of Mary Pickford, whose "Caprice" is scheduled for November 3 and who will be seen in "The Dawn of a Tomorrow" on December 29, no star will be featured in the series in two successive months. In addition to the six special productions, four of the re-issues will feature Mary Pickford, Marguerite Clark will be seen in three, Pauline Frederick in three, John Barrymore in two, Jack Pickford in two, Dustin Farnum in two, Geraldine Farrar in two and William Farnum and Victor Moore in one each.

As a fitting lead-off feature, "The Eagle's Mate," one of Mary Pickford's most popular plays, has been selected for September 1 release. James Kirkwood directed this production which shows Mary in the role of a gently reared girl of the hills who is thrown in with moonshiners and becomes the storm center of the rival affections of the mountaineers.

Work on the renewing and retitling of these films, gathered from the exchanges of the Famous Players-Lasky Corporation throughout the United States and Canada, is progressing at the laboratories, a special department having been created for the purpose under the supervision of Frank Meyer, assisted by Hector Strecycktans. When the labors of this staff of experts are finished it is promised that these re-issues will be even more satisfactory to exhibitors and public as when they were originally placed on the market.

Bara Gets Model Role in New Films

Theda Bara, as an artist's model, will be the central theme of the next drama which the famous William Fox vampire will film, according to an announcement by the Fox Film Corporation.

Miss Bara, who has just completed filming "The Message of the Lilies," is now taking a short rest before plunging into work on her new production. The latest drama bears the temporary title of "Little She-Devil," but this, it is understood, is going to be changed.

The play is described as being considerably different from anything Miss Bara has yet attempted, but will afford plenty of opportunity for the brilliant William Fox star to display those histrionic qualities which have brought her fame.

J. Gordon Edwards will direct the picture. This will make the twenty-eighth production which Mr. Edwards has directed for William Fox.

"The Geezer of Berlin," Jewel's Travesty on "The Kaiser, the Beast of Berlin," Has Been Completed

Pathe Lists Kaiser Comedy for July 12

PATHE promises a big comedy knockout on the program scheduled for release July 21, in "Kicking the Germ Out of Germany," with Harold Lloyd, Babe Daniels and Harry Pollard. Five other subjects are also listed.

In the comedy, Harold Lloyd is a warrior in the trenches and his rough treatment of the Huns should be sure of a laugh.

"Cupid by Proxy," in which Baby Marie Osborne is starred, heads the June 21 Pathe program. "Cupid by Proxy" is an elemental comedy with a strong romantic flavor. It concerns two families who live side by side.

The final and concluding chapter of Pathe's serial, "The House of Hate," is released on this program. It is called "Following Old Glory." The Hooded Terror is not only further identified, but a just retribution overtakes him and the members of his gang. The episode ends somewhere in France where Pearl, as an ambulance driver, and Antonio Moreno, the dashing hero in khaki are united, never to part again.

Part II of "Britain's Bulwarks" is titled "The Canadians on the Western Front.'"

The Allies Official War Review will contain up-to-the-minute battle pictures from the American, British, French and Italian fronts.

"East Indians of Trinidad" is the title of the Post Travel Series, one-reeler, on this program, and in the Hearst-Pathe News, Nos. 60 and 61, late war films and topical news subjects will be included as usual.

"Demand Big For First Releases"—Sherry

WITH the release of his second picture, "The Street of Seven Stars," by Mary Roberts Rinehart, featuring Doris Kenyon as the head of her own company, De Luxe Pictures, Inc., William L. Sherry announces that the public demand for the productions he is handling has given him great confidence in the future of his enterprise.

The first release of the William L. Sherry Service is "A Romance of the Underworld," by Paul Armstrong, starring Catherine Calvert.

Mr. Sherry's next release will be a Keeney production, "Out of the Night," by E. Lloyd Sheldon, author of "The Forbidden Path," in which Theda Bara was starred. It will feature Catherine Calvert, with Herbert Rawlinson. The release date will probably be set for late in July or early in August. The next of the Doris Kenyon productions to be released will be "The Inn of the Blue Moon," by Louis Joseph Vance.

The William L. Sherry Service now has exchanges in active operation in fifteen cities.

W. H. Productions to Distribute "Mickey"

Western Import Company has arranged with the W. H. Productions, which arrangement makes the latter company sole distributors of "Mickey," featuring Mabel Normand. The announcement is made by W. H. Productions.

Steiner Offers Prizes

William Steiner, Jester Comedy Company, has installed a suggestion department for ideas and new stunts. He offers three prizes each week for the best three suggestions. The first to capture the prizes was Miss Florence Johnson, who won the first week's prizes.

Golden Starts New Anderson Picture

Under the direction of G. M. Anderson and J. J. Robbins, the Golden Producing Company has started the production of the second of the new G. M. Anderson Features entitled, "The Son-of-a-Gun."

Although "The Son-of-a-Gun" is the second of the features to be produced at the company's Glendale studios, their present intention is to place it first on the release schedule and follow it up with one which they have already completed under the title of "The Yellow Streak."

The scenes in both releases are laid in the Southwest and, as has always been true of productions in which Mr. Anderson has appeared, they both abound in the big, virile action, the keen human interest and the rough-and-ready atmosphere typical of the West as it was only a few years ago when men carried their own law with them in a low-slung six-gun scabbard.

Although no definite release date has been decided upon as yet, it is generally understood that the first of the new productions will be offered to the public sometime early in September, with an endless string of others to follow after it at regular intervals.

Short Subjects on Educational Releases

In the short pictures released by Educational Films Corporation the current week are the latest International cartoon comedy, "War Gardens," and two scenics entitled "Wonderful Niagara" and "The Cruise of the Quickern'ell."

"War Gardens" satirizes in mirthful fashion the efforts of novices to raise their own food supply, the principal figures being the Captain and Mamma, the little Inspector, a William goat and the Katzenjammer Kids.

"The Cruise of the Quickern'ell" is a Robert C. Bruce fantasy about a traveler who thought he could see more of the wilds if he would abandon his automobile and foot the mountain trails. The disappointments, as well as the realizations of the long hunt for the picturesque are shown. "Wonderful Niagara," the other half of the reel, is a scenic of America's greatest falls.

Tom Mix, In Photoplays Produced by William Fox

The Producer Says:—

¶ If my production is up to the box-office standard, the American Feature Film Co. will handle it in New England and that means it will be a huge success in that territory.

AMERICAN
FEATURE FILM CO.
60 CHURCH STREET BOSTON, MASS.

A FEW FROM THE AMERICAN'S HONOR ROLE

THE WHIP	BIRTH OF A NATION	EVEN AS YOU AND I
PRICE OF A GOOD TIME	THE KAISER The Beast of Berlin	SCREEN CLASSICS
METRO	JEWELS	BLUEBIRDS

The Exhibitor Says:—

¶ If the American Feature Film Co. has the distribution of the production in New England, that is my guarantee that it is a real box-office asset to me. By its past offerings to me do I judge the American Feature Film Co.

John Olsen & Co.

Oversea Film Trading Co.

LONDON, STOCKHOLM, COPENHAGEN AND CHRISTIANIA

IN THE MARKET FOR SCANDINAVIAN RIGHTS ON ALL PRODUCTIONS OF MERIT

¶ Experience in the Scandinavian markets and personal representatives in nearly all the larger cities in Sweden, Norway and Denmark, fits us to handle your pictures to the very best advantage.

¶ We have the rights to such pictures as "The Birth of a Nation," "Intolerance" and many others.

¶ We want Comedies, Novelties, Educationals, Scenics, and all other short subjects as well as features.

¶ Write or phone us.

602 CANDLER BLDG. Tel. Bryant 4180-4181

E. MATTSSON, Gen. Mgr.

DOO-LEE FILM CO., INC

SUCCESSOR TO

SUPER FILM ATTRACTION CO.

445 So. Warren St. SYRACUSE, N. Y.

NEW YORK STATE DISTRIBUTORS

JESTER and JOSH BINNY

COMEDIES AND

BIG FEATURE ATTRACTIONS

Service—We mean all the word implies, courteous treatment and helpful cooperation with the exhibitor, which does not end with the booking of the picture, but continues to the limit of our long experience as showmen in helping you "put it over."

We aim to secure the best pictures the market affords, and are at all times open for high class productions for booking in this territory, and our organization is "geared up" so that nothing is too big for it.

Motion Picture News, published at New York, N. Y., April 1, 1918.

State of New York

County of New York

ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh Avenue, N. Y. Ct., that the following is, to the ? ('! ETAOIN SHRDLU CMFWYP P\ who, having been duly sworn according to law, deposes and says that he is the Business Manager of the News, 729 Seventh Avenue, N. Y. C., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the oforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 29 7Seventh Avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh Avenue, New York City; Managing Editor, Robert Welsh, 729 Seventh Avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh Avenue, New York Cit.

2. That the owners are: Motion Picture News, Inc., 729 Seventh Avenue, New York City; Wm. A. Johnston, 729 Seventh Avenue, New York City; Percy S. Alden, 729 Seventh Avenue, New York City; E. Kendall Gillett, 729 Seventh Avenue, New York City; Wentworth Tucker, 729 Seventh Avenue, New York City; Henry F. Sewall, 729 Seventh Avenue, New York City; Carl Tucker, 729 Seventh Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also ,in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 22nd day of March, 1918.

F. G. SPENCER,
Notary Public.

Queens County, Q. Co. Clerk's No. 2035.
Certificate filed in New York County.
N. Y. Co. Clerk's No. 515—N. Y. Reg. No. 9417.
Term expires March 30, 1919.

MAX GLUCKSMANN

Buenos Aires, Argentina

Operating the Largest Exchange System in

ARGENTINA, URUGUAY, PARAGUAY, CHILE, PERU and BOLIVIA

Controlling Exclusive Rights on the following famous brands:

PATHÉ, TRIANGLE, METRO, AMERICAN, ESSANAY, MUTUAL-CHAPLIN, BALBOA, ASTRA, KALEM THANHOUSER, SELZNICK, SIGNAL

Buying Office in the United States
110 West 40th Street
New York City

JACOBO GLUCKSMANN
Manager

EASTERN FEATURE FILM COMPANY, INC.

HERMAN RIFKIN, General Manager

Meet Us at the Exposition, Boston
July 13-20 :: Booth 41

NOW BOOKING

"TO-DAY" with Florence Reed
"THE MAD LOVER"
"THE WARRIOR"
"NINE-TENTHS OF THE LAW"
"THE DEVIL'S PLAYGROUND"
"THE CRUCIBLE OF LIFE"

Releases of all Future Feature Productions of the
U. S. EXHIBITORS' BOOKING CORPORATION FOR NEW ENGLAND

57-59 Church Street Boston, Massachusetts
Telephones—Beach 5222-5223

To Visiting Exhibitors

Be Sure and Visit the Home of

"THE ATLAS KIDDIES"

at the

ATLAS FILM CORP. STUDIOS
Newton Highlands, Mass.

Watch for the Announcement of our

2 Reel Comedies In The Early Fall

Screen Examinations

"The Danger Mark"
(*Artcraft—Five Reels*)
Reviewed by Peter Milne

THE heroine of Robert W. Chambers' "The Danger Mark" is a young lady with a craving for drink, which first asserts itself through her passionate desire for a lump of sugar saturated with perfume. It is this heroine which Elsie Ferguson is called upon to play in her latest Artcraft picture. She has two big scenes, which she enacts with that rare skill which has already stamped her as one of the greatest actresses that ever set face before a camera. The one is a drunken scene, which she does in a way that awakens within the onlooker sympathy and not repulsion; the other shows her resisting with all the force of will at her command the desire to rush to the wine closet and drink her fill.

But, as a whole and despite Miss Ferguson's performance, "The Danger Mark" is the least of her pictures to date. Just about as one realizes the end has come he wonders if it ever really began—that is the impression carried away. The cause of this appears to lie in the fact that the production tends to emphasize the individual—Miss Ferguson, or her character, Geraldine Seagrave—to a point far beyond the plot itself. All else is secondary or rather minor. In truth "The Danger Mark" is so individualistic that it suggests "Hamlet" with only the soliloquies left in. It is the natural tendency to play up a star of the talents of Miss Ferguson, but even a character study demands a setting to justify it and to successfully carry it.

Charles Maigne adapted the story for screen use and Hugh Ford directed it. The lighting effects are some of the most realistically effective seen. Mahlon Hamilton, Crauford Kent, Gertrude McCoy, Edward Burns, Maud Turner Gordon and W. T. Carlton constitute the supporting cast.

THE STORY AND PLAYERS

From her father, who died of excesses, Geraldine Seagrave (Elsie Ferguson) inherits a craving for alcohol that asserts itself at her coming out party. She disgraces herself, but fortunately before only her guardian, and Duane Mallett (Mahlon Hamilton), the man who loves her. When Duane proposes, she tells him that she cannot accept owing to the curse of her inheritance. But Duane is persistent, tells her that he knows all about it, and as a result they become engaged. Geraldine has another suitor, Jack Dysart (Crauford Kent), who has wronged one, Sylvia (Gertrude McCoy). Sylvia appeals to Geraldine, and as a result she promises to elope with Jack. At the minister's house she produces Sylvia, and shames Jack into marrying her. At home they believe that Geraldine has eloped with Jack. Duane leaves a note for her, saying that he is heart broken. When Geraldine returns she discovers this. She wants to drown her sorrow in drink, but manages to restrain herself. Duane meets the newly-married couple, who explain all, and as a result he hurries back to take Geraldine in his arms.

"The Locked Heart"
(*General Film-Oakdale—Five Reels*)
Reviewed by Peter Milne

WHEN Baby Marie Osborne took wing to Diando the Horkheimers cast about for another child to fill the shoes she left vacant at the Balboa studio, and Gloria Joy was selected to accomplish this. The youthful Gloria is a thoroughly genuine, enthusiastic and unaffected child, and in "The Locked Heart," under the direction of Henry King, a man who seems to understand children, she performs creditably and sweetly. There is a little colored boy to accompany her in many of the scenes, and he too shows remarkable talent. When he grovels on the ground feigning great pain, after Gloria has switched his palm ever so gently, it is impossible to refrain from laughter. The fact that he is a chicken fancier is also amusingly brought out and so is the episode of the bath that the butler administers to his dark and doubtless grimy skin.

It seems something of a pity that given such a charming little star and such a capable foil and appreciative direction that the producers could not have provided a story of real feature character. Daniel F. Whitcomb wrote "The Locked Heart," and it would pass muster if it had been released in two, or perhaps three, reels. There is not enough meat in it for five and there are a few tire some stretches toward the end.

The scenario was prepared with an eye to make the plot obvious to those of limited perception and appreciation evidently, or else this feeling is produced because some of the passages had to be elaborated upon to bring the whole up to the required length.

Mr. King himself appears as the child's father. Daniel Gilfether has the congenial character role of the grandfather, while Vola Vale appears as the spirit of the mother.

Where pictures with child stars are appreciated "The Locked Heart" could be played with little fear of complaint. For, while it lags toward the end, its star, its direction and its comedy touches furnished by the colored boy and some playful scenes between a puppy and a kitten serve to make it generally pleasing.

THE STORY AND PLAYERS

When Harry Mason's wife dies leaving him a baby daughter, he refuses to look at it so great is his grief. He leaves the mite in the care of his father, Colonel Mason (Daniel Gilfether), and departs on business to foreign lands, where he remains for five long years. Always the spirit of his wife haunts him, and, despite his vow never to love his daughter, he feels an irresistible longing to get home. So one day Harry (Henry King) returns and meets his daughter (Gloria Joy). And gradually he grows to love her. The little girl is often visited in her dreams by the spirit of her mother (Vola Vale). The spirit leads her to the door of the room that was once hers, but the child cannot enter, as the door has ever since remained locked. Harry, however, finally ventures into the sacred precincts of this room, and there discovers a note written by his wife before the birth of the baby, telling him that if she is taken away, to love and cherish the tiny mite of humanity that she will leave behind in the world.

Time, 55 minutes.

"The Deciding Kiss"
(*Bluebird—Five Reels*)
Reviewed by F. G. Spencer

EDITH ROBERTS' first starring vehicle, "The Deciding Kiss," finds her in a role not so easy to portray, but she is not found wanting. She registers joy as readily as she does anguish, and love as readily as she does hatred, and the picture in its entirety is one continuous succession of these emotions.

It's a long hark from frivolous comedy to serious drama, but Miss Roberts appears to have bridged the abyss most successfully.

She is well supported, the cast including Winifred Greenwood, Hal Cooley, Thornton Church among others.

The first reel is pathetic indeed, and shows Eleanor Hamlin (Edith Roberts) severing home ties with her grandparents to be "adopted" by a party of idle rich on the co-operative plan. The parties adopting her are single, and one of them, Beulah Page (Winifred Greenwood), has her own ideas on the subject of raising the young—these ideas absolutely precluding the main requisite, love. And on this the story hangs. The climax is rather unexpected, but is wholesome and refreshing.

"The Deciding Kiss" is an adaptation of Ethel M. Kelly's novel "Turn About Eleanor," and is really a delightful production.

The photography throughout is fine indeed, and the direction of Tod Browning leaves nothing to be desired.

THE STORY AND PLAYERS

Eleanor Hamlin, a forlorn little orphan, lives with her grandparents in a Cape Cod village. For her own good they accept the offer of a wealthy New York woman to adopt her.

Beulah Page, the woman, desires a child only to relieve the monotony. She does not love the child and is disappointed at her tattered dress and tear-stained face.

But when the little fondling wins the love of Beulah's aristocratic friends and particularly her lover, Peter Bolling (Thornton Church), she feels an absence of the spot-light and railroads the child to a fashionable finishing school up the Hudson.

After a year or two at the school, in which little Eleanor's Cape Codishness is whittled away by prim tutors, she is sent home; a radiant and cultured young woman.

At once she is besieged by Peter Bolling, and Beulah tells Eleanor that she has first claim upon Peter; that he is pledged to her. Eleanor runs away and returns to her old home on Cape Cod. Peter follows. Eleanor's grandparents, at her plea, tell him that she is not there. He returns to New York and learns from Beulah that Eleanor has been deceived.

On Christmas day Eleanor returns, resigned to her sorrow at losing Peter. She learns the truth and Eleanor informs her benefactors that she is simply to be their child, and so matters end happily.

A prominent motion picture manufacturer, having a surplus of

Motion Picture Stories

suitable for reproduction as single, two, three, four and five reel subjects, will sell them individually or as a group at very much less than market prices.

The lot includes stories by RICHARD HARDING DAVIS, O. HENRY, PETER B. KYNE and other authors of prominence.

Correspondence invited.

ADDRESS A B C, CARE OF MOTION PICTURE NEWS.

"Cupid by Proxy"

(Diando-Pathe—Five Reels)

Reviewed by Peter Milne

THE DIANDO COMPANY evidently knows its public, the public that witnesses the doings of Baby Marie Osborne, and acts accordingly. At least in "Cupid by Proxy" they appear quite fearless in the admission that they "need a plot," and so in the fifth reel a young hero is accused of "altering the books." But while this effort to seek the elusive plot is entirely commendable on the part of the producers, it must be confessed that their attempt has met with rather ineffectual results. The plot, although there is one running through the five reels that puts in irregular appearances, is the least thing about "Cupid by Proxy." The reason why it is the least thing is because it is stretched. Plots are very much like elastic bands. If they are left in their natural state there is sufficient of them to be perceived. If they are stretched they become thinner and thinner. And then, of course, sometimes they break and never connect again.

It is through the knowing mind of Baby Marie that her big sister and the big boy next door find happiness—this is the subject matter of "Cupid by Proxy." And to bring the two together there are five reels of matter that, despite some flashes of good comedy, are rather tiresome to men who wear long trousers and women who wear short skirts.

The child star receives support from Kenneth Nordyke, a boy; Antrim Short and Mildred Harris (not the Universal Mildred Harris, the pair of youngsters in their 'teens, and John Steppling, Mary Talbot, Minnie Danvers and J. N. McDowell. The colored boy is seen a few times.

William Bertram directed the picture.

THE STORY AND PLAYERS

The Browns and the Stewarts are families in moderate circumstances who live next door to each other. The Stewarts, through the good fortune of the head of the family who invents a new clothes-pin, are raised to a position of affluence. Mrs. Stewart (Minnie Danvers) straightway becomes up stage and refuses to permit her daughter (Mildred Harris) to associate with Ralph Brown (Antrim Short). She prefers the vice-president of her husband's factory, a fortune hunter. Baby Marie Stewart (Marie Osborne), realizes her sister's trouble and, in league with Tommy Brown (Kenneth Nordyke), makes life rather miserable for the unwelcome suitor. The unwelcome suitor manages to alter the books and throw suspicion on Ralph just as he is about to elope with his sweetheart. For some reason the villain returns to the factory and decides to burn up the place and so Ralph is cleared. The fire is put out and Marie discovers the villain's watch and chain lying on the desk. This is proof that he is the guilty man and so all ends happily.

Time: 55 minutes.

"Joan of the Woods"

(World Film—Five Reels)

Reviewed by Peter Milne

"JOAN OF THE WOODS" is something of a maze. It takes us through the trials and tribulations of one Joan who is deserted by her husband, and it takes us through the trials and tribulations of Joan's daughter, also Joan, who almost meets the same fate. There is the old climax of the father who deserted, sitting on the judge's bench and being asked to decide the fate of his daughter. Happily, the judge's step-son rushes in just in time to save the day.

There appears to be too much in "Joan of the Woods." There is incident after incident, many of the incidents paralleling one another, because the careers of the mother and daughter so closely resemble one another. And among this wealth of incident there is not much room left for any real drama. And there is so much incident that the maze is created. Really one could have yelled "heads I win, tails you lose" to us in the middle of this picture and we would have accepted the odds as even.

June Elvidge, who always does her best to make her parts realistic, acts with skill as both the Joans. George MacQuarrie and John Bowers are the men who make love to her, while others of importance are Albert Hart, Marguerite Gale, Henrietta Simpson, Dore Davidson and Marie Pagano.

Louise Vale wrote the scenario and Travers Vale directed. The photographic work was in charge of Philip Hatkin.

THE STORY AND PLAYERS

Joan Travers (June Elvidge), daughter of a trapper (Walter Pratt Lewis), meets Philip Wentworth (George MacQuarrie), a lawyer, on his vacation and when he returns to the city it is with Joan as his wife. Philip is time and again embarassed by Joan's efforts to adapt herself to society's ways. Eventually he leaves her in charge of a professional

chaperone (Henrietta Simpson). He handles the divorce case of his old friend, Mrs. Dicks (Marguerite Gale), and after winning it for her pays ardent court to her. Joan, with her baby, leaves the home provided her disconsolate and seeks cheap lodgings. Soon after she dies. Then Philip marries Mrs. Dicks.

Years pass and the baby Joan has grown to womanhood. She lives with a kindly pawn-broker (Dore Davidson). She meets Norman Dicks (John Bowers), the step-son of Philip. They are secretly married. When Norman fails in his college examinations he is sent to a naval training school. When Joan's baby is born she is turned out by the pawn-broker. She takes refuge with Mollie (Maria Pagano), a woman of the streets. Her baby dies and not wishing to see it interred in a public burial ground she throws the body in a pond. A policeman sees her and she is arrested. On trial before Philip Wentworth, the case looks black against her until Norman appears. The three confer together while the jury is at recess and Wentworth's relationship with the girl becomes known. The jury's decision is swung in her favor by the testimony of one of Mollie's friends who saw the baby dead on the bed.

Length: 4,700 feet.

"We Can't Have Everything"

(Artcraft—Six Reels)

Reviewed by Peter Milne

IMAGINE the proceedings at a divorce court recounted by a skilled novelist with a highly developed bump of satire and not a little sense of humor instead of by a journalist and you gain a faint idea of the character of Cecil De Mille's latest production, "We Can't Have Everything." It is taken from one of Rupert Hughes' late novels, which first ran serially in one of the popular magazines. It dips most entertainingly into "high society life." For William De Mille furnished a lively and often dramatic scenario from Mr. Hughes' story, all the main turns of which are accomplished either by a divorce or a wedding. While Mr. De Mille, the producer, has produced the picture with all the art at his command, which art is by no means a negligible quantity. As Alice's peep through the looking glass was so wonderfully fascinating to her, so will "We Can't Have Everything" appear before the picture audience. For, besides revelations concerning the spicy life of the high flying, we have glimpses of the interior of a motion picture studio.

It was quite a conglomeration of incidents that Mr. Hughes put into his story, and, while those of us who refuse to be entirely swept off our feet by such an amazing spread of fiction will refuse to take it seriously, that same large public which enjoyed the story, augmented by the thousands which determine the ratio of the picture to the printed page, will find much to delight them here. The society which revolves about the divorce court, the road house and the wife whose intellect is blonde, can be looked at on the screen with the same awe that it is looked at stepping out of a taxicab and floating into Sherry's.

The best part of the picture is the motion picture stuff, which serves to bring Jim and Kedzie together. This is played as comedy, and there is some great acting from Theodore Roberts and Tully Marshall in these scenes. Mr. Roberts is the Sultan in the picture being produced and Mr. Marshall the director. Their scenes together and the business they put over alone are really uproarious. Mr. Roberts in particular sets one laughing time and again. Mr. De Mille chose to incorporate some flashes of the recent Lasky studio fire in the picture, and naturally no one can claim that they are short on realism.

Mr. De Mille assembled a very good cast to interpret the leading roles of the Hughes story. Wanda Hawley is the ambitious and conniving but intelligent little blonde ingenue to perfection. Kathlyn Williams affords a striking contrast in the role of Charity Cheever, the woman "to the manner born." Sylvia Breamer furnishes additional feminine interest as the dancer who causes the break between the Cheevers. She is startlingly real as the little lady of the bright lights, who winds Cheever about her finger by practising baby tactics on him. Elliott Dexter is a thoroughly gentlemanly and likable Jim Dyckman and Thurston Hall plays the drifting and happy Peter Cheever realistically.

Alvin Wyckoff has secured excellent lightings through the picture. The production is lavish and includes a most realistic rainstorm.

THE STORY AND PLAYERS

Peter Cheever (Thurston Hall) becomes enamored and Zada (Sylvia Breamer), a dancer. His wife, Charity (Kathlyn Williams), though loving him, sees her case as hopeless and divorces him. In this she was slightly influenced by the thought of Jim Dyckman (Elliott Dexter), a millionaire, who had time and again declared his love for her. But when the divorce leaves her free she discovers that Jim has married a motion picture actress, Kedzie (Wanda Hawley). Kedzie, however, proves a very poor wife. Riches pall on her in time. So when the Marquis of Strathdene (Raymond Hatton), an English aviator, puts in an appearance, she casts around for evidence on which to divorce Jim. This presents itself when a terrific hurricane and rainstorm make it impossible for Jim and Charity to return from a motor trip. They are obliged to remain in a country hotel over night, and so on this bit of damning, though false, evidence, Kedzie gets her divorce, and straightway marries the Marquis. But she is not satisfied then, for immediately after the wedding she wants to go to England and meet the King. Here the Marquis puts in a wise remark: "We can't have everything," and Kedzie has to be contented. As for Jim and Charity, they are reunited in a field hospital in France, where Jim is a convalescent and Charity a nurse.

Length, 5,200 feet.

"Beach Nuts"

(Rolin-Pathe—One Reel)

Reviewed by Peter Milne

"BEACH NUTS" features Toto as a prankful boy who gets his father into considerable trouble by playing tricks on him. The reeel is on the practical joke order and is so full of gags of this type that it ought to take fairly well, although Toto makes a better impression in his usual clown getup. He is supported by Bud Jamieson, Margaret Joslin and Clarine Seymour.

STOLL FILM CO., LTD.
LONDON
In the market for the best American pictures
U. S. REPRESENTATIVE
ARTHUR L. FULLMAN
302 BROADWAY, N. Y.

"A Fight for Millions"

(Vitagraph Serial—First Two Episodes)

Reviewed by Joseph L. Kelley

BILL DUNCAN comes right back at us with another serial, bristling with action from cover to cover. "The Fighting Trail," "Vengeance—and the Woman," "The Woman In The Web"—all the work of Bill Duncan and all three having gone the circuit of Vitagraph exchanges with a burst of acclaim following in their wake. Now comes Bill in "A Fight For Millions" and believe the reviewer, Bill makes some fight—at least he leads off with two jolts, straight from the shoulder, in the first two episodes of this serial. "The Snare" and "Flames of Peril," the titles of these first two, do not come anywhere near conveying the result of those two leads, straight from the shoulder, that Bill Duncan started and finished, with his guard up and feinting for another opening.

"A Fight For Millions" has the proper swing to it. There is always something in expectancy—that is, basing our judgment on the resultants of the impression left by the first two episodes. We will not attempt to discriminate between the two. As far as action and thrills go, there is a half dozen of one and six of the other. The Western atmosphere is there, from the beautiful long-shots of open country to the breezy tilt of Joe Ryan's Stetson. And before we forget it—Joe Ryan is on the job every minute. We will place Joe's ability as a Western bad-man against that of any other bad-man on the screen. It is as natural for Joe to look the part as it is for Bill Duncan to perform "strong-arm" feats. Edith Johnson is the girl in the case and Edith sure does leave a good impression. She is an excellent horsewoman, a good type and she wears a smile that will get them all. Bill, Joe and Edith hit in high in the first two episodes.

"A Fight For Millions" tells of the fight that is waged between two enemy factions over the millions left by a wealthy prospector. The prospector, early in his youth, had settled in a small Western town with his wife. He returns from a prospecting trip and finds his wife in the arms of another man. He kills the man and flees. Years pass and he is taken dangerously ill. Before his death he is informed that his wife has died leaving a daughter. She left a letter explaining that the man her husband had seen on the day that he found her in the stranger's arms, was her brother. He draws his will and provides for a daughter whom he has never seen. His two nephews, both of questionable character, are left certain amounts providing they find the deceased daughter. The episodes are in two reels each.

"Love Watches"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

CORINNE GRIFFITH and Denton Vane have the seats of honor in the cast of characters which interprets the principal roles in Vitagraph's screen version of Billie Burke's one-time stage success, "Love Watches," a French comedy-drama written by R. de Flers and G. Gaillavet. If we remember rightly, the stage play depended a good bit on the excellent dialogue to carry it along successfully. This, of course, is missing in the screen drama and with it has vanished much of the sustaining strength of the piece as a whole. Miss Griffith and Mr. Vane's performances go a good ways toward making us forget that there is something missing in plot material and substantial support to the story.

For the first time in many a month, Denton Vane has dropped the characteristics of the screen villain, in place of which he has affected a pair of nose glasses, a sissified expression, a flowing bat tie and with these all working on high speed, all other performances of his before the camera, vanish in the haze of forgetfulness, leaving his character of Ernest Augarde, standing as the shining light of them all. Forget that villain stuff, Denton and go in for light comedy. You made an impression in the projection room why not in the theatre?

A long list of names appear in the cast of characters, but there are only three who really deserve mention. The other eight are merely fillers and add little if nothing to entertainment value of the picture. Ed. Burns is the third and although he hasn't much to do, he convinces while on the screen and makes something worthwhile out of the character of Count Andre de Juvigny.

"Love Watches" is light in plot construction but underlying its frivolous trend of action, there is a lesson for all. Because of its lack of dramatic punch and action, it will have to remain in the "just average" class of screen dramas. Henri Houry directed and right here we have to compliment him on the beautiful interior sets, the long shots registered in shooting through duplicate sets and the good-for-sore-eyes exteriors which are shown. Director Houry has turned out a good production considering the weakness of the script from which he had to work. Miss Griffith's fascinating smile and her girlish mannerisms are valuable assets and some day we hope to see her go a bit deeper in to her dramatic reserve for convincers. Florence Deshon, Julia Swayne Gordon, Alice Terry, Nellie Parker Spaulding, Charles A. Stevenson, Carola Carson and Alice and Edna Nash are seen in minor supporting roles.

THE STORY AND PLAYERS

Marquise de Juvigny (Julia Swayne Gordon) spends a good bit of her time attempting to arrange a match between Jacqueline (Corrine Griffith) and Ernest Augarde (Denton Vane). Ernest is a bookworm, and a dull one at that. But Jacqueline refuses to consider Ernest for anything excepting the dull, silly fellow that he is. Her love is all for Count Andre (Ed Burns), a dashing young Parisian.

And she marries the Count. Soon afterward Jacqueline discovers that Lucie De Morfontaine (Florence Deshon), a vampire lady, is seen in her husband's company on different occasions. The husband does not care for Lucie, but she will not be spurned. Jacqueline suspects that the two are together on a certain afternoon, and she goes in search of them. Her suspicions are verified. She decides to get back at her husband, so she goes to Ernest's home, and says she is going to remain with him. Ernest is delighted with the new arrangements.

In the meantime, the folks at home are worrying about the disappearance of Jacqueline, and go in search of her. It is late at night when she returns, and tells her uncle that she acted in such a manner so as to pay back her husband for his neglect. The husband comes to the house and finds Ernest and Jacqueline together. When he learns that Ernest is the man with whom Jacqueline has been, he laughs and tells her that there is nothing to worry about.

Two Capitol Comedies

(Goldwyn Releases—Two Reels Each)

Reviewed by Joseph L. Kelley

"SMILING BILL" PARSONS late contributions to the Goldwyn program, are "Dad's Knockout" and "Widow's Might," in two reels each. "Smiling Bill" is in evidence throughout the run of both offerings and both run true to the comedian's brand of laugh-makers. Clean and wholesome with a good story told in each and the comedy punch at the right time and place, both of these late offerings can take the place under the feature picture on any theatre's program and fill the bill to perfection. Following a melodrama or a straight drama of the semi-heavy variety, a Capitol comedy, such as one of these, gives just the right quality of relaxation and diversion of entertainment. There is not a superfluous foot of action in either comedy. "Smiling Bill" starts his offerings off with a bang and ends in the same manner. He is not working for footage or reelage but good straight, clean comedy.

"Dad's Knockout" presents Bill as a man of wealth whose son Jack (Neal Burns) tumbles for a little chorus girl, Queenie De Vore (Teddy Sampson). Bill will have no chorus girl as his daughter-in-law so he decides to take a hand in the matter and see what manner of girl Queenie is. A box at the show in which Queenie appears as the leading comedienne, a glance at Queenie and Bill falls hard. Why blame Jack for falling for such a little beauty. A trip to the seashore, a dip in the surf and Bill falls

Want a Real Film Proposition or Theatre

An executive who knows every branch of the film exchange and distribution business has twenty thousand dollars to invest where he can be active. No schemers need apply. State fully all details.

Room 153, Metropolitan Tower, 1 Madison Avenue, New York.

harder. But Jack has a word to say and Bill's little courtship is put to a stop when he is informed that his son and Queenie have been married for a week or more. Queenie and Jack are given a hearty welcome into the home of Father Bill. Jay Belasco and George French are seen to good advantage in the cast.

"Widow's Might" gives Bill a chance to again take up the business of clever salesmanship. Bill knows this game from Alpha to Omega, for once upon a time, 'tis said that Bill was an insurance agent and a good one at that. But anyway Bill is a corset salesman in "Widow's Might," the star salesman (Harry Edwards) and Bill are in love with Molly (Molly Malone) and she promises the one who will land the position of general manager at the home office, her hand in marriage. The boss says he will give the position to the one who will sell Stacy's Department store an order. The battle is on. Bill meets Mrs. Stacy, the owner of the store, and she promises to swing the order for him. But Bill refuses to pay attention to her advances and she turns him flat for Harry. But anyway, Bill wins Molly so why worry about who is made general manager.

Miss Malone, Mr. Edwards and Eugenia Ford in support of Bill in this one add some nice bits of comedy to this offering.

"Fatty and Mabel Adrift"

(S. A. Lynch Enterprise—Comedy Reissue)

Reviewed by Joseph L. Kelley

"FATTY AND MABEL ADRIFT," a three-reel comedy reissue, featuring Fatty Arbuckle and Mabel Normand, released by the S. A. Lynch Enterprise, Inc., is one of the best of the old Keystones. It has a snap and punch that lovers of the slapstick variety relish. There is action from the word go and Fatty and Mabel ably assisted by Al St. John, do some of the best comedy stunts of their careers before the camera.

The action of the comedy is laid on a farm, where Fatty is one of the hands and Mabel is the belle of the town. Al St. John is the son of Mabel's neighbors and both he and Fatty are strong for her. Later the scene of the action is transferred to the beach, where the trio perform in and out of the water.

"Fatty and Mabel Adrift" will be remembered by many patrons. But the fact that it has been seen before will only go to increase the number who will see it in its re-issued form.

Six Months' Index

In this Issue of Motion Picture News the Six Months' Index of Releases Is Published In Full.

Turn to Page 493 for This Service. Keep the Pages on File.

It will Repay You in Time and Worry Saved.

POSITION WANTED BY HIGH CLASS MAN

Back or ahead of attraction requiring classy representation

25 Years Experience In Theatricalism, Commercialism and Novelty Advertising. Address W. C., care Motion Picture News

"Everywoman's Husband"

(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

KEEP up the good work, Miss Swanson, you've batted a Ty Cobb average in this one and if we remember rightly, your last picture received a few good words from the critics. We won't vouch for the last one, but we will for "Everywoman's Husband." Your work is entitled to special mention. You made that little wife a real, honest-to-goodness partner for friend husband.

"Everywoman's Husband" was written by John Clymer and G. Logue and produced for the Triangle program under the direction of Gilbert P. Hamilton, a new addition to the directorial forces of Triangle productions, and a good one if we may judge from the work he has done with this offering. The story has been fashioned with an original twist to the domestic relations brand of the drama and it presents one of the most interesting subjects for screen adaptation that Triangle has shown for review in many months. The script has been handled carefully and with the end in view to lay the foundation for something different. This end has been reached and to the authors and scenario writer, Charles J. Wilson, to Miss Swanson, to her director and to the members of the supporting cast, we extend our sincere congratulations for a fine piece of work, fit for any program and sure to meet with the approval of your audiences.

The manner in which the authors have played up the character of Reginald Dunstan is a clever conception on their part. As far as the reviewer knows, this character is unique in the history of male "heavies" on the screen. In place of making their character of Dunstan a real villian, as the man who intervenes in the home life of a husband and wife always is, the authors have made him a good villian. He intrudes but is never offensive; he takes it upon himself to bring the wife and husband to blows and in the same breath fans the flames of the old love into real, sincere affection.

Joe King, Lillian Langdon, George Pearce, Lillian West and Jack Livingston give fine performances in supporting roles. "Everywoman's Husband" will be recorded in the box office reports as one of the best Triangle program pictures.

THE STORY AND PLAYERS

Mrs. Jonathan Rhodes (Lillian Langdon) rules her husband and her home with an Iron hand. As a result, the husband seeks the comfort and freedom of the home of another woman. Edith (Gloria Swanson), the daughter, marries Frank Emerson (Joe King), and her mother persuades her to rule her household and her husband with the same iron hand. The result is that the young husband finds the home and company of Delia Marshall (Lillian West), a modiste, more to his liking.

Reginald Dunstan (Jack Livingston) is a partner of Emerson. He sees the way in which Emerson is neglecting his young wife, and investigates to ascertain the cause. He finds that Edith's mother has advised her daughter wrongly, and that Edith, if she could have her own way, would soon win back the affections of her husband.

Edith finally rebels from the manner in which her mother dominates her home, and decides to try her own methods. She disregards all that her mother has said, starts out to make her home her husband's home as well. Dunstan arouses Edith's suspicions against her husband, and after following her own theories, she wins out, and she and her husband are united.

"The House of Hate"

(Pathe—Nineteenth Episode)

Reviewed by Peter Milne

THIS episode, entitled "The Hooded Terror Unmasked," is next to the final one and discloses the identity of the mysterious character who has proven such a menace to the welfare of Pearl Gresham from the outset. Haynes Waldon makes the disclosures after he has been mortally wounded by the Terror. The terror is the younger brother of Pearl's late father and from childhood has been obsessed with a desire to destroy and kill. His various attacks on Pearl have been in order to gain control of the War Works and to avenge the treatment accorded him by her father who managed to force him to leave the United States.

PHOTOPLAYLETS

MAKE YOUR LOCAL MERCHANTS GLAD TO USE

SCREEN ADVERTISING

Exclusive Territory—Wonderful Sample Outfits—Helpful Cooperation—Investigate

ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

Directors and Players Service Section

of

MOTION PICTURE NEWS

¶ An Exhibitor's Booking and Selling Manual for Permanent Reference : : The Director and His Value to a Production—Using the Director's Name and Past Performances in Booking—the Director and Your Publicity : : :

¶ The Stars and Methods of Linking Their Popularity to Your House—Creating Future Stars For *Your* House—Capitalizing the Popularity of Character Players, "Heavies" and Minor Artistes—Your Local Paper, etc.

Complete Biographical Material
And Advertising Aid on all Leading Players and Directors

Niles Welch

One of Our

YOUNGEST AND MOST PROMINENT STARS

MAY ALLISON

Metro

G. HAROLD PERCIVAL

ART DIRECTOR

THOS. H. INCE PRODUCTIONS

Settings for the following subjects prepared under the supervision of Mr. Percival:

Starring CHARLES RAY	Starring DOROTHY DALTON	Starring ENID BENNETT
The Son of His Father	The Price Mark	The Keys of the Righteous
His Mother's Boy	Love Letters	Naughty, Naughty
The Hired Man	Love Me	A Desert Wooing
The Family Skeleton	Tyrant Fear	The Vamp
His Own Home Town	The Mating of Marcella	The Biggest Show on Earth
The Claws of the Hun	The Kaiser's Shadow	Coals of Fire *
String Beans *	Flare Up Sal	The Pawn *
The Wise Guy *	Green Eyes *	
A Son of the Snows *		

The Midnight Patrol *

The Guilty Man *

* Indicates Subject not released.

R. WILLIAM NEILL

DIRECTING DORTHY DALTON

THOS. H. INCE PRODUCTIONS

"The Price Mark"

"Love Letters"

"Love Me"

"Tyrant Fear"

"The Mating of Marcella"

"The Kaiser's Shadow"

"Flare Up Sal"

"Green Eyes" *

* Indicates Subject not released.

The Player's Value and How to Use It

BY R. E. PRITCHARD,
DIRECTOR, MOTION PICTURE NEWS EXHIBITORS' SERVICE BUREAU

STARS are admittedly one of the chief assets of the exhibitor. How much they affect the box office results depends to a considerable extent on how the exhibitor uses their worth. And the star appeal is probably easier to put over than any other sort of exploitation, because it lends itself to every form of advertising.

One of the basic articles which appeared early in the series of advertising talks in the Exhibitors' Service Bureau was entitled "Making the Stars Work for You." This was included among the first, because it is elementally apparent that the popularity of the players can be reflected into the individual theatre if the exhibitor will take the trouble to do so.

So long as there is humanness in the world, so long as personality counts and face attracts, so long will the individuality of players have sway over the millions of photoplay fans. There are dozens of ways in which this appeal can be made to count, and exploitation that is connected with a name and a personality always lasts longer than publicity for a created THING. For that reason, the use of the star in exploitation should not be based on the pulling power for the moment, for the lone production, but for the steady, cumulative patronage that it will bring to the theatre.

* * *

ONE has to look back in the files of the MOTION PICTURE NEWS but a matter of five years when there was rarely mentioned the name of any players in the advertising of pictures. Those were the days when the motion picture was just emerging from the "movie" days, when everyone went downtown to see "a picture show" and generally went to two or three before they came home again, two or three one and two reelers to which they were usually drawn by the multi-colored lithographs covering the front of the house.

But even in those days, before the manufacturer himself paid any attention to advertising the star and long before the exhibitor did anything to profit by the personality of the player the public itself was selecting its own favorites. Sometimes they could find the name of their favorite tucked away in small print down at the bottom of the poster, sometimes, possibly, they might be able to associate the personality with the brand, but more often than not it was the "word from their friends," the word of mouth advertising that made their presence known.

* * *

THOUGH certain producers undoubtedly deserve great credit for bringing the bigger players of the speaking stage to the screen, it was not the producer or the exhibitor that created the demand for the star. *It was the public that literally "rose up on his hind legs" and demanded the players.* The exhibitor heard it first and that call went along to the producer. Today its recognition is universal and the producer and the exhibitor would no more try to hide the personality of the player, than would the grocer dare to remove the wrapper from a widely advertised soap.

Advertising is one of the absolute essentials to the success of the motion picture theatre, yet the star, in personality, has the greatest advertising power of any means of popularizing the theatre.

Popular players will even draw a certain element of the public to see what they know is a poor picture. It stands to reason that a succession of poor pictures will hurt the popularity of the star, but it is not the fault of the star, but the result of a rapidly fading fallacy of some producers who believed that they could make money at the expense of the past.

And what is true of the star is true of every player of importance in the cast. There is an appeal for the public in every person that takes part in a picture, if the exhibitor will strive to put it over and the producer will lend him a hand. And just as the exhibitors today are getting to know more and more about the pictures before they show them, just as surely are they appreciating all of the angles of exploitation and are using them. The day is coming closer and closer when each individual who takes any considerable part in any picture will mean a great deal to the exhibitor and where every possibility of that player's personality will be carried over to the patron.

* * *

PERSONALITY is the easiest thing in the world to capitalize. Without forcing, it finds itself in. With the doors held open for it, the appeal is certain and most powerful.

It is not essential that a player shall already be well known and popular. An exhibitor can do wonders in helping to make a player. But the player, first, must give the exhibitor the material with which to work. *The players must realize, each one of them, that they must cooperate, for it is in keeping them before his patrons, through his newspapers and his programs, in the lobby displays, through photographs and in dozens of other ways that the exhibitor has a chance to increase the popularity of the player.*

With the concentration of SERVICE in the MOTION PICTURE NEWS, the exhibitor is turning to this journal for his material for all forms of his exploitation, looking to it for the planning and backing of his campaigns. If the exhibitor himself does not know about the player, how can he transmit this information along to the public?

Players cannot run about the country at will, spend thousands for photographs for free distribution and write personal letters to the fans, but they should strive to keep themselves before the exhibitor's notice and to extend the power of their personality through them to the motion picture patrons for the stability of the theatres as a whole.

* * *

STARS in themselves have no monopoly on popularity. In theory, at least, they are known to more people and have a great number of admirers, but there is an appeal to every player that has the promise of success.

There are scores of players today who draw hundreds and thousands of people to the theatres, and they have never had their names in the electric lights or in big letters on the billboards. *Yet such players are absolutely essential to the success of the theatre,* and the more the individual managers are given a chance to capitalize that popularity and the more they utilize their opportunities to get the admirers of each player into their theatres, the better it is going to be for the industry, today and permanently.

"Mother Mary" Maurice drew thousands and thousands to the theatre, yet until a short time before her death she was barely mentioned in the advertising matter. There are many, many others living that draw their hundreds upon hundreds.

(*Continued on page* 459)

Hobart Henley

M. P. D. A.

Director of Mae Marsh in the following Productions

"Money Mad"
"The Glorious Adventure"
"All Woman"
"The Face in the Dark"

In Preparation: Geraldine Farrar's Next Production

Author and Director of
"Parentage"

Personality—and How to Cash In On It

(*Continued from page* 457)

There are leading men that bring as many people to the theatre as do the young women opposite whom they play.

And similarly there are leading women who are just as responsible for packed houses as the male stars who marry them at the end of the film.

THERE are dozens of stars today who have been created, forced into stardom by the public because of the friends that they have made in minor roles. Naturally, any wise producer is anxious to develop players to this position, but there are cases recorded where there has been an apparent effort to hold players back from the "big type," but where popular appeal has put them so high in the public estimation that there could be but one result.

Persons who have followed the development from the point of view of the daily newspaper and the trade paper can recall player after player that have been lifted from the ranks by the notices that they have been given, notices that have come because of the hits that these players have scored with the general public.

We recall one player whose first appearance was with another star at a time that she was little more than an extra, but her personality went over so big that one important newspaper devoted three-fourths of its space to her and the result was that almost overnight this girl player became one of the most popular in that locality. And her popularity quickly spread and within a few months her name was up at the top with the others, and it has been there ever since.

There is another case in which a leading man who has played opposite many noted players at last created such public interest in himself that exhibitors in certain sections of the country began to play up his name as big as that of the star in their advertising—and in some cases making him the star. *There could be but one result and the producers then employing him were quick to give him the coveted position which had been denied him in so many other companies.*

Yet, it was not so much the fault of the other employers, but because the art of motion picture exhibition and the quality of exhibitor exploitation has advanced to the point where *the up-to-the-minute showman no longer follows cut and dried rules, no longer follows the narrow lines that are laid out for him to follow, but because he is thinking for himself and more and more, with every day, taking every advantage that is offered to him.*

BASICALLY, at least the star and the actor in the lesser position stand on the same general footing. The public is giving more and more attention to the personality and the art of all the players. The public is more and more becoming exactly certain what it wants. And the public is leaving that impress on the exhibitor. And, still further, the producer is listening to the exhibitor these days, and the little girl who played the vampire's maid is not only having her chance, but the wise exhibitor is seeing that she is given the most of it.

For the exhibitor, after all, has one object in view, to get more money in the box office not only today, but in days to come. He has stopped the one-time policy of yielding to expedients to get today's cash; he is building his theatre and his future. And it is in this that the player can help, and the more powerful this help will be if the exhibitor takes advantage of it in the fullest measure.

And after he gets this fullest co-operation from the players, as best they can give it through letting themselves be known and showing a willingness to help the theatre manager to the limit of their time and their financial ability (and their contract arrangements), the exhibitor has a great deal to do. *But after all it is a case of his taking advantage of his every opportunity, a thing that he must do in every angle of his theatre's management.*

ONE mistake that too many exhibitors make, especially in the case of the most popular stars, is in concluding that the star herself will pack his theatre. Of course that is going to bring a large amount of business; for if it didn't the whole star theory would quickly be proved entirely wrong. But the exhibitor who looks at it from that point of view is passing up an opportunity.

We would advise that as a general rule it would be profitable to adopt this policy: "The more popular the star, the heavier I will exploit her." He should see to it that every person in his entire radius should know of the appearance of that star at his theatre. *Instead of relying on the popularity, as an intangible thing, he should see that capital was made of it with every person that could possibly be reached.*

That is what we meant in the article in which we urged the exhibitor to "make the stars work for you."

First, we have always advocated the use of newspaper space, the more of it the better, regularly and intelligently. In advertising star pictures there should always be featured a large picture of the player, if possible in the particular role that he or she has in that production. Every exhibitor knows that he must use big type for the star's name, but he is more than often content with using any old sort of a stock cut, regardless of size or fitness.

CUTS stand out. The personality of the player is the striking thing. Bring this out with smashing half-tone displays. We believe that it will pay every principal exhibitor in every town where he can get engraving done, to use special cuts for each star production, and that the increased interest and the added prestige given the player will soon convince him of that fact.

In case where there are no such facilities the exhibitor should supply himself with either such stock cuts as are furnished by the exchanges or have his own made. In those cases where the producers insist on putting brand marks and all sorts of reading matter over these cuts, it is much better to have the cuts especially made in the nearest city and keep them filed for use whenever a picture with this star is showu. The outlay of getting these cuts would be small, and it would be gradual, while the same cut could be used over and over again.

Recently in discussing advertising in newspapers we cited one display only a single column wide and about four inches deep in which the exhibitor had given three-fourths of the space to the picture of the star, one of the most popular of the women on the screen. We commended it as good advertising, one of the best in the series that we printed in that issue. And it was good because the personality of the star was the one big smashing thing to make stand out in that comparatively small display.

AND what is true of advertising is also true of the news columns of the newspapers. More and more newspapers each month are yielding to the evidenced interest of the great mass of the public in photoplay matters and the exhibitor who overlooks this angle is passing up one of his biggest opportunities.

In the largest cities the newspapers make their own cuts and they prefer to have the pictures furnished to them and let them make the arrangements. Some papers prefer scene cuts, others striking pictures of the star in character, especially where the player is a woman. The exhibitor should use great care to see that his exchange or the producer direct furnishes good, clean copy that will reproduce well, whether this is intended for use in the advertising or in the news matter in the papers.

The player can help here a great deal in seeing that the right sort of pictures are provided. Most companies object to the individual actor sending out his own publicity for this often disarranges carefully laid plans for exploitation that the individual knows nothing about, but still there is no reason why exhibitors and newspapers should not be supplied with good photos of the stars, and, for that matter, of the lesser lights. The player who is "too busy" to give a few hours for the posing of special pictures for the producer is missing an opportunity.

We would by no means advise players to interfere with the plans of their employers, but they should themselves keep up to date for their own interest.

EXHIBITORS should always strive to keep the personality of the players before the public. A great share of the showmen think that they are getting all that they need when the newspaper uses for them an adjective laden reading notice about the current picture. Of course, reading notices, properly and sensibly prepared are essential, but we believe that there is nothing more valuable to the individual theatre and the more important in stimulating interest in the motion picture in general than to get as much live, gossipy NEWS of the players into the newspapers.

(*Continued on page* 486)

"Director and Writer Coming Into Their Own"

BY DAVID W. GRIFFITH

WRITTEN ESPECIALLY FOR THE DIRECTORS AND PLAYERS SERVICE SECTION, MOTION PICTURE NEWS

MOTION PICTURE NEWS, has asked me to write my views relative to the importance of a director to the motion picture.

This is rather difficult. If I said the director was the whole thing, I might be accused of being immodest—if I stated he did not count for much, they would say I needed another press agent—and I always stand up for press agents—that is, as long as they stand up themselves.

But in all seriousness—a director must above all things, be on the job every minute. He is like the city editor on a great newspaper, who must know all about why and where the reporters are working as well—if not better than the reporters themselves. An editor must be able to tell his reporters HOW and WHAT to write.

A director MUST and SHOULD know acting in every detail. Together with his knowledge of acting, he must know how to direct an actor or an actress in their parts. This requires not only executive ability, but also that great quality which is the great cause of the failure of German diplomacy—TACT.

* * *

EACH player is a separate individual in himself, and must be handled and directed individually. To distinguish the qualities in each player, requires a knowledge of human nature: this is learned only by experience. Did you ever notice how a teller in a bank will give you one quick, sharp glance, through a ten by twelve opening in his window, if you want a check cashed? That one glance takes in each and every detail about you. This is the eye of the police reporter. A director should have this. He must possess a knowledge of photography—this is IMPERATIVE. He should not only know the technical but also the artistic sides.

A cameraman must know photography—a player must know how to act—a scenario writer must know plot and continuity—the technical man must have a knowledge of architecture, properties and equipment, but the director must be able to blend them all together to form a unit—to work together—this is team work. The director must know about them all.

We have had the day of the star—the star is featured, but the directors are slowly coming into their own. The directors all claim that it has been the custom, when a photoplay is a success, for the star to say he or she was entirely responsible. The scenario writer would modestly claim that he was responsible for the success—the photographer said he was the cause of it all—but the director seemed to stand alone, trying to "toot his own horn," with no one making any attempt to listen. But, if the picture was a FAILURE, they all lined up, and pointing a finger of scorn at the director, unanimously nominated him the "Goat"—he was responsible for the "flivver."

* * *

BUT time are changing—the critics who are reviewing and criticising the pictures have gradually awakened to the fact of the importance of skillful direction. At first, the director was not mentioned at all—later, he was mentioned occasionally, and in small type, like those in the last paragraph of the society column in the daily newspaper, terminating—"and also present, were——". Later, the director was mentioned with every production, and slowly gaining prominence, his name appeared more frequently, until now—the director's name is prominently displayed, being exceeded only by the big stars. When I said "prominently," I meant it—you might say "very prominently."

At the present day, the majority of the directors have to select their own stories—select their players, find the locations, and engineer the production from its start to its finish.

One of the primary requisites of the director is PATIENCE—he must have this in great quantities. If ever he loses his temper he only makes himself less valuable as a dramatic executive.

* * *

THE other great factor that is coming to the front is the WRITER. In the past there has been too little attention given to the art of writing the scenario for the director to produce. When the game was young—years ago—almost any one who could write at all could write a scenario. The pictures were very crude. To-day, the pictures have to be very much more realistic and true to life than they did a few years ago.

I firmly believe in the future as regards the writer. Some of the big writers have gone into the motion picture business and more are going to follow. The writer will more and more become one of the mainstays of the motion picture industry—he is the BIG MAN of TO-MORROW.

The writer and director are gradually growing to work together and to co-operate more—their work is along the same lines. The writer furnishes the foundation, and the director builds the house. The more the director and the writer work in conjunction—and blend their ideas together—the greater "sun-dramas" will be produced.

So all hail the Imagination! without it the sky is black, without it the world is empty and nothing. It is Imagination that makes dreams, ideals. It is imagination that draws the difference between the man and the cows of the field. With it man has conquered the Earth and the Seas—with it he has eagled the air. The millions that stolidly go through the world, groping for a little light that makes existence bearable—this light is Imagination. And Imagination little or big, is the most that makes pictures, and this is what the author must furnish.

THE DIRECTOR AS A BOOKING GUIDE

By P. S. Harrison

Of Motion Picture News Exhibitor to Exhibitor Reviews

THERE are several ways of determining the quality of a picture. One of them is by knowing the ability of the director who produced it.

The importance of a director in the making of a picture is being recognized more and more. He is actually the guiding spirit.

By knowing what a director can accomplish and by having a knowledge of the story one is able to determine the quality of a picture with fair accuracy. Such an advantage is inestimable to an exhibitor, especially where it is impossible to have the picture projected on the screen.

The ability to separate the good pictures from the bad ones guided solely by the above stated factors requires somewhat of a study. However, it is an asset worth attaining.

Exhibiting has reached the point where it requires thorough knowledge of all angles as, owing to the public's becoming more discriminating and also to the strong competition, only the fittest are going to survive. The more knowledge one possesses, therefore, the more chances he has of surviving.

In order to be able to tell accurately a good from a bad director one must resort to a checking system. For instance, one should mark down the quality of a picture and the name of the director who produced it after playing it.

TO THE EXHIBITORS AND THE PUBLIC

The following are my latest, and, in my opinion, my best pictures. They are released only on the Artcraft program. All other pictures are old, and in many cases, renamed.

"The Narrow Trail"
"The Silent Man"
"Wolves of the Rail"
"Blue Blazes Rawden"
"The Tiger Man"
"Selfish Yates"
"Shark Monroe"
"Riddle Gawne"

(Released August 19)

Very respectfully yours,

William S. Hart

CHESTER WITHEY

As a Booking Guide and Advertising Factor is Backed by Such Successes as:

"THE OLD FOLKS AT HOME"
"THE WHARF RAT"
"MR. GOODE—THE SAMARITAN"
"THE BAD BOY"
"MADAME BO-PEEP" *(Triangle-Fine Arts)*
"ON THE QUIET"
"THE LOVE CHASE" *(Paramount)*
"NEARLY MARRIED" *(Goldwyn)*

Soon to be Released:

"THE ENEMY WITHIN"

DIRECTORS

Some Hints in Booking and Advertising

LOUIS WM. CHAUDET

SEVEN years' experience as cameraman and director with some of the leading companies of the industry, during which time he has made a close study of the conditions of the exhibitors, has given Louis Wm. Chaudet, now directing "Smiling" Bill Parsons in situation comedies for the Goldwyn program, a number of good ideas in which the exhibitor can better conditions.

"Many exhibitors of the country are in the same class with their patrons—they do not know very much concerning the making of pictures, and consequently have overlooked an asset for their theatre in not acquainting the public with the fact that the producing director is responsible for the success or failure of any given picture," Mr. Chaudet said in discussing conditions.

"Every great work of art carries the name of the artist, be it a painting, piece of sculptoring, or anything of the allied arts. The public has come to know of the artist from his work, and consequently the value of his different works are enhanced thereby. If the name of any great painter was taken off his canvas, the value of it would drop materially.

"What has been done for the artist in other lines, can be done by the exhibitor with respect to the director. The director is the wielder of the brush, or the moulder of the photoplay, and the sooner the public learns to know this, the quicker will the exhibitor add to the drawing power of his theatre. The director, I believe everyone of the industry will agree, is more important to the production than the author of the story, and therefore should receive proportionate consideration from the exhibitor and the public."

WILLIAM DUNCAN

WILLIAM DUNCAN'S whole career together with his recent activities in the picture world create a most fertile field for effective publicity and advertising. During the past year he has gained prominence as a serial actor and director. In fact he might be called the "king" of this type of picture if the same comparison which makes Pearl White "queen" be followed out.

In his Vitagraph serials, "Vengeance and the Woman," "The Fighting Trail" and "A Fight for Millions," he has gained a reputation as an actor of exceptional daring and physical prowess.

And he comes rightfully by this reputation as he takes chances time and again. He received an excellent training for this type of work in his early career when he was an instructor in Bernarr Macfadden's Physical Culture School, and later when he entered vaudeville with Sandow, the renowned strong man .

As a result of this early training and the manner in which he is putting it to use in the present day, any amount of interesting newspaper stories could be prepared regarding him by the resourceful press agent. A similar line, mentioning his early career and his record in Vitagraph serials could be made use of in lobby and newspaper advertising.

Duncan also had an extensive career on the stage before entering pictures. He played leads with the Forepaugh stock company and later formed his own company, writing and playing in various sketches.

He has appeared in or directed many of Vitagraph's most successful features made at the Western studio, including "God's Country and the Woman," "Money Magic," "Aladdin from Broadway," "Dead Shot Baker," "Billy Smoke" and "The Tenderfoot.'

HOBART HENLEY

HOBART HENLEY'S real fame as a director came when Frank J. Seng offered "Parentage" to state rights buyers. This picture, produced by Mr. Henley, had a myriad of human touches that brought smiles and tears. After joining Goldwyn Pictures Corporation he began to add to his reputation established by "Parentage." At the Goldwyn studio he has successfully directed Mae Marsh in at least five productions, her latest being

(*Continued on page 464*)

Reginald Barker

M. P. D. A.

What "Directed by Reginald Barker" means to the exhibitor may be judged by what it meant to Goldwyn when that corporation selected him to produce the first Goldwyn-Geraldine Farrar Screen Classic.

Could more conclusive further evidence be given than such Box Office record-holders as:

"The Bargain"
(William S. Hart)

"The Coward"
(Keenan-Ray)

"The Typhoon"

"Madame Who?"

"Carmen of the Klondike"

"Wrath of the Gods"

Paul Scardon

M. P. D. A.

DIRECTOR of FEATURES

Third Year With Vitagraph

Recent Releases

A GAME WITH FATE
TANGLED LIVES

With
HARRY MOREY

In Preparation

ALL MAN
THE GREEN GOD

(*Continued from page* 462)

"All Woman." With the Goldwyn company, and particularly with Miss Marsh, Mr. Henley has again proven himself able to reproduce on the screen the little human incidents of everyday life that are so pleasing when brought into the photodrama.

So this is Mr. Henley's forte—the human touch. It is something not quite definable that every director strives for, but which few achieve. And this ability of Mr. Henley's immediately opens up the greatest opportunity for advertising and publicizing him in connection with the pictures of his direction. For short advertising phrases to catch the eye of the passerby, "The director who makes his pictures human," "The director with the Human Touch," or "The director who reflects life from the screen" could be used in connection with his name.

And, as the average motion picture fan knows a bit regarding personalities of the business, stories elaborating on these phrases would make interesting reading in the local papers. Also the fact that he has to date directed Mae Marsh ever since he joined the Goldwyn producing forces should be emphasized. Miss Marsh is one of the cleverest, if not the cleverest, star in the pictures today, and stress should be laid on the fact that under Mr. Henley's guiding hand she is giving further proof of that ability which sky-rocketed her to fame when first "The Birth of a Nation" made its appearance.

In connection with the opinion recently expressed by Mr. Henley to a NEWS representative that "Mae Marsh is the greatest star that we have," it is interesting to note that this director is the only man, except Griffith, to direct Miss Marsh in more than one picture, and though he takes pride in being selected to stage a Geraldine Farrar picture, he will undoubtedly be happy to return to work with Mae Marsh.

HARLEY KNOLES

HARLEY KNOLES, who has directed many of the World Film pictures, is considered by William A. Brady as a prize director. He was entrusted with supervision of the production of Mr. Brady's special feature, "Stolen Orders," and is at work now on the completion of another Brady special, a screen version of Louisa M. Alcott's widely read book, "Little Women." That the production of such a classic was entrusted to him seems to lay further proof on his ability.

Of interest in advertising him is the fact that he taught the World film child star, Madge Evans, the technique of the screen. He directed all of her recent pictures and her success is generally attributed to his careful and appreciative attention.

His talents, however, are not confined to the directing of a child star as his handling of "Stolen Orders" clearly proved. Further proof of his versatility will doubtless be set forth in the finished production of "Little Women." A story laying stress on the wide diversity of subjects he has produced would be a recommendation of the worth of any of his later pictures which you happen to be playing.

Particular mention should be made of "Little Women" in connection with his name as this, and its companion books by Mrs. Alcott are extensively read by the younger generation.

Mr. Knoles was born in Rotherham, England, and was educated at Cambridge University, one of the best known institutions of learning in the world. A story regarding his education there as well as his training as dramatic director for Liebler & Company would be in good form, especially when it is considered that few directors have brought to the screen the extensive knowledge acquired by Mr. Knoles, both at the university and as stage director.

FRANK LLOYD

FRANK LLOYD is one of the foremost directors in the business. Recently, in fact, for the past year and a half, he has been working for the Fox Company, and here he has turned out some of the most magnificant samples of the photographic art that the trade has seen. His two ranking successes were "Les Miserables" and "A Tale of Two Cities," both special features starring William Farnum.

He is a master of detail, able to handle mobs and produce spectacular effects realistically, obviously from the accuracy of the two pictures mentioned; he is a thorough historian and above all possessed with a complete knowledge of his art.

(*Continued on page* 466)

NEWSY ITEMS FROM THE STUDIOS

PLAYERS

IN arranging the biographies of players for insertion in the next MOTION PICTURE STUDIO DIRECTORY, it is the desire to have them as nearly correct as possible.

We do not need to recall the fact that your biography appears yearly at absolutely no expense to you. All that is asked in return is your co-operation in keeping it up-to-date. Mail us a list now of the pictures you have appeared in since the 1918 edition was published.

It costs you nothing—but helps you inestimably.

Geraldine Farrar has had a grand piano installed in her dressing room at the Goldwyn studio, at which she amuses herself between scenes. There are those who would be willing to become extras for the chance of hearing that voice echoing down the studio corridors.

Mabel Normand had a studio tea-party one noon, not long ago, at which she served a spice-tea made from dried twigs presented to her for such a purpose, by friendly mountaineers met on location down in the Blue Ridge Mountains while filming her latest picture, "Back to the Woods."

An analysis of Reginald Barker, sent from the Goldwyn editorial office, credits his success in directing to his method, which lacks all affectation and changeableness. As a result, he always succeeds in imparting quickly and thoroughly what he desires to have his players transfer to the screen.

In "Friend Husband" there are one thousand four hundred and sixty-five Madge Kennedy smiles, which certainly means that she has more than "the fifty-seven varieties" at her command.

Leah Baird was given an elaborate birthday dinner last week by the members of the company producing the serial in which she is starred. In addition to the wives of the hosts, Betty Howe and Sheldon Lewis were present.

Because the locale of "One Dollar Bid" demanded it, Lois Wilson had to ride side-saddle in this picture. She was philosophical about it and found a thrill or two in trying the hurdles sitting as she had never sat before.

According to Paralta Plays, Inc., publicity, there are two classes of directors, the silk-shirted, platinum-cuff-linked, white-trousered variety and the knickerbocker putteed, soft collared variety. Howard Hickman, who has just become a director, has committed himself irrevocably to the former class as he began his first picture on a blazingly hot day.

Robert Vignola is vieing with executive officers of producing companies in number of cross-continent trips. He recently went West to direct one picture for Clara Kimball Young. He finished it, and was hurriedly summoned East to direct Billie Burke. He got back as far as Albany, N. Y., and was recalled to Hollywood to direct Ethel Clayton in her first Paramount picture.

Frank Crane turned a portion of Amagansett, L. I., into the Sahara Desert for Kitty Gordon's picture, "The Unveiling Hand." Much sand, fifteen horses and four camels added to the illusion.

Betty Howe, whose most receent release is "To Hell With the Kaiser," and who is now working in the Leah Baird serial, is the daughter of the well-known newspaper man, Jack Howe. As the younger sister in the former picture she plays an unforgetable part.

The subtlety of Lawrence Grant's portrayal of the Kaiser in the recent Metro war picture will be appreciated by those who deemand something more than a clever make-up in a Kaiser. Study, thought and exact knowledge are back of Mr. Grant's impersonation.

John P. Wade, now appearing throughout the country on the screen in "The Eagle's Eye," has made a hit in the new Empey stage play, "Pack Up Your Troubles," as the negro mule driver.

As Tom Moore was once a director himself, he is a much better appraiser of scenarios than the average actor. He knows not only what reads well, but what films well, and declares that in his first starring vehicle for Goldwyn, "Just For To-Night," he has a real "find."

What more fitting than that Marguerite Courtot, heroine of the big Edison war picture, "The Unbeliever," should have adopted a battery of gunners. These men, members of the 126th F. A. U. S. N. G., are now in France, but hear from Miss Courtot as regularly as when they were at Camp Merritt.

Stanley Olmsted, Vitagraph scenario writer, arranged the scenario for the O. Henry picture recently shown at the Rivoli. Mr. Olmsted has written an original scenario, "The False Dawn," which is soon to be filmed by Vitagraph, with Betty Blythe and Harry Morey. The scenes are laid down in the mountains of North Carolina, where Mr. Olmsted was born.

Betty Howe Made the Little Sister In "To. Hell With the Kaiser," a Person Not Soon to Be Forgotten

Betty Blythe wears a gown in "The Green God" that is going to cause "ohs" and "ahs" of admiration. It is completely made of shimmering, undulating crystal bead fringe.

Arthur Donaldson portrays a collector of curios in "The Green God." His library in the picture is a fascinating room in which cases with real carved ivories and jades are displayed.

Bernard Siegel is a character man who has been doing some splendid character portrayal quite unheralded in various recent pictures. In "The Green God," Vitagraph, he plays the part of a Chinaman with the uncanny impassivity of a true Oriental.

George Majeroni, the villain of "The Green God," the new Harry Morey-Betty Blythe picture, came over from Australia on his first trip to the United States, with Paul Scardon, who is directing the picture.

Rose Schulsinger has resigned from the Publicity Department of World Films to become personal representative to George D. Grundy, who has turned his newly-acquired Lexington theatre into a picture house. Miss Schulsinger will also handle general publicity for players at her office in the Times Building.

Mel S. Forrester has returned to this country from France, where he was in active service with the Canadian troops. He was formerly a Universal director on the West Coast.

Bradley Barker, despite all reports, has not left for the coast yet but has been busy down on Thirty-eighth street in the Bacon-Backer studio, supporting Mary Boland in an as yet untitled picture.

Ralph Ince and Huntley Gordon have made such good use of their week-ends that they have captured the tennis championship of Bayshore and Brightwaters. They are director and leading man, at the present time, for Ethel Barrymore in "Our Mrs. McChesney."

Wally Wolheim is trying his hand at a different side of the game. He is assisting Ralph Ince for Metro in directing "Our Mrs. McChesney." His portrayal of the factory foreman in Ethel Barrymore's last Metro picture, "The Eternal Mother," is remembered by everyone who saw the picture.

Ricca Allen, as the gaily bedecked Miss Stitch, in "Our Mrs. McChesney," furnishes a clever character comedy part with make-up, costume, and manners exaggerated to just the right degree.

It sounds as if "Five Thousand an Hour" is just the right vehicle for Hale Hamilton's spontaneous care-free self. It will mean his first appearance as a Metro star. Though he has had a splendid career on the legitimate stage and is known all over the world for his success in "Get Rich Quick Wallingford," he has appeared in only two pictures, "The Winning of Beatrice" and "Opportunity." If he becomes as popular with the fans as he is with the studio people, his success in pictures is assured.

Ruth Roland, star of "Hands Up," just won a prize of $300, from a New York fashion magazine, for the design of a riding habit. She was a good sport and turned over the check to Fannie Ward for her Convalescent Soldiers' Hospital.

Wilfred Lytell feels quite at home working under the direction of Ralph Ince in the new Ethel Barrymore picture, as he worked with Mr. Ince for quite a time when the latter had his own studio in connection with Vitagraph. He appeared in "The Destroyer," "The Conflict," "The Lily and the Rose" and many others.

Frank Currier tells with great glee, the fun he had on the Fourth of July, with an imitation giant firecracker which he would place in front of a machine or a group of people, light it and run. A tiny pop would be the result, to the disgust of the onlookers. Further proof of the joie de vivre in this splendid character man whose most recent appearance is in "To Hell with the Kaiser."

John Ince, one of the three Ince brothers, is about to begin on "Secret Strings," the first Metro picture in which Olive Tell will be starred.

George Trimble has put into "Our Mrs. McChesney," all the force and breeziness of his big personality. He handles the well-known petticoat situation as if born "in the trade."

Leander DeCordova has proved the advantages of a Shakespearian training by assuming, with the greatest ease, the reins of studio manager at the Metro studio, while David Thompson is sojourning up at Biograph with the Metro companies now working there.

EXHIBITORS

THESE short items are just the sort that your local photoplay editor wants and will use. They are newsy—not press bunk. Used rightly they will create real personal interest in the players appearing at your theatre. Clip items referring to players on your program, turn them over to your newspaper for use from time to time, and there will be double value in your later publicity on particular pictures in which these players star or appear.

Louis Wm. Chaudet

MEMBER OF
MOTION PICTURE DIRECTORS' ASSOCIATION

Seven years' experience as cameraman and director, serving in the latter capacity for Selig, E. & R., Universal, Douglas Natural Color and National.

Releases Include:

50 Lyons & Moran Situation Comedies

" Our Little Hero "
3-reel comedy drama

" The Boots of Beatrice "
5-reel comedy drama

" The Little Swede "
5-reel comedy drama

" The Edge of the Law "
5-reel drama

" Society's Driftwood "
5-reel drama

Rev. Paul Smith's
" The Finger of Justice "

The Fall of San Francisco's Barbary Coast

" Cupid Angling "
5-reel Douglas Natural Color Film for Hodkinson release.

Now directing situation comedies featuring "Smiling" Bill Parsons for Goldwyn release

(*Continued from page* 464)

"Les Miserables" and "A Tale of Two Cities" have been exhibited so extensively that one or both of them should be mentioned in advertising future releases directed by Mr. Lloyd.

In the opinion of many critics he is one of the big directors in the field today, and judging from reports he is rapidly becoming a figure prominent in the world of fans.

Mr. Lloyd's initial step in pictures was taken when he joined Otis Turner's old Universal company which made pictures for the Rex brand. He played heavies with this outfit for a long time before he took charge of production activities, when Mr. Turner was absent from the company for a few weeks. His work was instantly successful. From here he went to the Pallas-Paramount company where after producing a successful series of pictures he joined the Fox forces.

STUART PATON

STUART PATON was one of the first men who turned his hand to the production of motion pictures, joining the Universal company in the early days of its development as scenario editor and assistant director. His best known picture to date is perhaps the special feature, "Twenty Thousand Leagues Under the Sea," which was based on a work of Jules Verne. One of the most successful Universal serials, "The Gray Ghost," was also directed by Mr. Paton.

In heralding his future and present pictures it would be well to call attention to these two pictures as they were well advertised and extensively circulated throughout the country.

The fact that he was one of the first directors in the business is also worthy of note. Mr. Paton was born in Glasgow, Scotland. His early career was as a chemist and painter. He was on the London stage six years, appearing before both King Edward and King George in various plays.

G. HAROLD PERCIVAL

THE ART director in the picture studio is only just beginning to earn recognition. That recognition has been long coming and long deserved. All the better companies employ men acquainted with the various styles of architecture and interior decorating to plan in detail and supervise the construction of the settings.

G. Harold Percival, in charge of this end of the production department of the Thomas H. Ince pictures is one of the best. This can be easily proven by any of the Ince pictures, particularly those with a number of interior settings. Ince's pictures are known for their splendid settings, the tone of richness which pervades them and the perfection of detail. This is the work of Mr. Percival.

What with star, director and author to advertise, the exhibitor has small space to devote to the art director save in newspaper stories. But here there is plenty of room for such a personality to be elaborated upon. It offers something new for the photoplay page, something which thinking devotees of the photodrama will peruse with interest.

A biography of Mr. Percival, or his opinion on the art of set construction, is easily procurable from either the Ince studio on the coast or the Paramount Pictures Corporation publicity department in the east and could be run at any time during the showing of one of the Ince pictures, with a line or so of introduction to tie the article up with the showing of the picture.

LYNN REYNOLDS

LYNN FAIRFIELD REYNOLDS, who has completed four Fox plays starring Tom Mix, is to continue as director for Mix, according to arrangements now completed and already a series of stories have been arranged for these productions.

Under the direction of Reynolds, the Fox Western star has been doing the best work of his career, as is shown in such subjects as "Western Blood," "Ace High," and "Fame and Fortune." The film now in production is "Mysterious Logan," which will be completed within the next few days, and then work will be taken up on the making of an adaptation from the book by Charles Alden Selzer titled "The Two Gun Man." This subject will be released under another title yet to be selected.

Reynolds for more than two years has specialized on pictures having a greater portion of out-of-door scenes, and his experience thus gained makes him the ideal director for Western subjects.

(*Continued on page* 468)

WILLIAM DUNCAN

"VITAGRAPH"

Director and Star of "A Fight for Millions" a new serial—Bigger and Better than "The Fighting Trail" or "Vengeance and the Woman."

Coming: A series of five-reel releases that will compare favorably with "Dead Shot Baker" or "The Tenderfoot"

HARRY MILLARDE

Producer of

"Every Girl's Dream"
"Miss U. S. A."
"The Sunshine Maid"
"A Camouflage Kiss"
"Blue Eyed Mary"

Watch for Coming Productions

Staged by

HARRY MILLARDE

(*Continued from page* 466)

Previous to his present affiliation, Reynolds directed for Universal and Triangle, and his "God's Crucible," filmed in the Grand Canyon of Arizona for the Bluebird program, and "The Gown of Destiny," a Triangle contribution to the film world, stand as excellent examples of his ability to not only direct, but write for the screen.

Reynolds has surrounded Mix with a company of players specially qualified for Western pictures, and the list includes Jack Curtis, Val Paul, Maude Emory, and a number of expert Western horsemen, together with Kathleen Connors, who has played leading woman parts in the last two subjects filmed.

PAUL SCARDON

IN BRINGING the name of Director Paul Scardon before the attention of your patrons, play up the fact that when he is the guiding spirit behind a production, the picture is bound to be rich in atmosphere, the characters are bound to be true to type and the best that is in the actors and actresses portraying the roles, is accentuated. Director Scardon has had years of experience behind the footlights, before the camera and behind the megaphone. He knows every angle of the game from star to finish and because of his long experience on the speaking stage he has an intimate knowledge of what the public wants and how they want it served.

All this he instills in the minds of those whom he is directing for the photodrama. He feels that part they are interpreting and knows how to convey this thought to the one under his direction. Mr. Scardon has directed Harry Morey, Vitagraph's most brilliant male star, for the most of his biggest successes on the screen. For a long time he directed Earle Williams, Grace Darmond and Corrinne Griffith.

His strong points are, first: getting the most out of an actor or actress in his charge; second, getting the proper atsmosphere for his productions; third, making a minor part stand out in a picture with the same relative value as the leading role. Bring out the fact that Director Scardon was for a long time, interpreting principal parts on the speaking stage. This fact alone is sufficient to stamp him eligible for position in the front rank of motion picture directors. His latest productions for Vitagraph are "The Golden Goal," featuring Harry Morey, and "The Bachelor's Children," featuring Mr. Morey.

LE ROY STONE

IT is no secret that one of the most important departments in picture production is that conducted by the film editor. With respect to a brand of pictures such as those produced by Thomas H, Ince, noted for their even excellence, the film editor plays a role of vast importance. Le Roy Stone, in charge of editing and cutting all the features produced by Ince's directors, can justly claim credit for at least a good portion of this excellence, which is always to be noted in Ince features. They possess that snap and precision that are brought to the film by the skill of the editor.

It has often been said that the editor can "make or break" a feature and certainly Mr. Stone has never "broken." This branch of the production business, specially in regard to Mr. Stone and his activities with the Ince pictures, offers a fertile field for the press agent which should not be overlooked.

TRAVERS VALE

TRAVERS VALE, director for the World Film Corporation, has long been in the employ of this concern. Some of his best known pictures are "The Madness of Helen," "The Bondage of Fear," "A Self-Made Widow," "Betsy Ross" and "The Dormant Power." Lately he has completed "The Love Wraith," "Heredity" and "The Woman of Redemption."

Before joining the World forces, Mr. Vale was with a number of other pictures companies, including Biograph and Reliance. He was, in fact, one of the first to desert the stage and turn his activities to the production of pictures. His stage career was as a producer, playwright and actor. He produced and played the lead in such well-known successes as "Madame X" and "The Lion and the Mouse."

Stories concerning his activities on the stage and screen would make good reading. Stress should be laid on the fact that he has had vast experience in both the arts.

(*Continued on page* 470)

CHARLES RAY

HARLEY KNOLES

Director World Pictures

"STOLEN ORDERS" the Spectacle Hit of the Year, is the most recent evidence of what the name of Harley Knoles means to the exhibitor. World pictures offer many other proofs, including:

"THE BURGLAR"
"SOULS ADRIFT"
"THE LITTLE DUCHESS"
"THE PRICE OF PRIDE"
"JERRY-FOR-SHORT"
"THE STOLEN PARADISE"
"WHO IS SYLVIA?"
"BOUGHT AND PAID FOR"
"THE GILDED CAGE"

In Preparation:

"LITTLE WOMEN"

Member—M. P. D. A.

(*Continued from page* 468)

He was born in Liverpool, England, in 1865, and received his education in Australia, India and the United States. Here is another topic on which to dwell. His travels have taken him to so many different quarters of the globe that it may be said he is exceptionally well qualified to take charge of directing a picture. Next to a knowledge of things dramatic, extensive traveling benefits a motion picture director above all else. He may never know when he may be called upon to reproduce scenes of the most remote places of the earth in his pictures. That Mr. Vale is quite able to reproduce the atmosphere of one of the countries in which he has traveled is shown in the recent World picture "Vengeance," which had a considerable number of its scenes laid in India. This picture was noted for its correct detail in the matter of settings, costumes, etc.

Some of the stars directed by Mr. Vale are Montagu Love, Alice Brady, Ethel Clayton and June Elvidge.

JAMES YOUNG

JAMES YOUNG is one of the most artistic directors in the business. He commenced his career in the studio with the Vitagraph Company, where he produced Clara Kimball Young's earlier successes, including "My Official Wife." He also handled the pictures with this star which were produced for World Film. For Lasky he made "The Lash," "Oliver Twist," "Lost and Won," and for Essanay one of its most successful releases, "On Trial," adapted from the successful play of the same name.

FRANK BERESFORD

AMONG the men of the industry who are equipped to tackle any branch of picture production, Frank Beresford, scenario writer, editor, director and technical man, ranks high. He came to the screen after several years of association with Henry Irving, David Warfield and Maude Adams as actor and as stage director for Fritzi Scheff under the management of Charles Dillingham.

He was general technical director for the Universal studios in the East for some time and served in a similar capacity for Empire, All Star and Triangle.

BILLY CARR

AS is the case with the technical director, the assistant director seldom if ever receives public recognition. Even on the more pretentious and spectacular of picture productions his name is seldom mentioned. The Select Company has recently started the practice of printing the assistant's name on the leader.

Billy Carr, who has served with the Universal, Bosworth, Triangle and Essanay companies and under various directors, is one of these hard-working gentlemen who look after the detail of the production, too minute to come to the attention of the director, yet all important in contributing to the illusion created by the general scheme of things. Two of the pictures on which Mr. Carr worked were "The Dumb Girl of Portici" and "Honor Thy Name."

JACK CUNNINGHAM

JACK CUNNINGHAM is a prolific scenario writer. He has done everything from one reel burlesques to five-reel features of the most serious nature.

Mr. Cunningham entered the business, like many another scenario writer, through the newspaper game. He served first as publicity representative for several companies and then joined the scenario staff at Universal City, where for almost a year he prepared comedies for a cast the leads of which were William Franey and Gale Henry, who produced under the Joker brand.

From here he went to Triangle where he took charge of the scenario department for a time, and also wrote originals and made adaptations. He later joined the Paralta company, and from his desk in that studio turned out scenarios for a number of producing units.

Mr. Cunningham is making rapid strides toward the lime-light of scenario writing, and as he is in the business to stay, the exhibitor who looks ahead will give his name some prominence whenever it is attached to a picture of merit. In this way he will gradually become known to audiences and finally when they see his name displayed it will create that feeling of intimacy which goes such a long way toward establishing a steady and enthusiastic clientele.

June Elvidge

WORLD PICTURES STAR

Takes This Opportunity

To say "Howdy!" to the Exhibitors of America
To say "Thank You!" to the Exhibitors of America
To say "Good Luck!" to the Exhibitors of America

Recent Releases:

The Cabaret
The Oldest Law
The Woman of Redemption

In Preparation:

The Power and the Glory
The Appearance of Evil
The Love Wraith

FRANK S. BERESFORD

Manager of Production

Diando Film Corp. Glendale, Cal

STUART PATON

Producer *and* Director

Twenty Thousand Leagues Under the Sea
The Voice on the Wire (Serial)
The Grey Ghost (Serial)
Beloved Jim (Blue Bird)
A Marriage Lie (Blue Bird)
The Wine Girl (Blue Bird)

Member of Motion Picture Directors' Assn.

WATCH FOR FORTHCOMING PRODUCTION

Martin Murphy, *Assistant*

Now with W. A. S. Douglas-Diando-Pathe

BETTY COMPSON

DRAMATIC LEADS
Diando-Pathe

ORA CAREW

LEADS DIANDO-PATHE Glendale, Cal.

BEST
WISHES
TO MY
EXHIBITORS.
Baby Marie Osborne.
FILM BLANDO CORP.
"SHE SURE
BRINGS HOME
DA BACON."

MARGARITA FISHER

AMERICAN-MUTUAL STAR

Current Releases:

Molly Go Get 'Em
Jilted Janet
Anne's Finish
The Primitive Woman
The Square Deal
Impossible Susan
Beauty to Let

PLAYERS

Points to Play Up in Advertising Interesting Points in Their Careers

FRANCIS X. BUSHMAN

WITH stars of the calibre of Francis X. Bushman many exhibitors are prone to "let well enough alone," to count on the known popularity of the star to bring the business without extra work, while they expend their strongest advertising energies on the doubtful productions.

That this is a mistake and the opposite method the profitable one may be proven to their benefit by exhibitors who will decide now on a Bushman campaign for the late summer months and coming fall season. In fact, there are few stars whose recent and coming productions will lend themselves so strongly to a theatre-tonic campaign as will Francis Bushman.

For example, it is generally conceded that such recent Bushman productions as "The Voice of Conscience," "Red, White and Blue Blood" and "With Neatness and Dispatch" have brought to the screen some of the best work of that star's career. MOTION PICTURE NEWS box office reports would indicate that they have not failed to give satisfaction anywhere.

Here, then, is the foundation for a campaign certain to bring results. It may first be taken as a guide in booking, for without violating confidence it may be stated that the star is giving the closest personal attention to the selection of his vehicles to insure the future being up to this standard. Thus, if patrons in your house or your town liked these Bushman productions—play them up strongly, use them as a *guarantee* of satisfaction when next you show a Bushman picture.

Granting that the announcement of a Bushman picture assures a certain attendance at your house, this cumulative advertising gaining from picture to picture is the sort that adds new fans to that star's following, attendance that you may bank on getting without fail every time that star appears.

So get busy on this tip—start a Bushman campaign now based on his recent corking productions and thus cash in to even greater advantage on the big things coming.

BABY MARIE OSBORNE

BABY MARIE OSBORNE, the Pathe star, is one of the few film luminaries who has her own producing company, the Diando. She has two directors and two cameramen. She is surrounded by a strong company of notable film players and yet this little star has just passed her sixth birthday.

For more than a year little Miss Osborne has been the head of this beautiful studio located in Glendale, where she has been making five-reel features for Pathe. Despite this remarkable success, Baby Marie is unspoiled and is a very lovable youngster. She is just a sweet, natural little child and enjoys the same pleasures as other little children her same age.

Two years ago Baby Marie, just a fat little chubby youngster, appeared in a five-reel feature for Pathe. It was the first time a child had been starred in a five-reel production. It was called "Little Mary Sunshine," and the success of the picture is past history. It made a barrel of money and repeated bookings were necessary in nearly every theatre where it was shown.

As a result of the tremendous popularity gained by Baby Marie in this picture, and owing to the demands of exhibitors for similar pictures, a company was organized to produce Baby Marie Osborne features.

More than a dozen of these pictures have been made, each one growing in popularity. W. A. S. Douglas, president of the Diando Film Corporation, attributes the success of these pictures to the unique personality of his little star.

"She is truly a wonderful child," said Mr. Douglas. "Nowhere is there another child with the physical and mental resources capable of sustaining a five-reel story like a veteran of the stage, never overplaying or underacting but registering her part in a plain natural childish manner. It is not merely wonderfully attractive baby face, in which all the emotions, from happiness to

(*Continued on page* 476)

EDDIE LYONS and LEE MORAN

STAR COMEDIES FOR UNIVERSAL

A Pigskin Hero
The Tail of a Cat
The Guilty Egg
Mum's the Word
Whose Baby Are You?
The Dodgers
The One Horse Show
A Ripping Time
There Goes the Bride
Stepping Some
The Knockout
Berth Control
Duck Out of Water
Cupid's Frolics
Almost Welcome

BERT LYTELL

METRO Star

"The Trail to Yesterday"

"No Man's Land"

"Boston Blackie's Little Pal"

"Unexpected Places"

(Continued from page 474)

anger and sorrow, are so remarkably mirrored, but the really remarkable talent which the child possesses which is responsible for her remarkable success."

There is a refreshing wholesomeness that is characteristic of every one of her pictures, a simplicity that is charming, an atmosphere of sunshine, joy and optimism that is delightful. Photoplay fans are quick to realize this charm of "Baby" pictures and their attendance at the theatres on Baby Marie Osborne nights is sufficient demonstration to show that Baby Marie Osborne has won a place in their hearts.

Baby's most recent releases are "Daddy's Girl," "Cupid by Proxy," "Milady of the Beanstalk," "Dolly Does Her Bit," "Dolly's Vacation" and "The Voice of Destiny."

FLORENCE DESHON

A POINT to be brought out strongly in the advertising of Florence Deshon is that embodied in the phrase "Dramatic Beauty." There are many beauties on the screen, there are many actresses possessing dramatic ability, but Miss Deshon earns the combination description "dramatic beauty," that should be taken advantage of in your advertising.

Another point to be played up strong is the success achieved by Miss Deshon in the screen production of Rex Beach's "The Auction Block." Aside from the hit that this picture scored wherever shown, there is value to your publicity on this point, there is value in your publicity regarding it, even if the picture has not shown in your section, for the name of Rex Beach and his best remembered novel, "The Auction Block," carry strong prestige.

Coming to more recent productions in which Miss Deshon has played prominent roles, your patrons will, of course, be whetted by publicity on Vitagraph's "The Golden Goal" and "The Other Man," in which she shared honors with the star, Harry Morey.

Many exhibitors have found that no mean success attends the advertising of players seen in the "heavy" roles, and especially in cases where the publicity is backed by beauty such as Miss Deshon boasts does it become a simple matter to create a following that will keep a close eye on each appearance of its favorite.

Further than this, in advertising Miss Deshon exhibitors should bring out the fact that her art has the official O. K. of David Belasco, who cast her in his Broadway success, "Seven Chances." The David Belasco stamp of approval is an asset that should not be forgotten.

JUNE ELVIDGE

JUNE ELVIDGE, one of the World Film stars, is of a type not at all common on the screen. The ways of the becurled ingenue are not hers. She represents a more vital, firmer type of womanhood. The majority of her parts show her as a strong-minded, dominating young woman.

Here, it appears, lies the key to the advertising lines along which an exhibitor might follow in presenting her pictures to his public. Play up this very fact that Miss Elvidge always offers a change from the usual picture heroine. Both in advertising and publicity, this idea should be driven home forcefully, for there are many patrons of the screen who tire of a steady diet of kittenish ingenues.

Miss Elvidge has been seen in World pictures for the last two years, joining the company after the close of the stage production, "The Passing Show of 1914," one of the annual shows of the New York Winter Garden. She has appeared with signal success in "The Eleventh Hour," "Who Is Sylvia?" "The Page Mystery," "The Price of Pride," "The Crimson Dove," "The Marriage Market" and "Rasputin, the Black Monk."

Her recent appearances were in "Stolen Orders," the Brady special, a derivation of the famous melodrama, "Sealed Orders," in which she is one of the star cast, "Redemption," "Heredity" and "The Power and the Glory."

ANNA LUTHER

ANNA LUTHER is one of the younger actresses now playing leading roles, whose experience has been confined to the screen with no previous career on the stage. Perhaps her most widely advertised picture was "Moral Suicide," in which she

(Continued on page 478)

VITAGRAPH'S DAREDEVIL COMEDIANS

EARL MONTGOMERY

JOSEPH ROCK

BIG "V" COMEDIES

Written by

MONTGOMERY AND ROCK

Directed by

J. A. HOWE

Assistant Director

IRVING LUDDY

Camera Man

REGGIE LYONS

Assistant Camera Man

GEO. FARRIS

Property Man

GEO. MARION

Scene from Jumbles and Jokers

J. A. HOWE, *Director*

STOWAWAYS AND STRATEGY

PEANUTS AND POLITICS

JUMBLES AND JOKERS

TELEPHONES AND TROUBLE

COURTS AND COPS

JUMPING JACKS AND JAIL BIRDS

TRAMPS AND TRAITORS

SLEUTHS AND SLICKERS

FLIRTS AND FAKIRS

LAWS AND OUTLAWS

LOVE AND LAVALLIERS

SNEAKERS AND SNOOZERS

LAME BRAINS AND LUNATICS

BONDS AND BANNERS

SKIPPERS AND SCHEMERS

WOUNDED HEARTS AND WEDDING RINGS

SHINES AND MONKEY SHINES

DEAD-BEATS AND ATHLETES

LAW MAKERS AND JAIL BREAKERS

HIRED AND FIRED

Exhibitors:

FLORENCE DESHON

Vitagraph

"Dramatic Beauty"

Has Gained Friends and Admirers in Every Section—Who Should Be Turned Into Patrons For Your Box-Office—By Her Triumphs in

"The Auction Block"
(Rex Beach-Goldwyn)

"The Other Man"
(Vitagraph)

"The Golden Goal"
(Vitagraph)

(*Continued from page* 476)

played the daughter to John Mason's father and co-starred. She starred in the General Film release "Her Moment." She is a featured lead and is known for her great beauty and emotional talent.

It would be well for exhibitors to herald her as one of the younger screen stars who is rapidly climbing in popularity. Her great beauty, sincerity and emotional ability are big assets. Attention might be called to her work, particularly in "Moral Suicide," which marked the beginning of her starring career. She could be advertised as the "young emotional actress who bears careful watching," owing to the big strides she has made in her early appearances on the screen. She is without doubt one of the prettiest leading women on the screen today, a fact which should by no means be kept from the patrons of your theatre.

For personality stories regarding her, interviews with her stating that a stage training is by no means imperative for a screen star could be concocted. The fact that her hair is titian-colored affords some ground for stories and advertising stunts. A light story might be written along the lines of a complaint from Miss Luther because the natural color of her hair does not show on the screen. She photographs a brunette sometimes. Then there is the old gag of allowing all titian-haired ladies free admission to the theatre while her picture is shown.

R. WILLIAM NEILL

ONE of the most capable directors who has received his tutelage under Thomas H. Ince, is R. William Neill, who has directed all of Dorothy Dalton's Paramount pictures and who bids fair to continue to do so, owing to the great success he has had thus far.

Mr. Neill is known for his attention to the most minute details, his skill in deriving the most from any dramatic situation that the scenario writer may incorporate in his script, and his ability to get the most from the players working under his direction.

As all of the latter Dorothy Dalton pictures have borne his name as director, it would be well to call attention to this when another of his productions is booked. If it is another Dalton picture, run a line in the advertising saying, "Directed by R. William Neill who was responsible for the ———," inserting the name of the last Dalton picture which was played at your house.

Nothing serves to popularize a director further than his steady handling of one star. This Mr. Neill has done and with results can not be termed anything but advantageous.

Before directing for Mr. Ince he served the usual apprenticeship that any director goes through at this studio, one of his early jobs being assistant to Raymond West on the Ince spectacle "Civilization." He had an extensive experience on the legitimate stage before entering the studio, having both acted and written plays.

EDDIE LYONS AND LEE MORAN

LONG before pictures attained their present degree of popularity Eddie Lyons and Lee Moran were making comedies for the Universal program under the old Nestor brand. There is hardly a picture "team" today that is so well known. As in vaudeville, they have reached the top of the ladder, they are on the "big time," always welcome.

The style of comedy they patronize is something about midway between the slapstick and the polite. They combine the burlesque of the one with the realism of the other. And *speed* is always a dominating factor in their productions. Speed, pep, zip or whatever you will.

Lyons and Moran have been doing the "brother" act so long that it is entirely natural that they have gained immense popularity. The trouble is that many exhibitors rarely seem to grasp the advertising possibilities in a one or two-reel offering. While they naturally do not have to give prior position on the bill to the comedy, whenever a Lyons-Moran issue comes along it is overlooking extra business if their names are not displayed.

For lobby advertising, where the full bill is given, it would be a good idea to recount the program in the usual style and bring the Lyons-Moran comedy in after an emphatic "and."

In localities where their pictures have been shown with regularity, follow the "and" with something like "Eddie Lyons and Lee Moran in another of their rollicking comedy concoctions."

(*Continued on page* 480)

EXHIBITORS KEEP YOUR EYE ON THE STAR OF

"MORAL SUICIDE"

(Graphic-Pathe)

"HER MOMENT"

(General Film)

ANNE LUTHER

DENTON VANE

¶Remembered by exhibitors and fans in "Hesper," "The Vital Question," "The Glory of Yolanda," "Apartment 29," "An Enemy to the King," "The Hawk," "The Soul Master," "The Stolen Treaty," "Soldiers of Chance," "The Hillman," "The Golden Goal," "Playing with Fate," "Love Watches," Etc.

(*Continued from page* 478)

Or where the public is not well acquainted with them, some sort of line disclosing the fact that you have a real comedy "feature" in short length should be appended, such as "with Eddie Lyons and Lee Moran, a comedy team you should become acquainted with if you haven't already had an introduction."

The fact that their comedy is something quite different from anything else on the market should be taken into consideration. Because here is a production that can be praised as original and inimitable without fear of any come back other than thanks.

Moran's various eccentric makeups and characterizations and Lyons' pleasing interpretations of juveniles, together with the fact that they always secure a pretty ingenue for the other angle of the comedy triangle form a comedy bulwark upon which even the most pessimistic may hurl themselves with every effort to remain sour—only to fail and burst out laughing.

WILLIAM S. HART

EVERYONE at all acquainted with the screen is acquainted with William S. Hart.

As an interpreter of western roles he has no superiors, no equals.

The mention of his name is sufficient to disclose the type of picture.

It means a strong photoplay, done in bold, sweeping strokes. Something possessing the true spirit of the west of the past or the northwest of the present.

It means a characterization such as only William S. Hart can give. A characterization, dominating, yet sympathetic, rough but lovable. A characterization that makes everyone feel free to drop the William S. and call him Bill.

It means vast, magnificent scenes of virgin land—the plains, the forest or the snows.

It means the creation of an illusion so primitive, so decidedly convention-free that it makes one forget the dull cares of a business routine.

It means photographic magnificence.

It means a story that drops petty quibbling, superficial situations and centers upon man-sized problems that are dealt with by a man-sized man.

It means excitement, thrills, red-blooded action.

It means emotions that are unrestrained as the wind, emotions which when they conflict create the same sort of dramatic action that is created on the battlefield.

It means true, honest fighting, with the right pitted against the wrong till the bitter end.

It means the love of a man for a woman that is as fast as the mountains.

It means the picturization of a rugged life that all of us envy, though fear.

It means, in short, a picture as full of color as a portrait, as full of human interest as life, as full of drama as the world.

MAY ALLISON

MAY ALLISON'S rare beauty and sincerity of manner combine to make her one of the most beloved of the younger stars of the screen, and it is these qualities which make her especially desirable as a box-office attraction.

Miss Allison has what James Barrie describes as "charm," elusive, indescribable, it is what has endeared her to countless thousands of devotees; and what is more, she is as real, as lovable to them in the shadow as she is in the flesh to friends and those who surround her, for she has the ability to convey her charm through the medium of the screen.

Miss Allison has but recently become a star in her own right under the Metro banner, although she has been long associated with the company as a featured player. She is now at Metro's west coast studios in Hollywood, working in her fourth production as a star in her own right, "The Return of Mary," in which the stellar role gives ample opportunity for the display of her winning personality and pervasive charm.

Prior to her departure from the East, Miss Allison did "Social Hypocrites," "The Winning of Beatrice," and "The Successful Adventure." Her work in each of these is of such high caliber that it would be profitable to refer to them in advertising and program matter.

(*Continued on page* 482)

WHAT MAKES FOR PERFECT PRODUCTION

By William Worthington
Director for Sessue Hayakawa

Music and the stage have been close to me all my life. To obtain, therefore, the most satisfactory results for the screen I have found that there must be absolute harmony—a perfect bond of understanding—between the actor and the director.

I believe in thorough advance preparation of the story, so that the essence it contains may be advantageously used to the very last drop.

When the picture finally is produced the music accompanying it should be interpretative to the highest degree. It should of necessity, then, be composed by one who has a thorough understanding of operatic production in which there is a world of meaning in the emotion expressed by the music.

Combine this perfect interpretation of the music with a story of unusual merit, a competent cast, artistic photography and attractive settings, and there cannot be any doubt of an A1 production.

Let us have fewer titles and briefer titles at that. We must have a keener regard for the intelligence of the audience. That audience neither wants nor does it need a liberal quantity of titles.

Now, as to the exhibitor: In a nutshell, he must exploit the picture in a dignified and pleasing manner.

Uniform lighting in his projection is essential. Intelligent judgment of tempo is highly important. And, last but by no means least, is his music—appropriate and of high class—which must be rendered in such manner that it synchronizes with every scene thrown upon the screen.

WALLACE WORSLEY

DIRECTOR

ROBT. BRUNTON STUDIOS, HOLLYWOOD, CAL.

Recent Releases:

Selexart

"Social Ambition" "Honor's Cross"

Paralta Plays, Inc.

LOUISE GLAUM

"An Alien Enemy"

"Shackled"

"Wedlock"

In preparation:

LOUISE GLAUM

"A Law Unto Herself"

Permanent Address: 130 West 44th Street, New York City

JACK CUNNINGHAM
Hollywood, Calif.

Writer of Continuity for:—

Frank Keenan *in*
"The Bells,"
"More Trouble" *and*
"The Sierra Sixties,"
an adaptation of
"The Lyons Mail"

Bryant Washburn *in*
"The Ghost of the Rancho"

Fanny Ward *in*
"The Narrow Path"

Bessie Barriscale *in*
production, title unannounced

Warren Kerrigan *in*
production, title unannounced

Louise Glaum *in*
production, title unannounced

Pauline Stark *in*
"The Shoes That Danced"

Roy Stewart *in*
"The Devil Dodger"

Barney Sherry *in*
"The Argument"
Triangle: "The Hopper,"
"Little Red Decides,"
"Stainless Barrier,"
"Real Folks"

Olive Thomas *in*
"Betty Takes a Hand" *and*
"Limousine Life"

Pathe *in* "Hands Up,"
Western Serial under production

Creator of Originals and Continuity:—

"The Medicine Man,"
with Roy Stewart

"A Stormy Knight,"
with Franklyn Farnum

"The Argument,"
with Barney Sherry

And Others

Editorial activities:—

Scenario Editor for Universal,
The Triangle *and* Pathe
West Coast Studios

(*Continued from page* 480)

Before her advent into pictures, Miss Allison's beauty and charm had won her an enviable place on the stage. She attracted universal attention in the role of "Beauty" in "Everywoman," and, as an evidence of her versatility, scored an overwhelming success in the prima donna role in "The Quaker Girl." These two successes established her in a place secure in the realm of the make-believe.

Miss Allison embarked upon her screen career with the Famous Players Co., for which she did one picture. Next she appeared in a Lasky production, and then was featured by the American. From the American, she went to the Yorke-Metro, sharing stellar honors with Harold Lockwood in a number of successful screen productions.

The "River of Romance" is still regarded as exemplary of Miss Allison's most delightful work. She is also remembered for her charm in "The Come-Back," "Pidgin Island," "Mister 44," and "Big Tremaine."

A native of Georgia, Miss Allison embodies all the loveliness of the Southland's beautiful girls. Her greatest asset, however, is her personality, which is of the essence of all that is sweet and genuine in young American womanhood.

ORA CAREW

ORA CAREW was one of the first beauties Mack Sennett secured to make prettier his famous comedies. She appeared in many of his successful Keystone releases, among them "Oriental Love," "Skidding Hearts" and "Her Circus Knight."

As Mack Sennett's beauties are becoming as well known as are Mr. Ziegfeld's in New York and the other large cities, she could be advertised as one of them in her future appearances.

She preceded her motion picture career with five years in stock, musical comedy and vaudeville.

BETTY COMPSON

BETTY Compson, who gained popularity as a member of Al Christie's comedy company, with which she played leads in a great number of pictures, is now at work playing the feminine lead in a serial being produced by the Diando company for the Pathe exchange.

Miss Compson combines that beauty which is such an essential requisite for comediennes of the Christie type of comedy with a rare grace and ready perception that led the Diando company to select her for the leading woman in its first serial.

For advertising ideas play up the fact that she began her picture career in comedy and showed such ease of expression that she was summoned to portray this more difficult role when the Diando company ended its search for a suitable serial lead.

KATHLYN CONNORS

KATHLYN CONNORS, who is at present playing opposite Tom Mix in Fox western subjects, has come to the fore recently as one of the daring actresses on the films. In addition she is possessed of a pleasing personality, a pretty face and a knowledge of her art that gives color to every one of her performances.

In Mr. Mix's new picture which is at present entitled "Mysterious Logan," Miss Connors performed one of the most hazardous feats of her career when she was rescued by the star from a ledge on the side of a mountain two thousand feet in height.

This fact might serve to popularize Miss Connors with any local fandom, and she can well be advertised as an actress never afraid to take a chance.

CHARLES RAY

EVER since Charles Ray vaulted to fame over night in the juvenile role of "The Coward," one of the first Tringle-Ince pictures which featured Frank Keenan, he has been a valuable box office attraction.

It is unnecessary to remind the thinking exhibitor of this, for in the majority of houses playing pictures in which he appears, the title is usually given second place or sometimes left unmentioned, while the name Charles Ray appears in big electric lights or type.

Charles Ray is a juvenile. He plays the youth standing on the threshold of manhood. So if his value is still to be observed by

(*Continued on page* 484)

TRAVERS VALE

WORLD PICTURES

Recent Releases:

"The Witch Woman"
"The Journey's End"
"The Dancer's Peril"

Watch For Coming World Pictures

ROBERT T. THORNBY

DIRECTOR OF

FOX FEATURES

Directors and Players:—

MOTION PICTURE NEWS STUDIO DIRECTORY

Is a Tireless and Ceaseless Worker—It Keeps Busy For You Twelve Months In the Year

Have you sent in your filled-out Biography Blanks for the next edition?

Do It Today!

CHESTER WITHEY

AMONG the many directors who worked under D. W. Griffith with the old Fine Arts company, Chester Withey is regarded both by critics of and Mr. Griffith himself as a most apt pupil of his art. That Mr. Griffith himself has unbounded faith in Mr. Withey is evidenced by the fact that following his (Griffith's) completion of "Hearts of the World" in California, he called him in to produce another picture, not yet titled which will be released in the fall by the Paramount company. This is enacted by the same stars who appeared in the big war spectacle.

Mr. Withey is now working with the Paramount people in the Famous Players studio in the East where he has finished "On the Quiet" with John Barrymore and "The Love Chase" with Billie Burke. That Paramount, too, has faith in his ability is shown by its act in entrusting two of its biggest stars to his direction.

In press stories it might be mentioned that Mr. Withey received his early training with Mr. Griffiths, but since this time he has gained a big reputation on his own merits and when his pictures are played, his name of itself carries the guarantee of quality and perfection in production.

Much valuable publicity can also be derived from the fact that Mr. Withey commenced his career as an actor and scenario writer serving in these capacities in the early days of the Fine Arts company. Mr. Withey believes, as do many others of his art, that the best directors are those who have gained a thorough knowledge of all branches of production through practical experience.

Before joining the Fine Arts company he was with the American, Keystone and Reliance-Majestic companies. When he left Fine Arts he was secured by Goldwyn to produce one of the first Madge Kennedy pictures "Nearly Married." Some of his better known pictures which he produced for the Fine Arts-Triangle company are "Old Folks at Home," "The Wharf Rat," "Mr. Goode—the Samaritan," "The Bad Boy" and "Madame Bo-Peep."

(*Continued from page* 482)

some exhibitors, just try to think of another picture player who can *look* and *act* this same type of role. If you search long and carefully you may be able to find a few—a very few—less than five, who can both *look* and *act* the part.

Here is obviously the broadest avenue of advertising in connection with his pictures. Play him up as a real, live young man, portraying faithfully all the emotions which find response in a real, live young man. Steer clear of the catch-line which was first coined when he gained prominence, "Thomas Ince's Wonder Boy." This doesn't suggest Charles Ray at all. If catch-lines there must be give him one that implies youthful virility, enthusiasm and sincerity.

Undoubtedly he is the leader in his particular branch of the art. As William S. Hart leads in the portrayal of western characters, so Charles Ray leads in the portrayal of juvenile characters. Don't forget this. Superlatives can legitimately be used in this connection.

Give your advertising regarding him latitude. Don't chalk him down as a "famous impersonator of boob characters." This tends to give the intelligence that he clowns his part. Tell them that he is the "real young man," and then say something about the "boob," if you want to, because every real young man has more or less of the "boob" in him.

This idea could be incorporated in a newspaper story in the form of an interview. Bring out in it that Ray reflects from the screen the honest-to-goodness American youth and tell them about the "boob" stuff as a little comedy-human-interest touch. Such stories written intelligently are what editors want for feature photoplay stuff. It is something a little bit removed from the cut and dried.

Some of Ray's past successes are: "Sudden Jim," "The Son of His Father," "The Clodhopper," "His Mother's Boy" and "The Hired Man."

EARL MONTGOMERY AND JOSEPH ROCK

EARL MONTGOMERY and Joseph Rock, Vitagraph comedy team, have come into prominence during the past year with the production of the Big V comedies.

As their style of fun is the wild, knockabout, acrobatic daredevil type, a certain line of distinctive advertising presents itself. They take any sort of hazard and make all insurance agents turn tail and run.

Advertising built on this quality of their comedy pictures is sure of attracting attention. Let the people know that they are daredevils, let them know that they take chances just to create a sensational piece of fun.

Bill them as the "acrobats of the screen." Sensational billing corresponds with the sort of pictures they turn out and is very well justified. Herald them as a pair of dare devils never afraid to taka a chance, or if comedy billing is desired, fix up something like this:

"This comedy team, Montgomery and Rock, is never bothered by life insurance agents. Life insurance agents run away from them! If you don't want to be bothered by life insurance agents come in and learn the trick—if you can!" Or this:

"Montgomery and Rock aren't afraid of imitators. An imitator values his life so much that he can't exert his brain to devise something original. This pair don't value their lives, if falling off a house top and leaping chasms comes first."

Though they incorporate sensational stunts in their comedies, these two don't forget the comedy. Proof of this may be found in "Hired and Fired," "Stowaway and Strategy," "Jumbles and Jokers," "Peanuts and Politics," "Law-Makers and Jail Breakers" and "Flirts and Fakirs," a few of their Vitagraph releases, past and present.

DENTON VANE

THE "heavy" role is probably the most difficult to portray of all character parts and because of this there are only a few screen villains compared to the number of leading straight men.

Denton Vane, who is seen in many of Vitagraph's biggest features, is one of these villains. Not only does he portray the villain with ability, but he can carry the straight lead with equal effectiveness. His strong forte, however, is the screen villain.

Before entering pictures, Mr. Vane was seen for many seasons in stock, musical comedy and vaudeville. He has played in support of Ethel Barrymore and Blanche Bates and was casted in

(*Continued from page* 484)

prominent character roles in many Broadway productions. In 1914, he entered pictures first with the old Kalem Company and then with Vitagraph, where he has been since early in the following year.

The exhibitor will find it worth while to advertise Mr. Vane. The screen villain always gives the proper melodramatic touch to the silent drama. His character is looked for by ninety per cent of your audience.

Denton Vane always delivers the goods. He has been under the direction of Paul Scardon and has been seen in the leading heavy role of many of Director Scardon's most successful productions for the Vitagraph program.

Some of his best performances have been given in "Apartment 29," featuring Earle Williams; "An Enemy to The King," "The Hawk," "Soldiers of Chance," "The Hillman," and just recently, "The Golden Goal," "Playing With Fate" and "Love Watches," his latest picture.

NILES WELCH

NILES WELCH is known as one of the screen's most skillful young stars. Patrons of his pictures perhaps remember him chiefly for his appearances in Metro's "Her Boy," a patriotic picture, in which he co-starred with Effie Shannon, playing the title part to Miss Shannon's mother, and in Goldwyn's "The Face in the Dark," when he appeared opposite Mae Marsh. In both these pictures, as in the majority of the others in which he has appeared, he impersonated the man in the early stages of life, so it would be well to advertise him with such lines as "The screen's most realistic young star," "The actor who is at once the skilled performer and the sincere youth," or "possessing the finish of years of training together with the freshness of youth."

During the past year Mr. Welch has played opposite some of the biggest stars in the business. Beside Miss Marsh he played with Norma Talmadge in Select's "Secret of the Storm Country," with Marguerite Clark in Paramount's "Miss George Washington" and was co-starred with Grace Darmond in the Technicolor offering, "The Gulf Between." A number of interesting items for the newspaper might be written regarding these several appearances. Mention of the fact that he has been lucky enough to draw such prize parts opposite all these popular feminine stars should be read with interest by picture fans in whatever locality. Special stories written on the topic—"Niles Welch—a leading man who has had the happy privilege of making love to Marguerite Clark, Mae Marsh, Norma Talmadge and Grace Darmond (on the screen)" would be interesting and light enough to give then a comedy twist. These would be perused with interest.

Another line to work on in connection with Mr. Welch could be derived from the mention in his biography of the fact that he has a college education, having been a student at Yale and Columbia universities. This fact opens a number of avenues for distinctive press stories. Mr. Welch plays every role that he undertakes with such polish, such finesse, that his success might be attributed to his thorough education as well as his long career in the studio. Attention could be drawn to his performances in the best known of his pictures, attention being brought to the fact that the skilled portrayals evince an unusual mentality, the result of extensive education. This is work for the press agent and should make interesting "Sunday" reading.

Although it has only been during the past year that Mr. Welch has risen to his present position of prominence, it could be noted that his picture experience began in the days when the Kalem Company was one of the regular producing units of the business. His rapid rise in the film world is further proven by the fact that he is to star alone in a picture now in production.

NIGEL DE BRULLIER

WHENEVER Nigel De Brullier is in the cast of a picture, it would be well to call attention to the fact that he played the role of the submarine captain in Rupert Julian's Jewel feature, "The Kaiser, the Beast of Berlin." To date this is undoubtedly his greatest performance on the screen, and as this feature has had a wide circulation, the mention of his characterization of this important part will serve to give him a fixed place in the minds of an audience.

This role was one of the big ones in the feature and was excellently played by Mr. De Brullier. In the picture he was in command of the submarine which sank the Lusitania.

LE ROY STONE

Film Editor

HART-ARTCRAFT

and

INCE-PARAMOUNT

FEATURES

KATHLEEN CONNORS

Leads Opposite Tom Mix in

"Ace High" "Fame and Fortune" "Mysterious Logan"

Fox Studios Los Angeles

JAMES YOUNG

Producing Independently

A Director with
No Failures —
All Successes

BILLY CARR

Assisting James Young

HAWORTH PRODUCTIONS

Starring Sessue Hayakawa

738 H. W. Hellman Building

Los Angeles

NIGEL
de BRULLIER

Characters

Kultur
Beast of Berlin
Pasquale
Purity
Ramona
Bond Between
Etc.

(*Continued from page* 459)

And when we say news, we mean a matter of real interest—not faked stories that do not even fool the reader. It was not so long ago that the studios did not allow anything to go out that even resembled news. There was a great fear less some inkling of truth, no matter how harmless, might hurt.

We recall that several years ago we wrote a general letter to all of the companies asking for full facts about the various players. The matter was for use in the news columns of a newspaper in one of our larger cities. Only two of the publicity men complied with the request in spirit. And when we asked the publicity men to say whether the players were married, their hands went straight up over their heads.

That sort of a thing has disappeared. The fan magazines have spread real facts, and the live motion picture departments of newspapers have printed this matter whether the publicity departments originally desired them to be published or not. There has been a remarkable growth in this desire of the producing companies to supply real news to the newspapers. But the player must remember that he, too, must do his share in putting the material before the manager and the newspaper man.

There is much material about many players' directors in following pages of this issue. Every manager and every photoplay editor should file them for ready reference. This is the sort of material that gives the theatre owner a chance to get the fullest amount of the sort of publicity that really counts.

Other service matter about the players is contained each week in "Newsy Items from the Studios."

And then, of course, there is the STUDIO DIRECTORY, the invaluable reference guide.

THIS brings up an incidental question. How many players try to capitalize their popularity in the sections in which they were born? How many managers try to take advantage of the fact that this or that star was born within a few hundred yards of their theatre?

Out of the mass of newspaper advertising that comes to our desk we seldom find any mention of the fact that the star is a native of the town or the state. It's a big point for the player, the producer and the theatre.

We know of one manager who attributes no little of the success of his theatre to giving attention to this very point. In one case he took a player who had ability but who was little known and made her one of the biggest drawing cards of his house by featuring her name in the advertising, together with the statement that she came from a nearby county, and to making sure that every item of news about her that he came across was printed in the local paper.

THIS girl came to be adopted as the favorite of that city. Long before she ever became a star she would draw crowds to the theatre, because the manager of the theatre first aroused the local interest by the announcement and reiteration of the fact that she was a local product and then by keeping her before the public by using every possible news item in the newspapers.

It was simply another case of playing personality to the utmost degree.

EXHIBITORS should try to get these personal paragraphs in the papers, without regard to mention of the theatre, for when the story is connected up with the individual house the news punch is lost and the interest of the public is diminished.

One newspaper runs a most interesting column of short news about the players, illustrated with a few half column cuts. The photoplay editor started this before he had the MOTION PICTURE STUDIO DIRECTORY for reference and he followed the plan of clipping every item of interest that he came across about various players and filing them in the proper envelope. Then when he came across a sentence of real news in the trade journals he used this fact and built up the story with some of the facts about the player that he had in his file. This was a case of thoroughness and the resulting matter was reading that every fan looked for each Sunday. After being used once the cuts were also filed and could be used again and again as occasion required.

DONALD MACDONALD

with Thos. H. Ince

in Paramount Productions

"The Mating of Marcella"
"A Desert Wooing"
"Coals of Fire"
"String Beans"

Questions and Answers departments in the newspapers and the house programs are excellent for building up this personality interest.

ATTRACTIVE lobby photographs are essential for keeping up the interest in the players. Many exhibitors feel that an investment in pictures is waste of money. Many of them prefer to rent the set on each attraction, forgetting that by the time he gets them they are likely to be soiled or torn.

One of the most successful exhibitors in the country, and a man who has put over several so-called failures, makes it a point to collect every photograph of players that he can get. It is not mere hobby for him, but he puts every one of them to use. He has a standing order with the film companies whose pictures he shows for each of the new photographs of the various players.

In addition to this he buys a complete set of stills for lobby display on each picture. He uses them in the lobby in advance of and during the runs of the specific pictures, but he does not throw them away then. He makes cut-outs of the figures of the stars and other players and mounts them on heavy cardboard, having his house artist draw in a line giving the character that the actress plays and the name of the picture. A collection of these forms most interesting matter, and he uses them for special displays. You can imagine the interest with which the public will study a group of pictures showing how the star that is coming next week looked in some twenty or thirty past productions. It is the sort of lobby display that brings out the personality of the player.

On one occasion a company whose product this company was playing advanced a leading man to stardom very suddenly. Practically all of the material furnished the exhibitors in general was the set of stills on his first production, yet the man we mention had a lobby display that made every one stop by simply using the cut-outs that he had gathered.

Some newspapers have filing systems and keep the photos of the players; many do not, though exhibitors should encourage them to do so, but the theatre manager himself will find that he is often helped out of a hole in his publicity by retaining a complete file of photos.

PERSONALITY interest can also be increased through the letter system. It is an old but highly satisfactory plan to learn who are the favorite players of your patrons. Almost everyone has a series of favorites, and the manager will do well to keep a card filed showing the favorite, say, ten players of each patron. You will be surprised to find how many different players will be included in these lists. Then, of course, the plan followed is to send a letter announcing the coming of the favorite star to each person who is on that star's list. This not only centers the letter appeal on something definite, but it proves to the fan that you are keeping the interest in the patron.

And not with star alone can such a plan be followed, but there will come many chances for the exhibitor who watches his pictures and his own audiences. In a recent production there was a girl who appeared only in a flashback where she represents one of the chief characters as she looked in girlhood. We happened to be seated with a manager of a second-run house watching the picture. He declared that girl had in a single picture become one of the favorites with his audiences and that he meant to feature her in his advertising, his program and his letter announcements wherever she appeared in a picture that he had booked.

Some players do not always retain the full measure of their popularity and the wise manager keeps a close watch on his audiences and listens to their comments. When he hears a number of people talking about a certain player, even if the company is not playing up that name, he will do well to take advantage of the opportunity it is possible, of course, that it may be only a local popularity, but this is the sort of a thing that the local manager is looking for.

"I never allow my audiences to book my pictures," one manager told us, "but I do listen a great deal to what they say about the players. Personality is a wonderful thing and I want to get every advantage of it."

Books might be written on the various methods of bringing out the player appeal. But we have given only an outline of the suggestions. Make the most out of the personality of the players, if you are a theatre man. And if you are a player, try to see to it that the manager is kept informed about you and that he has material to use to keep up the public interest.

Who's Who and What to Advertise

REGINALD BARKER

FOR a long time Reginald Barker was one of the chief cogs in the Thomas H. Ince production system. His career with Ince had its inception six years ago when he forsook the business of play production to learn the making of pictures under Mr. Ince. With Ince's company, the New York Motion Picture Corporation, he was responsible for some of the greatest successes turned out, while his originality and initiative boosted many a player toward the stardom they now enjoy. For instance, he made the first pictures starring Sessue Hayakawa and Tsuri Aoki, "The Wrath of the Gods" and "The Typhoon." He directed "The Bargain," William S. Hart's first big success, while "The Coward" brought Charles Ray to the attention of critics throughout the country.

During the past year he has served as director for Paralta, producing, among others, "Madam Who?" with Bessie Barriscale, and "Carmen of the Klondike," with Clara Williams.

The general faith in his ability as a director has again been demonstrated only recently when he was signed by Goldwyn to produce this company's first picture with Geraldine Farrar. If such a thing was needed, this was the final seal that stamped his ability as a director—a director sure of gaining any effect, spectacular or minute.

Mr. Barker's work is so thoroughly excellent from every angle that it is rather difficult to single out any one of his accomplishments as being developed to a point of perfection beyond the others. He is one of the few directors whose very name on the leader implies an excellent picture to follow. So if the exhibitor desires to capitalize Barker's name to the benefit of his business it would be well to use a short, dignified line, such as "Directed by Reginald Barker, the man who started Hart and Ray on the path to stardom"—but this only until his name has come to mean to the general public what it now means to the motion picture trade. When this has been accomplished by advertising and publicity—if, indeed, it has not already been accomplished—his name will need no further embellishments of praise, and the four words "Directed by Reginald Barker" will suffice to herald the approach of a worth while photoplay.

Mr. Barker's stage career included associations with Robert Hilliard, Walker Whiteside, Olga Nethersole and Henry Miller.

JOHN EMERSON

JOHN EMERSON is one of the few directors whose name is as familiar to fandom as that of the big stars. Since he directed Douglas Fairbanks much well earned publicity has been circulated regarding his ability as a director of comedy and a writer of satire and farce. Innumerable articles have appeared in the fan magazines and the photoplay section of local newspapers in which his ability has been lauded, along with that of his collaborator in writing, Anita Loos. With the productions which he has just started making for the Paramount program, it certainly would be a mistake if his name were not mentioned in connection with the advertising. "John Emerson" has come to stand for insurance and guarantee of directorial perfection. A short and very apropros catch-line to be used in advertising his pictures, either of the past or of the months to come, would be "Directed by John Emerson—that's all you need to know." This would immediately suggest your faith in the merit of the production so advertised, and in those communities where his work is kindly remembered with respect to the Fairbanks pictures you will convince the people that you are aware of the truth of what you say.

His pictures include some of the most successful Fairbanks productions released on the Fine Arts and Artcraft programs. "His Picture in the Papers," "The Americano," "In Again, Out Again," "Wild and Wooly," "Down to Earth" and "Reaching for the Moon" are perhaps the best known. It would be a good idea to mention Mr. Emerson's success with the Fairbanks series in heralding his further productions. He has just completed "Come On In" with the new Paramount stars, Ernest Truex and Shirley Mason, and on this as well as others it should be recalled that the combined efforts of John Emerson and Anita Loos are responsible for it.

The printing of the bare facts of Mr. Emerson's biography makes interesting reading for picture followers. After an education at Oberlin College and the University of Chicago he entered upon his stage career. He joined Mrs. Fiske's company and was subsequently stage director for the Shuberts for four years. He played leads with Mme. Nazimova and for four years was general stage director for Charles Frohman. For two years he starred in his own play, "The Conspiracy." Then came his entrance into pictures with the Famous Players Company as an actor and then his career as director with the Fine Arts and the Fairbanks companies. Before starting the Emerson-Loos series for Paramount Mr. Emerson collaborated on the scenarios for Billie Burke's picture, "Let's Get a Divorce"; for the George M. Cohan-Artcraft release, "Hit the Trail Holliday," and Fred Stone's first Artcraft picture, "Under the Top," his co-worker in both instances being Miss Loos.

In addition to his regular five-reel releases, Mr. Emerson produced the eight-reel feature, "Macbeth," with Sir Herbert Tree.

MARGARITA FISHER

MARGARITA FISHER, whose career on the screen extends back to the original Selig Company, and who later helped materially to popularize the American Beauty brand of films on the Mutual program, is known as an actress of unusual vitality and vigor. Many of her characterizations contain that mixture of tomboyishness and delightful femininity which, thoroughly charming that it is, goes to make her work distinctly individual.

Miss Fisher has a very large following throughout the country, a following that has assembled steadily as a result of the many productions in which she has appeared, and the type of role she generally patronizes.

It is this type of part which appears to offer the best means of distinctive advertising to be used in connection with her appearances. Let the people know what a refreshing actress Miss Fisher is, bringing out the fact that she seems to typify the young womanhood of the present day, the type that has a strength and vitality that makes it a prominent figure in all branches of society.

You might fix up a line reading something like: "———— starring Margarita Fisher, a distinctively individual actress. Her acting extends beyond the limits prescribed by the golden-haired, becurled ingenue. She is vital, living, breathing, and holds her own so firmly as ———— that she delights every minute of the way."

Not that it is necessary to condemn the usual ingenue, but merely because everyone likes a change now and then. Some of Miss Fisher's pictures: "Molly, Go Get 'Em," "Miss Jackie of the Navy," "A Daughter of Joan" and "Doing Her Bit."

BERT LYTELL

AS soon as Herbert Brenon's production, "The Lone Wolf," was released Bert Lytell was made a picture star. He combines good looks, acting ability and fearlessness in the execution of stunts. Joining the Metro Company shortly after the Brenon picture was in circulation, he appeared in "The Trail to Yesterday" and "No Man's Land," and is now at work on "Boston Blackie's Little Pal," adapted from one of Jack Boyle's Boston Blackie stories that have gained such popularity in the *Red Book Magazine*.

Mr. Lytell can well be advertised as the star "who attained popularity over night." For, although he was well known on the speaking stage before his entrance into pictures, the motion picture public had yet to become acquainted with him.

Constant plugging of Bert Lytell will certainly serve to the exhibitor's advantage. As compared to female stars of the screen, the male stars are exceedingly small in number, and when such a promising actor as Mr. Lytell comes along it is overlooking good opportunity not to boost him with his every picture.

ROBERT THORNBY

ROBERT THORNBY, Fox director, who is at present producing features starring Jewel Carmen, is one of those personalities in the production of pictures who began, we were going to say at the bottom, and worked up. But, inasmuch as he started as an actor with the Vitagraph Company, playing in a series of comedies, it would be quite unfair to other actors to mention the "bottom." However, his rise was rapid. He first attracted attention as a director when William A. Brady gave him his opportunity to stage some World productions. From here he went to the Lasky Company, and after working there for a year joined the Fox forces, at the Western studio of which company he is at present stationed.

Mr. Thornby's direction is always worthy of notice, as he manages to gain artistically those effects which go to make a picture a popular success. One of the first stars he handled with the World Film Corporation was Vivian Martin, and his success with her was notable.

DONALD MacDONALD

DONALD MacDONALD is fast gaining a reputation in character and heavy roles in the Ince pictures produced for the Paramount program. Any showman knows that a popular villain is almost as valuable an asset as a popular hero. Hisses are as appreciative as applause.

Mr. MacDonald has a catchy name and one that, given sufficient prominence, could easily be made a box office asset. As yet he has appeared in only a few Ince pictures, among them being "A Desert Wooing," with Enid Bennett; "The Mating of Marcella," with Dorothy Dalton, and "Coals of Fire" and "String Beans," subjects as yet not released.

In "A Desert Wooing" MacDonald gave a fine characterization of the doctor-villain and fitted himself into the general scheme of the story with ease. In "The Mating of Marcella" he gave another appropriate performance.

As these two pictures are the ones in which he has important roles, they should be mentioned if it is desired to advertise his appearance in future subjects.

WILLIAM WORTHINGTON

WILLIAM WORTHINGTON was long known as a character man in motion pictures before he took up the director's megaphone and guided the actions of others before the camera.

He appeared in character parts in many features for the Universal Company and then turned to directing, making "Love Never Dies," "A Stranger from Somewhere," "Little Partner," "Face Value," "The Clock," "The Devil's Pay Day," "The Car of Chance" and many others.

He made such a record with the Universal that he was employed by Goldwyn to produce one of the first Mae Marsh pictures released by this company.

Mr. Worthington has met with even success in every undertaking and is known in the trade as a thoroughly reliable director.

In advertising his product or in circulating publicity stories regarding him, it should be mentioned that he started his career in the picture studio before the camera and after a few years as actor receded to a no less important position *back* of the camera, where his directorial efforts have been responsible for a long string of meritorious productions.

Mr. Worthington studied for grand opera on the continent and made use of his training in this country.

WALLACE WORSLEY

WALLACE WORSLEY as a director has the advantage of a vast amount of practical experience gained from his long career on the stage. He trod the boards as an actor for fifteen years, his first New York engagement being at the Empire theatre under the management of Charles Frohman. He was with William Collier as a juvenile lead for three seasons, subsequently producing the play "Checkers" and remaining with this piece for four seasons. Immediately previous to his entrance into motion pictures he spent several seasons in stock.

His first appearance in pictures was in "My Partner," with Burr McIntosh. In 1916 he joined the Thomas H. Ince forces on the Pacific coast in the capacity of character actor.

His first opportunity as a director was at the Paralta studio, to which place he went with many of the former Ince professionals.

Lynn Fairfield Reynolds

Member of Motion Picture Directors' Assn

Directing Tom Mix in

Fox Films

RELEASES INCLUDE:

"Western Blood"
"Ace High"
"Fame and Fortune"
"Mysterious Logan" *
"The Two Gun Man" *
(Adapted from the book of that name)

"God's Crucible," Blue Bird
"The Gown of Destiny," Triangle

Studio Address: Fox, Los Angeles

* Not Released

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

With the completion of "Mysterious Logan," now being filmed by Director Lynn Reynolds, the Tom Mix-Fox Company will continue under the direction of Reynolds in the making of a screen adaptation of the Charles Alden Selzer book, "The Two Gun Man." Kathleen Connors, who has played with Mix in the past two pictures, is to continue with this organization. Adaptation from the book is now being prepared by Director Reynolds.

The Robert Thornby Company with Jewel Carmen as star, has gone to Huntington Lake for a stay of ten days where exteriors for "Above the Law" will be filmed in the Sierra Mountains. This location is almost 500 miles from the studio.

Wires from Director Frank Lloyd, who with William Farnum and Company are in the Grand Canyon, Arizona, shooting exteriors for "The Rainbow Trail," are to the effect the company is encountering terrific heat in the canyon with the mercury dancing about at one hundred and forty.

Director Edward J. LeSaint has completed the making of all scenes for the Gladys Brockwell subject titled "Kultur," and at the studio it is thought this picture will serve as one of the Fox Standards.

Henry Lehrman is now directing a Sunshine Comedy in which he will feature Mary Eccleston, champion diver of California, in a number of hazardous dives at Venice. One of the stunts to be shown in this picture is that of Miss Eccleston diving into a four-foot tank from the top of a fifty-foot platform.

Universal Newsettes

Paul Powell, who is to direct Carmel Myers upon her return from a trip to the East, is now at work in the preparation of continuity for the first subject which is titled "A Duchess of Dark Entry." In the preparation of this he is having the cooperation of Miss Hope Loring, a member of the Universal scenario staff.

A new leading man has been engaged by the Universal to play opposite Ruth Clifford in "The Mating," in the person of George Fisher, late leading man for Bessie Barriscale. Kenneth Harlan was originally cast for this role, but is now with the Liberty Army.

Selection has been made of a story for the next Priscilla Dean subject which is titled "The Magnificent Jacquala." The continuity is now being prepared by Wm. E. Wing, and Tod Browning, the latter the director who will produce the subject. The supporting cast for Miss Dean has not been named.

The two Universal Companies that have been absent from the studio for the past two weeks—that under the direction of Colin Campbell who is producing "The Yellow Dog," and the William Wolbert Company, headed by Monroe Salisbury filming "That Devil Baptiste"—returned to the studio this week. The former was at San Francisco and Pleasanton, and the latter at Huntington Lake.

Several films have been completed, the list including "Should a Woman Tell," starring Fritzie Brunette, supported by Louis Cody, and directed by Douglas Gerrard; "Joan of the Apaches," the story laid in Paris, which shows how the one phase of the turning back of the Huns, which stars Priscilla Dean and filmed by Director Joseph DeGrasse; and the Dorothy Phillips picture, "Till We Meet Again," directed by Alan Holubar.

"The Lion's Claw" Serial Company is nearing the end of its melodramatic career, as Director Harry Harvey and players are now at work on the eighteenth and last episode of this thirty-six reel serial which stars Marie Walcamp. Ben Wilson, who is filming "The Brass Bullet" serial, is now on the thirteenth episode.

Live Triangle Items

At the Triangle Studios in Culver City, two new subjects have been put in production, one to be directed by Frank Borzage, and the other by Albert Parker, the new director for this company.

Alma Rubens is the featured player in the Borzage directed subject which is at present titled "The Ghost Flower." The only player cast to date to appear with Miss Rubens, is Francis McDonald, who will be seen in a heavy role, Miss Rubens takes the part of a flower girl in a wine shop in Naples. Her beauty attracts an Italian badman, and to escape him the flower girl seeks protection from her only friend, a hunchback. On the death of the hunchback she is educated by a French poet and idealist who launches her on a successful stage career. The closing scenes of the photoplay are laid on the battle field, and depict the straightening out of the tangled life of the little flower girl. It is said Miss Rubens will display some wonderful imported gowns during the period of the photoplay in which the star is surrounded with luxury and refinement. This subject is from a story by Madeline Matzen, and continuity by Catherine Carr.

The F. P.-Lasky Studio

That the Famous Players-Lasky Corporation expect to make the most of California's summer weather, and carry on production work in a more strenuous manner during the long and brighter days of the year, is evidenced by the manner in which work is being carried on. The technical staff are several weeks ahead of the producing units in the building of sets and the furnishing of same, and as soon as one subject is filmed, another is begun. This applies to all directors with the exception of Cecil B. deMille, who spends some time between the making of each of his Artcraft productions in the general supervision of subjects made.

No sooner had Director George Melford completed the filming of the first Lila Lee picture, "The Cruise of the Make Believe," the latter part of last week, than he took up the filming of "Peggy, the Pirate," adapted from the book of the same name. The complete cast has not been selected for the second release of the new Paramount star, but in all probability Harrison Ford will be the leading man. In "The Cruise of the Make Believe," Raymond Hatton is said to give the best characterization of his screen career, he taking the role of the aged father who continually imbibes.

The Fred Stone Company, directed by Donald Crisp, having filmed "The Big Top," are now at work on "Johnnie Get Your Gun," adapted from the stage play of the same name. Ella Hall, who was engaged to take the leading role opposite Stone in his first picture when Wanda Hawley became ill, has been retained as leading woman for the second film.

The Clara Kimball Young subject, "The Savage Woman," has been completed and Miss Young spent a portion of last week in San Francisco where she was guest of honor at the dedication of the Red Cross Tea Room opened by the Navy and Marine auxiliary.

About Metro Players

Work of filming "Unexpected Places," starring Bert Lytell, has been commenced by Director E. Mason Hopper, and Rhea Mitchell is to continue as leading woman in this company. Rosemary Theby has also been engaged to play a part of prominence.

May Allison arrived on the coast the latter part of last week, and is now well in the production of "The Return of Mary," being directed by Wilfred Lucas. Complete data concerning this production was given in recent numbers of Motion Picture News.

FRANK LLOYD

Member Motion Picture Directors' Association

Directing

WILLIAM FARNUM

For

WILLIAM FOX

Past Releases:

Les Miserables
A Tale of Two Cities
When a Man Sees Red
True Blue
The Heart of a Lion

Coming Releases:

Riders of the Purple Sage
The Rainbow Trail

No title has been selected for the Cecil B. deMille Artcraft subject featuring Bryant Washburn with Florence Vidor as leading woman; nor the first Ethel Clayton film for Paramount being directed by Robert Vignola.

Mary Pickford is away from the studio on a vacation of three or four weeks, having appeared in all the scenes for the film adaptation of the Rupert Hughes story, "Mobilizing Johanna," which will be released under another title. During her absence Director William D. Taylor is editing this subject, and the one previously made, "Capt. Kid, Jr."

Henry Walthall, who played in Griffith's "The Great Love," is next to work at the Thomas H. Ince Studios in a special production to be made by Mr. Ince.

The Robert Brunton studio is to continue to be the producing headquarters for the Frank Keenan-Pathe Company, such arrangements having been made by Ferdinand Zecca, Pathe director-general, who has been here for several days, and filming of the next Pathe-Keenan feature will be started within a few days.

This makes four producing units at work at this studio, the others being the Hayakawa Haworth Productions Company, and the two making films for Paralta which are headed by Bessie Barriscale and Louise Glaum.

Some very interesting settings have been built for the Glaum subject which has a war background, many of the scenes being laid in the Champaigne district before and during the present conflict. These show the erection of wineries where press

Here and There

foundations were made by Germans to later serve as gun foundations. Sam de-Grasse has been selected to play the heavy, the role of a German secret service man. Ed Coxen is the lead opposite Miss Glaum. Jack Cunningham prepared the working continuity from the story by Francis Paget, and Wallace Worsley is in charge of the direction. The title selected for the Glaum subject is "A Law Unto Herself," which may or may not be changed.

The Bessie Barriscale Company is not at work this week, and the principals are spending their time reading a number of stories suitable for this star.

Director Christy Cabanne of Triangle is now about half way through on the filming of "The Mayor of Filbert," adapted by Dr. Daniel C. Goodman from the novel by Charles F. Stocking, and is making a new record for scenes "shot" during a single day. Barney Sherry, Belle Bennett, Jack Richardson, Olga Grey, Milicent Fisher, Joe Singleton and William Dyer are the principals of this cast.

"Beyond the Shadows," directed by J. W. McLaughlin, and "Alias Mary Brown," which was directed by William Dowlan, have been completed and are now in the cutting room and will shortly be shipped East, and these two directors are now waiting for new stories. Director Gilbert P. Hamilton has completed "The Golden Fleece," and has been given a new story temporarily titled "High Tide," which will in all probability feature William Desmond. The cast has not been definitely decided upon.

George Hively is a new member of the Triangle scenario department. Hively is well known in the film colony, having been connected with several west coast studios.

H. C. Brookes, who has served as company clerk with Director Gilbert P. Hamilton, has been promoted to the position as assistant to Albert Parker, new Triangle director.

Director Albert Parker will have Gloria Swanson as his featured player, with Joe King and Harvey Clark supporting. The photoplay is titled "Shifting Sands," and is from a story by Charles Dazey, with continuity by Catherine Carr. In this subject Miss Swanson plays the part of a struggling artist who cares for her invalid sister. She is unjustly convicted and sent to prison by a man whose advances she spurns, and on her release finds love and happiness. After her marriage, she is again molested by the man who caused her imprisonment, he attempting to force the girl to betray her country, but he is caught by the U. S. secret service, and all ends happily.

Subjects nearing completion at the Triangle studios are "The Price of Applause," a big war drama being directed by Thomas Heffron from the Saturday Evening Post story of the same name, in which Jack Livingston, Joe King and Claire Anderson have the principal roles; and "Cactus Crandall," the Roy Stewart Western subject being directed by Cliff Smith.

FRANCIS X. BUSHMAN

Ten Big Individual Successes in Twelve Months

"THE COMPACT"
"THE ADOPTED SON"
"THE VOICE OF CONSCIENCE"
"RED, WHITE AND BLUE BLOOD"
"UNDER SUSPICION"
"THE BRASS CHECK"
"CYCLONE HIGGINS, D.D."
"WITH NEATNESS AND DISPATCH"
"SOCIAL QUICKSANDS"
"A PAIR OF CUPIDS"

BUSHMAN - BAYNE

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

The Casualty List

¶ The names of consistent and constant advertisers are rarely, if ever, found in the column that carries the casualties. A business—and its name—made by "telling 'em about it" in the paper that DOMINATES the FIELD, will live in prosperity forever.

¶ Summer days are only as dull as you make them. Put the "some" in Summer by summing up your salesmanship and selling power in advertising in the Central States.

¶ That's one sure way of getting double strength in your punches—back up your facilities and qualifications with the right sort of space and ink in the right sort of publication.

¶ Let the exhibitor know you are in the industry to the finish. He judges you by your advertising—and how persistently you reach out to him from the columns of the paper that

Dominates the Field

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

July 20, 1918

Racine Theatres Suffer by Daylight Saving Edict

THE daylight saving act cut about fifty per cent. of the early evening business away from Racine motion picture theatres in one slice, it is said.

Afternoon attendance, of course, was not hit at all, in fact was slightly increased, but the first show in the evening, formerly well attended, immediately fell off when the turn-back-the-clock rule went into effect. The late evening performances, however, increased a bit after the extra hour and been added to the day.

On hot days, declares Manager Blumberg of the Palace, the first evening performance is to an almost empty house as compared to former seasons, and the effect extends also to the later shows. The slight increase in the attendance during the afternoon, and the increase in attendance at later shows, practically balances the loss at early evening performances.

Bear State Film Co. Makes Chicago Headquarters

THE two chief executives of the Bear State Film Company, Lewis J. Hampton and C. S. Harrison, arrived on the Chicago horizon with their latest picture last week. The picture is entitled, "The Vigilantes" and is said to be the only interesting and authentic picturization of the famed activities of those famous old border guardians of the law.

Every day last week Mr. Hampton and Mr. Harrison gave a trade showing of their picture to exhibitors and State rights men. They will make their headquarters in Chicago for the next few months during which time they expect to dispose of the rights for the Central West States on the picture. Their headquarters will be the Chicago office of Motion Picture News in the Consumer's Building.

Balaban and Katz Sign Up for Educational Short Subjects

THE Bee Hive Exchange, Chicago is already signing up for their newly acquired releases from the Educational Pictures Corporation. Last week Balaban and Katz contracted for a three days run on all the Ditmar's scenic and cartoon comedy releases. The pictures will be shown on the opening program of their new Riviera theatre in September.

They have also contracted for a three days' showing on the releases at the Central Park theatre.

Seeburg Organ Praised in China

J. P. SEEBURG PIANO CO. is in receipt of a very interesting paper from China. It is called The Revue and is published by the Empire threatre of Tientsin, China.

In this issue there is a special article concerning the installation in the Empire theatre of Tientsin, of one of the Style "V" Seeburg Organ Orchestras.

Detroit Exchanges Experience Changes

A THREE-ANGLE change in Detroit film exchange offices has just taken place, and concerns the Fox and General offices.

Field Carmichael, who for the past six months has been manager of the Fox office in Detroit, has been appointed general representative in the United Kingdom for the Fox Film Corp., Ltd., and will make his headquarters in London, England, with supervision over Great Britain, Scotland, Wales, Ireland, Spain, Italy and France. It surely is a big promotion for Mr. Carmichael, yet one of which he is well deserving. It comes as a result of the splendid sales work he has done in Detroit, Denver and Los Angeles. He has been with the Fox Film Corporation from its inception, and during his stay in Detroit has more than doubled the business. He will sail for Europe in the near future to assume his new duties.

M. S. Bailey, for the past three months Detroit manager for the General, and for a number of Detroits manager of the Detroit Universal Film Co., and one of the best known and best liked film men in Michigan, succeeds Mr. Carmichael as manager for the Fox Film Corporation in Detroit, taking up his new work on July 15th.

Frank E. Stuart, for four years connected with the Detroit office of the General Film Co., and recently acting as assistant branch manager, has been appointed manger to succeed Mr. Bailey. He takes up his new work July 15th.

To Messrs. Carmichael, Bailey and Stuart—all of whom are advancing themselves as a direct result of good work—the MOTION PICTURE NEWS extends its very best wishes for even greater success.

With Milwaukee Film Men

WALTER BAIER is going around with a rather sad smile on his face these days. He was unlucky enough to have nine reels of "Civilization" completely destroyed when the Blue Mills theatre at ——— burned down last week. The house which was managed by Mrs. Collins is a total wreck, and the damage will amount to about five thousand dollars. The cause of the fire is unknown.

JOE RODERICK, of Universal, reports that all the Bluebird features are going over big, in fact no mail is without a letter asking as to bookings.

THE MIRIMAR theatre which opened on the first of July started its policy of running big features at normal prices. It started out excellently, Douglas Fairbanks being the first star, and on Wednesday Elsie Ferguson in "The Song of Songs" held the screen.

DOROTHY DALTON in "The Kaiser's Shadow" is the attraction at the Butterfly the first part of this week, and as an added attraction Fatty Arbuckle in "Good Night Nurse", will cut capers on the screen.

EARL WILLIAMS will follow Emily Stevens at the Merrill on Thursday. Miss Stevens had a most successful run of "A Man's World."

AGAIN the community singing has been held over at the Alhambra and each week it becomes stronger and more appreciated. Many of the audience have been known to come to the theatre just for this, and with practice that soon becomes perfect Mr. Carberry is getting the most satisfactory result.

THE PRINCESS theatre is the first down town theatre to run the Song Hits on Photoplay series. The singer who is introducing them to the Princess patrons is Dick Kelly of Chicago. Five big vaudeville acts in motion pictures and Douglas Fairbanks in "His Pictures in the Paper."

THE TOY theatre is running Norma Talmadge in "Ghosts of Yesterday." Miss Talmadge stepped a rung higher on the ladder of fame when this picture was made and it will prove a happy choice for the Toy people.

News from Fond du Lac

MANAGER AINSWORTH of the Orpheum has a warm spot in his heart for the boys, and there have been more indications than one that the boys reciprocate the affection. His last appeal to them is through Jack Pickford in "Tom Sawyer," July 11, 12 and 13.

MANAGER SMITH of the Bijou is so pleased with the results from his publicity work in connection with "The Kaiser, The Beast of Berlin," which did a splendid business, that he proposes to go it one better on Gerard's "My Four Years in German," which is scheduled for this month. He has spent some time in conference with managers of Milwaukee houses in planning his publicity campaign, which is contemplating the use of big space in the newspapers and a large amount of billboard work.

FUND DU LAC moving picture houses made ample provision for excellent entertainment for Fourth of July holiday patrons and, as a result, won their appreciation and mighty good business. At the Orpheum, Manager Ainsworth presented Mae Murray in "The Bride's Awakening," while at the Bijou furnished his patrons a patriotic thrill with George Beban in "One More American."

WE WISH TO BE KNOWN BY OUR DEEDS

HERE ARE A FEW OF THEM THAT IN THE PAST YEAR HAVE MADE US THE LEADING STATE RIGHTS BUYERS AND DISTRIBUTORS IN THE CENTRAL WEST

"HEARTS OF THE WORLD"
Indiana and Kentucky

"THE COLD DECK"
Illinois, Indiana and Kentucky

"CARMEN OF THE KLONDIKE"
Illinois and Indiana

"TODAY"
Illinois, Indiana and So. Wisconsin

AND A HALF-A-DOZEN OTHER BIG ONES!

Our Business Has Been Built on Sound Foundations. Our Aim on Pictures Has Been High. Nothing But the Best of the Best Is Considered. We Want the Cream. Let the Skimmed Milk Go Where It Will.

THE DOLL-VAN FILM CORPORATION

Chicago Office: 207 So. Wabash Ave., D. M. Vandawalker, Jr., Vice-President and General Manager.

Indianapolis Office: Merchant's Bank Bldg., Henry Dollman, President.

In Springfield Theatres

W. W. WATTS is laying plans to attend the Boston convention. "Bill" will probably be the only delegate from these parts to the big show.

THE KERASOTES boys—Louie and Gus—are wearing big broad smiles these days. Louie is raking in the shekels at the Savoy, while Gus is doing likewise at the Royal. Business is exceptionally good at both playhouses.

BEN ROVIN of the Amuse-U announces that "Little Red Decides," with Barbara Connelly, will be the attraction on July 5, and W. S. Hart in "Hell's Hinges," on July 6. Ben is planning on using a great many Triangle productions in the near future. A Lonesome Luke comedy is shown on every Wednesday, at the Amuse-U.

THE CAPITOL reports a wonderful Sunday's business on June 30. "The House of Hate" and "Her Husband's Wife," the latter a Fox comedy, were the attractions. On July 1 the Capitol had Dick Rosson in "Cassidy," a Triangle play; July 2, "Faith Enduring," with Roy Stewart; Wednesday, "The Argyle Case," with Robert Warwick; Thursday, July 4, "The Slacker," with Emily Stevens.

THE SAVOY bookings for the week of June 30-July 6 revealed the following high-class attractions: Sunday, Helen Gibson in "Play Straight," "The Blind Pig," a comedy and Universal Weekly; Monday, Ruth Clifford and Monroe Salisbury in "The Savage;" Tuesday, "The Boy Scouts to the Rescue" and Warda Howard in "That Sort;" Wednesday, "The Woman in the Web" and Weekly; Thursday, a special feature; Friday, Marie Walcamp in "The Lion's Claws" and Broncho Billy; Saturday, Mae Murray in "The Bride's Awakening;" Sunday, William S. Hart in "Quick Trigger."

MARY PICKFORD in "How Could You Jean?" and Alma Rubens in "The Painted Lily" were the attractions at the Gaiety, July 7-13.

HENRY B. WALTHALL had two good days at the Princess on July 1 and 2. The play was "With Hoops of Steel," perhaps the first in which the star has been cast in a western part. Coming attractions for the Princess include Frank Keenan in "The Public Defender," "Moral Suicide," "Men" and "Patriotism." Manager Kunz has several open dates that he intends using to good advantage by booking some of the "big ones."

THE LYRIC has "De Luxe Annie," with Norma Talmadge, coming in the near future. Also "The Winning of Beatrice," with May Allison, and "We Should Worry," a Fox play, with the Fox kiddies, Jane and Katherine Lee.

THE colored people in Springfield seem bent on raising trouble for the exhibitors. One of the managers was called on July 1, and informed that his theatre must admit colored patrons. As none of the big down town houses have been doing this, it looks as though something will happen. The colored persons have a theatre of their own, the Pekin, but they will not patronize the place. The colored folks claim that as they buy Liberty Bonds, subscribe to the Red Cross and etc., that they should not be discriminated against in theatrical affairs.

THE NORTH END CIRCLE and Palace theatres, two neighborhood houses, report that business is most satisfactory.

"THE FIREFLY OF FRANCE," with Wallace Reid, is the Vaudette offering for July 4, 5 and 6. Dorothy Dalton will follow in "The Kaiser's Shadow," which in turn will be succeeded by Jack Pickford in "Sandy."

DOUGLAS FAIRBANKS woke the old town up with "Say, Young Fellow," new Artcraft picture, which played four days at the Gaiety on June 30, July 1, 2 and 3. This was voted one of the very best photoplays the smile king has ever done. Manager Thornton booked "Fatty" Arbuckle in "Good Night, Nurse," for the same four days and made a "killing."

SUNDAY, JUNE 30, was one of the coolest days of the year. Result, big business at every theatre in town. It was so cool that wraps were necessary, which curtailed the auto riding and the speeding of autos in the park; also the usual Sunday bathing was tabooed.

ADOLPH KUNZ, one of the owners of the Princess, says he would not trade Hearst-Pathe News for any other short subject on the market. Everyone admits they are good.

FOR the week of June 30-July 6 Manager Gus Kerasotes of the Royal had the following: "When Men Are Tempted," with Mary Anderson, on Tuesday; Muriel Ostriche in "Moral Courage," on Wednesday; Montagu Love in "Broken Ties," on Thursday; Alice Brady in "The Divorcee," on Thursday, and "The Fall of a Nation," on Friday.

THE Empress continues to play to big business. Manager Diamond has performed wonders with this theatre, and deserves much credit for his work. A varied program, changed every day, seems to be what Empress patrons want, and Dick is giving it to them.

GEORGE M. COHAN had four days at the Gaiety in "Hit-the-Trail Holliday." As this is a dry town, and some of the "wets" are still chafing under their defeat, some of the regular fans did not think so highly of the production. But for the most part everyone enjoyed the play. The dates of showing were June 23, 24, 25 and 26. Madge Kennedy came on the 27th and 28th in "The Danger Game." The pretty comedienne is fast becoming a favorite in this city, and Tom Moore, her leading man, is one of the best liked actors here. "A Knockout," Eddie Lyons and Lee Moran Star comedy was also on the bill, which pleased good crowds for the three days.

"THE ORDEAL OF ROSETTA," Alice Brady's newest Select play, did fair business for the Lyric on June 27, 28 and 39. Those who saw the picture, liked it, in spite of the criticism given it by several well-known critics.

They Say in Chicago That—

THE Chicago unit of the affiliated Producers and Distributors' Association held a meeting last Friday. Payments were made on the rest of the stock quota, bringing them up to the full $8,000.

C. C. PYLE, of Bartola, left July 3 for Cleveland, New York and Boston. Mr. Pyle will attend the National Convention at Boston.

RALPH BRADFORD, manager of the local Triangle exchange, spent several days last week visiting his home folks at Brennan, Ohio.

HAROLD LOCKWOOD, Metro's money-getter, stopped off in town for a few hours last week, on his way East.

EUGENE DUFFY, manager of the Mutual local office, plans to take a trip of three days a week, during the next month, through Central West territory, selling the Hayakawa pictures. Among some of the towns Mr. Duffy will touch will be Rockford, Dubuque, Fort Wayne, Springfield, Peoria, Davenport and Rock Island.

ED. SILVERMAN, booker of the Select exchange, has joined the Navy with a yeoman's rating. The members of the Select office staff presented him with a wrist watch and razor, upon his departure for the Great Lakes Naval Training Station.

JOSEPH FRIEDMAN, who handles the reins at the Celebrated Players office, spent the greater part of last week visiting at Charlevioux, Mich. He was accompanied by his family.

H. J. BAYLEY, manager of the local Goldwyn exchange, has just closed with the Strand theatre at Milwaukee, for the year's output of Goldwyn pictures.

THE unscrupulous advertising methods of one of the Loop theatres has brought Doll-Van, "Carmen of the Klondike" before the Censor Board again. The house in question, not satisfied with the actual worth and drawing power of the picture, advertised a "Thirty Minute Fight," outside their theatre during the picture's run there last week. The result was that it was called back into the censor's hands for reinspection.

ART DESORMEAUX, for twelve years connected with motion pictures in Chicago and recently booker for the local Fox exchange, has been appointed to manage Finn & Hyman's new house at Madison, Wis. Mr. Desormeaux left last week to take charge.

RAY SMITH, head of the Ray Smith Supply Company at Milwaukee, was a visitor in town last week. He closed an arrangement with the local U. T. E. branch to distribute exclusively in his territory, the Powers machine. The distribution will be made through U. T. E.

SI GRIEVER, of Griever-Herz, has returned from his trip to the East. Immediately after returning back in town, Si took another train for parts unknown. Big things are promised for announcement when he returns again.

UNITY PHOTOPLAY announces that "Zongar," the Bernarr MacFadden picture is ready. Shorty Hamiltons are booking big, according to Manager Mintz of Unity.

THE following changes have been made in the working territory of the local Select sales force: A. J. Gallos has been transferred from the south side to the north side. Julius Alcock goes from the north side into the office as booker. Charles Seidell, recently with Pathe, is covering the south side, and H. W. Ricker is covering Wisconsin territory, succeeding Jack Thompson.

MANAGER DUFFY, of the Mutual exchange, announces that interest is becoming warm in the Chester-Outing picture. The whole series of twelve has already been booked in the most prominent theatres, such as the Woodlawn, Hamlin, Adelphi, Vista, Boston and Alcazar.

H. A. SPANUTH returned last week from a trip through the Central West territory, and reported many bookings secured for his Vod-A-Vil Movies. The Princess at Milwaukee has signed up for first run. The Ascher houses in the city are also to take them, and the Rex at Racine, Wis., has signed up.

MARY MILES MINTER'S latest picture, "The Ghost of Rosy Taylor," played to big attendance for a week, at the Orpheum, State street. Manager Duffy has booked it to the Harper, Covent Garden, the Gold, the Irving Park and the Woodlawn.

"TO HELL WITH THE KAISER" opened Sunday night at the Playhouse, and if the Sunday night opening is to be any criterion of the crowds, there will be another record breaker to chalk for Metro.

THE local U. T. E. office, in charge of Ralph Fulton, has placed a Gold Fibre Screen in the Strand at Milwaukee.

SAM LEARS, of the Lears Theatre Supply Company, St. Louis, was a visitor last week, at the local office of the Exhibitors' Supply Company. Sam departed as usual, after buying a big bill of goods.

THE following telegram was received by the Bee Hive exchange from Louis Landau, Jr., manager of the Washington theatre, Granite City, Ill.: "'Hello, Central, Give Me No Man's Land' put on to packed house. It went very big; in fact, was the head of my bill and scored bigger applause than my three acts of vaudeville."

LUTHER J. POLLARD, general manager of the Ebony Film Corporation, returned home last week, after a trip to Fond du Lac, Wis., where he had been putting things in order for the removal of his Chicago companies to that city for the summer.

DURING the showing of "Over the Top" at the Howard theatre last week, a returned English soldier, Corporal Finley, spoke with each showing of the picture during the three days' run.

M. M. RUBENS, of the Princess theatre, Joliet, Ill., was in town last week. He spent some of his time here booking up "Song Hits in Photoplays," at the Bee Hive exchange.

FIFTEEN outlying houses in Milwaukee have booked "Song Hits in Photoplays" for two days a week. The contract was made through the Exhibitors' Booking Club, of Milwaukee.

HENRY SCHENSTADT AND SONS have contracted for "Song Hits in Photoplays" for all of their houses.

THE officers of the Bear State Film Company, L. J. Hampton and C. S. Harrison, gave several trade showings of their big picture, "The Vigilantes," to exhibitors and state rights men in the city, last week. Mr. Hampton and Mr. Harrison have come on here from Los Angeles.

"JOSH" SPENCER, formerly assistant district manager for Paramount and at one time capable enough to have been assistant manager of the local Triangle office, is living proof of the process of elimination in the film game. Spencer is now merely a salesman at the local Metro office.

DON EGBERT, formerly managing editor with Motography, has joined the Exhibitors' Herald staff, since the merger of the two papers.

D. M. VANDAWALKER, general manager of the Doll-Van Film Corporation, sent back the both teams of Eskimo dogs that he was using in exploiting "Carmen of the Klondike." The dogs were shipped back to their native heath, Gimli, Canada.

WILLIAM A. JOHNSTON, prexy of the NEWS, spent last week in Chicago. While here he made an extensive visit to the local trade and exhibitors.

HUNTER BENNETT, formerly district representative here for U. S. Exhibitors' Booking Corporation, has written a postal to Frank Flaherty, of Four Square, from the Mexican border, where he is stationed as a member of the National Army.

Dubuque News and Views

THE Grand's regular program was changed last week, for instead of the usual Charlie Chaplin feature, a Billy West comedy, "The Ordeal," was shown in connection with an episode of the great secret service serial, "The Eagle's Eye."

GLORIA SWANSON and J. Barney Sherry were starred at the Dreamland in "Her Decision."

VERSATILE GLADYS BROCKWELL did some very pleasing work in her latest offering, "The Scarlet Road," presented at the Dreamland June 30 and July 1. Miss Brockwell has a following all her own and her fans never fail to turn out in goodly numbers, whenever her features come to town.

CARMEL MYERS in "The Wife He Bought," had a very successful three days' engagement at the Majestic theatre.

PARALTA PLAYS are making a decided hit at the Grand theatre. The success of "A Man's Man," with J. Warren Kerrigan, shown there last week, encouraged Manager Lorenz to book "Madam Who," with Bessie Barriscale, for July 1 and 2.

TRIANGLE'S western character man, Roy Stewart, supported by Jessie Sedgwick, played to a full house at the Dreamland, in "Wolves of the Border."

FAMILY THEATRE patrons don't seem to let the hot weather keep them from picture houses. Manager Yount reported a fine house at his theatre June 30, where Pauline Frederick was shown in "The Love that Lives."

J. E. BOYLE of the Dreamland, declares that Triangle features are developing into some of the finest drawing cards on the market. To use his own words: "They have a good human subject, about real, every-day people: a story appealing to all individuals. The comedies are clever and clean—comedies that go big every time. The pictures are always enacted by a fine cast of well-balanced players, among whom Roy Stewart, Pauline Starke and Alma Rubens are supreme. To book a Triangle feature is to assure yourself of a money-making program."

MARY FULLER and Charles Richman in "The Public Be Damned," were seen at the Princess, June 28.

GAIL KANE in "The Red Woman," appeared at the Liberty theatre, Saturday, June 29.

JOHN KIRCHEN, violinist and orchestra leader at the Grand, reported at Fort Riley, Kansas, Tuesday, July 2, from where he expects to be sent to an army hospital in the South. Orchestras are maintained at army hospitals and Mr. Kirchen is reporting under government orders.

THERE was consternation at the Majestic theatre, Sunday afternoon, June 30, when the "German Curse in Russia" film, billed to open a four days engagement, failed to arrive from Chicago. Manager Rosenthal fairly burned up the telephone wires, but the only satisfaction he could get was that the film had been shipped along with the Union Park theatre films. It wasn't there, however, and another picture had to be substituted.

DUBUQUE'S favorite, Marguerite Clark, pleased all her admirers in "The Valentine Girl," shown at the Family theatre.

"THE BRIDE OF FEAR," with Jewel Carmen, was well received by the patrons of the Liberty, where it was presented last Sunday.

BERT LYTELL'S "The Trail to Yesterday," came to the Grand, Sunday June 30. The picture had received considerable advertising and the people came to the theatre expecting to see a feature quite above the ordinary nor were they disappointed, for Mr. Lytell did splendid work, and his

picture went down in the annals of the theatre as one of the best pictures ever shown there.

"JOHN ERMINE OF YELLOWSTONE," with Francis Ford, was the bill at the Grand theatre, at Lancaster, Tuesday, July 2.

HARRY CAREY in "Bucking Broadway," was the attraction at the Star theatre, at Decorah, Iowa, Thursday, June 27. The Friday program consisted of "The Hired Man," with "the wonder boy," Charles Ray, and "His Hidden Purpose," with Chester Conklin. As an added attraction, Miss M. Olson of that city, sang "Don't Steal the Sweetheart of a Soldier," illustrated by moving pictures.

MAE MARSH in "Polly of the Circus," was the program at the Cozy theatre, at Dyersville, Sunday, June 30.

SATURDAY is "feature night" at the Gem theatre, at Monfort, Wis., a town not far from Dubuque. The picture presented there this week was "A Girl Like That," with Irene Fenwick and Owen Moore.

THE Fourth of July program at the Fireman's theatre at New Hampton, Iowa, was the great First National offering, "My Four Years in Germany."

THREE highly patriotic features are scheduled to appear at the Auditorium, at Cuba City, Wis., during the month of July, namely, "The Little Patriot," "France in Arms" and "Lest We Forget." The most popular picture shown there during the week of June 30 was "Flying Colors," with William Desmond.

THE New Majestic theatre, at Elkader, Iowa., celebrated the Fourth of July by showing William Fox's great human story, "The Honor System."

THE Saturday night program, June 29, at the Belknap theatre, at Hopkinton, Iowa, was a five-reel Metro feature, "Vanity."

ROBERT J. RELF, manager of the Star, at Decorah, Iowa, announced that starting July 1, the Star would be open on Wednesdays and Saturdays only, until Fair Week, when the regular fall season will open with a daily show.

THE Palace theatre, at Waverly, Iowa, presented William S. Hart in "Blue Blazes Rawden," last Friday.

CUBA CITY, WIS., now has another theatre, "The Blende." The manager of this theatre is making a specialty of showing big features. The pictures shown there last week were, "The Kaiser" and "The Wager," with Emily Stevens. "Revelation," with Alla Nazimova, is scheduled to appear there July 25.

MANAGERS CRANE AND LANDIS of the Crane and Princess theatres, respectively, at Monticello, Iowa, have combined their interests in the picture show business and hereafter will show selected programs from the best producers. The Princess theatre will be open every night and the Crane theatre will be open Saturday's only. The program of the Princess for the week of June 30 was as follows: Monday, "The Brand of Cain," with Mrs. Vernon Castle and Antonio Moreno; Tuesday and Wednesday, "The Heart of a Lion," with William Farnum; Thursday, William S. Hart in "The Captive God;" Friday, Viola Dana in "Lady Barnacle," and Saturday, "Hashimura Togo," with Sessue Hayakawa. The Crane's special feature on Saturday was "A Daughter of France," with Virginia Pearson.

"THE CONQUERER," with William Farnum, was the bill at the Grand theatre, at Galena, Ill., Saturday, June 29.

Theatres Changing Hands

ILLINOIS

Roy R. Ray has purchased the motion picture theatre at Bloomington, which was formerly the property of Innis & Son of Bellflower.

J. E. Greig, proprietor of the Royal theatre at Litchfield, has taken over the lease of the Lyric and after giving same a thorough overhauling will personally manage both.

Mrs. Frances Peart has sold the Star theatre at South Wilmington to James Nichols.

INDIANA

T. R. Gillian, for the past two years manager of the Centennial theatre at Warsaw, has resigned to take up government work in Washington, D. C.

IOWA

C. L. Rauscher and Roy Codner have purchased the motion picture theatre at Burlington from D. M. Livingston.

WISCONSIN

Jay E. Sherwood has resigned as manager of the Grand theatre, Madison.

R. C. Krueger, late manager of the Grand theatre, Merrvill, has resigned to work as an electrician in the Manitowoc shipbuilding yards.

Edward Kirtchen, manager of the Majestic theatre, Sheboygan, has purchased the Sheboygan Falls theatre from R. B. Guyette.

J. R. Brazell is now sole owner of the motion picture theatre at Eagle River, formerly operated by Brazell & Bosacki.

L. M. Libby has bought the Cosmo theatre at Poynette, and has renamed it the Columbia.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

H. J. BAYLEY
Manager
GOLDWYN
College Building, Chicago

FRANK J. FLAHERTY
Manager
FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

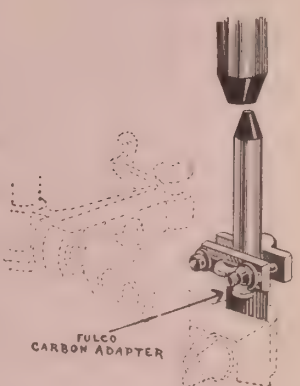
CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago

ARE YOU USING
THE NATIONAL MAGIC PROJECTOR CARBON
FOR DIRECT CURRENT ONLY
OR
THE NATIONAL WHITE A. C. SPECIAL CARBON
FOR ALTERNATING CURRENT ONLY
THE USE OF THESE SPECIAL CARBONS WILL IMPROVE YOUR PROJECTION
WE ARE THE LARGEST DISTRIBUTORS OF THE NATIONAL CARBONS IN THE COUNTRY
ALL SIZES CARRIED IN STOCK

FULCO

Carbon Adapters.....$.50 each
For Silvertip Carbons
Carbon Savers.....1.00 each
Super Carbon Saver, extra large, extra heavy for heavy amperage ....1.50 each



Chicago Branch
UNITED THEATRE EQUIPMENT CORP'N
R. H. FULTON, *Manager*
512 South Wabash Avenue

ARE YOU PROGRESSIVE?

Hundreds of exhibitors are daily replacing the troublesome carbon arc with ARGUS UNITS (Sheck Adapters) for

MAZDA PROJECTION

These same exhibitors are daily mailing, forwarding, unsolicited testimonials indorsing this wonderful method of projecting motion pictures.

BUT WHY SHOULD'NT THEY WHEN—

MAZDA LAMP PROJECTION

—eliminates all flicker and eye-strain
—reduces the fire hazard
—gives an even illumination under all conditions
—no streaks or color bands on the screen
—does away with carbons and consequent carbon gases
—eliminates stops and interruptions
—eliminates condenser breakage and lamp repairs
—no wires to burn off or be replaced
—cuts down the heat in the operating room
—REDUCES CURRENT CONSUMPTION 60% to 75%

SCORE A BEAT

on your competitor by acting immediately. You owe it to your audiences, your operator, and to yourself. Write for detailed information, testimonials and estimate of cost to change over.

THE RAY SMITH COMPANY

Distributors

ARGUS MAZDA LAMP PROJECTOR APPLIANCES

(SHECK ADAPTERS)

174 Second Street

6th Floor, Toy Building **Milwaukee, Wis.**

"If it's used in a theatre—we have it."

Heard in Detroit

THE Dawn Masterplay Company, of Detroit, is certainly doing things and making many of the oldtimers sit up and take notice. Recently they purchased the Michigan rights to "Hearts of the World," which is still playing an extended Detroit engagement. Then they leased the Regent theatre, Woodward and the Grand Boulevard from C. H. Miles for the summer months, and inaugurated a policy that has proven most successful. Later they leased the Detroit Opera House for the summer and this house seems certain to be successful with pictures. Now, they have purchased more state right pictures, namely, "Carmen of the Klondike," "The Struggle Everlasting" and "The Accidental Honeymoon." Once again we say, the Dawn is certainly doing things in Michigan.

SEVENTY PER CENT of the theatres of Detroit are now giving free admittance to soldiers or sailors of the United States or the Allies, who are in uniform. Some of the theatres ask no questions at the door simply that the uniformed men pay the war tax on admissions, while some of the bigger theatres are distributing a certain number of passes each day to the head of the relief work of the army and navy, in order that there will be no abuse of the privileges. The splendid generosity of the Detroit exhibitors was accomplished through the efforts of Royal Baker and Lester Potter, Detroit police censors of motion pictures.

HELMER GEORGE of the Central theatre, Pontiac, is one exhibitor who is doing big things these days. Whenever he books big pictures, he goes after the business in a big way, with advertising, circulars, handbills, billboards, and even hires street cars and puts huge signs on each side and sends it on a tour of the nearby suburban towns accompanied by a brass band. He has recently played such pictures as "The Unbeliever," "Over the Top," "My Four Years in Germany" and "Tarzan of the Apes," all of which have proven big successes.

THE OAKLAND is a beautiful theatre, seating nearly 1,500 people and built amphitheatre style.

THE beautiful Majestic theatre, Detroit, closed its doors on Saturday, July 6, after a two weeks' engagement of "Missing," which it played to excellent business. The theatre is now being redecorated throughout, a new stage set is being installed, the stage is being enlarged, new equipment is being added, and in all, the improvements will represent a good many hundreds of dollars. M. W. McGee, managing director, will be around the theatre while the work is going on. He says the new policy will be for the purpose of giving the Majestic only the biggest and best pictures, and the runs will be as long as they can bring the people to the box office in sufficient numbers to reach a certain quota. It is the first time in the history of the theatre that the Majestic has been closed.

NAT LEFKOWITZ, Pathe salesman, of Detroit, resigned July 1 and has returned to his home in Cleveland where he is awaiting the July draft call. Jack Osserman, another Pathe salesman out of the Detroit office, resigned July 1 and also returned to Cleveland to await draft call.

H. A. SOMMERFIELD, former assistant manager and publicity manager for the Miles and Grand theatres, Cleveland, Ohio, has been appointed manager of the Drury Lane theatre, Detroit, succeeding Dave Blythe, who has resigned to devote his time to the Nettie B. theatre, which he recently purchased.

JOE HORWITZ, of the Foursquare exchange in Detroit, of which he is manager and resident partner, and who recently bought a half interest in the Cleveland office, has purchased the Michigan rights to "Today" and "The Madon Lover," both productions being made by Harry Rapf. Mr. Horwitz will not release them, however, until sometime in August. He has already had many inquiries from leading exhibitors throughout the state.

DAVE MUNDSTUK, of the Strand Features, Detroit, has purchased the Michigan rights to twenty-four Roscoe Arbuckle reissues, through the W. H. Productions, and will start releasing them sometime in August.

C. C. CLANCY has taken over the Gem theatre in Cheboygan, Mich.

CHARLES H. POWELL has taken over the Lincoln theatre in Sebewaiting, Wich.

E. C. JARVINS, of the Orpheum theatre, Lansing, Mich., is employing lady operators and says they are proving highly efficient and satisfactory. We might add, in this connection, that quite a number of Michigan exhibitors are planning to have ladies do the operating, in view of the number of men who are going to war.

Additional Springfield News

"THE YELLOW TICKET," Pathe's sensational photoplay, with Fannie Ward, did nicely for the Princess on June 28, 29 and 30. The former stage success made a great picture, and the theatregoers are still talking about it.

PAULINE FREDERICK in "The Final Reckoning," played to four days of ordinary business at the Vaudette on June 23, 24, 25 and 26. Miss Frederick has never been a very heavy drawing star in this city, and Manager Watts is not sorry that her contract with Paramount is about up. It may be that she is too great an artist for the masses in these parts, but the box-office statement is always poor when she's the attraction.

ANOTHER star, a good actor, too, who never does well in this city, is Sessue Hayakawa. He was at the Vaudette in "The Bravest Way" on June 27, 28 and 29, and drew about as well as usual. It is understood that with one more play Hayakawa's contract will also expire with Paramount.

ONE of the most pleasing little comedy-dramas of the year is "A Desert Wooing," which came to the Vaudette on June 30 for four days with Enid Bennett. Miss Bennett is ideal in such roles, and shows a vast improvement over her work in former plays, notably "Keys of the Righteous." "Are Wives Reasonable?" Keystone comedy, with Ed Brady and Claire Anderson, and the usual Vaudette Screen Telegram were on the bill with "A Desert Wooing," which made a very pleasing program.

TOM MIX in "Ace High," a Fox drama, and pictures of the Springfield boys in Company C and Battery A, local regiments now in France, constitutes the bill at the Lyric for June 30 and July 1. Big crowds were in attendance both days, as nearly every one here has a relative or friend in the companies named. It was a very wise move on Manager Loper's part to have the pictures taken. Films were shot at Houston, Texas.

FRANCIS X. BUSHMAN and Beverly Bayne came to the Lyric for two days, July 2 and 3, in "Cyclone Higgins, D.D." A comedy and Universal weekly, which the Lyric has just signed for, will also be on the bill. Clara Kimball Young will follow for three days in "The Claw." As Milton Sills is again her leading man, the maidens will be out in droves. Sills is quite a matinee idol in this city.

"A WOMAN'S REDEMPTION," with June Elvidge and John Bowers, came to the Princess on July 3 and 4. Also the sixteenth chapter of "The Eagle's Eye," the great Wharton serial. The showing of this serial at the Princess has been a complete success. Many predicted that Ed Kunz would take it off after the first few episodes, but all were fooled. With only four more chapters to go the theatre expects to do fine business on the closing reels.

W. A. BOHNHORST, violinist at the Gaiety, is rejoicing over a new musician in his family. It's the first one, and a son.

HARRY WEISS, of the Central Film Company of Chicago, was in the city July 2, trying to induce some of the theatres to sign up for "Pershing's Crusaders." Some of the local managers were inclined to fight shy of the film, figuring that the public is not right for war stuff at this time. The news weeklies always get a big hand, but a full length war film show is another thing.

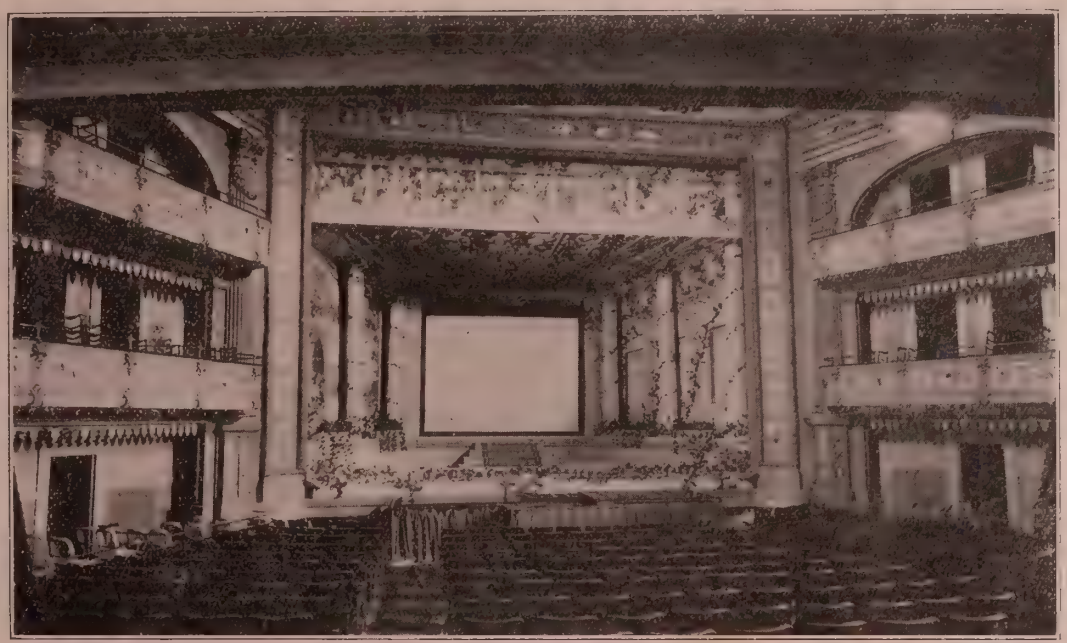
What Racine Is Doing

"SAY, YOUNG FELLOW," perhaps Douglas Fairbanks' snappiest picture, proved a great attraction at the Palace on Tuesday and Wednesday before the Fourth. According to Manager Bloomberg, the picture drew better than any of the Fairbanks features shown at the Palace so far, and that means all of them.

"VO-DA-VIL MOVIES," being displayed at the Rex, have taken well and Manager Norman is planning to make them a regular visitor on his programs. William S. Hart in "The Two-Gun Man," otherwise known as the "Bargain," and Mutt and Jeff, were shown with the vaudeville pictures, making a full program on Saturday, July 6.

ALICE JOYCE, Emily Stevens, and Mabel Norman, appeared in suc

(Continued on page 8)



STRAND THEATRE, EVANSVILLE, IND.

An Unsolicited Repeat Order for a Fotoplayer

Evansville, Indiana, July 5, 1918.

Lyon & Healy, Chicago, Illinois.

Gentlemen:

Two years ago we purchased one of the largest style Photo Players. We are today placing our order with you for another Fotoplayer for our new theatre which we intend opening August 1st.

After using the Fotoplayer for over two years, we unhesitatingly state that both we and our patrons are delighted with the music. It has saved us the cost and given us better satisfaction than an orchestra and has increased our box office receipts.

The fact that we are placing our order with you unsolicited for another Fotoplayer is convincing proof of the splendid satisfaction the instrument has given us.

Yours truly,

THE STRAND THEATRE,
R. R. Russell, Manager.

LYON & HEALY, Chicago

CENTRAL STATES DISTRIBUTORS

Mail This Coupon Today for Valuable Information

Messrs. Lyon & Healy,
77 Jackson Blvd., Chicago

Please send me without charge information on Fotoplayer. Size of my house ..... seats, music now used .....

Name .....

Town ..... State .....

"EVERY DOG WAS ONCE A PUP"

(Watch Us Grow)

At a time when all the better Theatres in every part of the country are beginning to realize and appreciate the value of Short Reel Feature Subjects, we start growing, and announce for exclusive distribution in their territory the following Subjects:

Bruce Scenics Beautiful
Newman's Travel Pictures
Wright's Mexico Today
Katzenjammer Cartoon Comedies
Happy Hooligan Cartoon Comedies

and all releases of the Educational Film Corporation.

Have you noticed that all better class houses are beginning to advertise and feature their short Reel subjects as much as they do their big Pictures?

The right kind of a short reel subject can be made just as big a feature, and will please just as many patrons as any big picture. Your people demand variety. What are you doing to give it to them?

We Handle Only Short Reel Feature Specialties

BEE HIVE EXCHANGE

220 SOUTH STATE STREET CHICAGO, ILLINOIS

What Racine is Doing

(Continued from page 6)

cession at the Palace during the week of the Fourth, and drew fine business. Alice Joyce appeared in "Find the Woman"; Mabel in "The Venus Model"; and Emily Stevens in "A Man's World." Bobby Connelly was shown in "The Pacifist." Burton Holmes' Travelogues, Universal News, Palace Weekly Events, and a Sidney Drew Comedy, with the Official War Pictures completed the Palace program for the week.

THE noon performance at the Palace theatre which proved so successful in the spring, has been discontinued for the summer months, beginning July 8, when the show will begin at 1 o'clock instead of 12 o'clock as formerly.

WILLIAM S. HART appeared at the Bijou in "Staking His Life" supported by Charles Ray and Louise Glaum, a trio which cannot be beaten, for two days, Friday and Saturday following the Fourth.

IRENE CASTLE in "The Mysterious Client," ran to good business at the Rex.

CLARA KIMBALL YOUNG in "The Reason Why," taken from the novel by Elinor Glynn, drew well at the Rex.

THE REX theatre has secured first run on the Official War Review pictures and the first were shown just before the Fourth of July.

MARY MILES MINTER, in "Social Briars," and Bessie Barriscale in "Madame Who," by Harold McGrath, helped fill the week of the Fourth at the Bijou.

Late News from La Crosse

JOSEPH R. KAMPSCHROER, one of the pioneer operators of La Crosse, has joined the navy. He was in the business ever since he left school, and had an envious reputation among operators and theatre managers. His work was one of the reasons of the popularity of the Bijou. He is the second of La Crosse's operators to enlist in the service of Uncle Sam.

THE greater part of the operators of La Crosse are in Class One of the draft, and as such are liable to call at any time. Managers here are considering the training of girls and women.

THE CASINO and Strand theatre announce that they will be closed until September 1, at which time they will be placed under the management of F. L. KOPPELBERGER, manager of the Majestic and La Crosse theatres.

"THE UNBELIEVER" was booked for a four-day showing at the Bijou last week. It is being heavily advertised, and patrons are looking forward to the showing with great interest.

"THE EAGLE'S EYE" is continuing to draw good houses at the Bijou. This is one of the most interesting serials that has been seen here in some time.

BILLIE BURKE is as big a drawing card as ever, as is evidenced by the fact that "Let's Get a Divorce," in which she daintily stars, is drawing packed houses at the La Crose.

SESSUE HAYAKAWA in "Hidden Pearls" is drawing good houses at the Majestic. This clever Japanese is a great favorite with La Crosse movie fans.

THERE'S nothing in the "hot weather" howl of exhibitors that goes up about this time each year. La Crosse is experiencing the most summery kind of summer weather, and the managers here, by careful booking, are showing pictures that bring 'em in regardless of the heat. Perhaps this may be a hunch for managers elsewhere. Hope so.

HOUR MESSAGE

in the Central States Edition will reach everyone with whom you wish to keep in touch.

It makes business for you—

And keeps It.

THE WEST COAST

The Casualty List

¶ The names of consistent and constant advertisers are rarely, if ever, found in the column that carries the casualties. A business—and its name—made by "telling 'em about it" in the paper that DOMINATES the FIELD, will live in prosperity forever.

¶ Summer days are only as dull as you make them. Put the "some" in Summer by summing up your salesmanship and selling power in advertising in The West Coast.

¶ That's one sure way of getting double strength in your punches—back up your facilities and qualifications with the right sort of space and ink in the right sort of publication.

¶ Let the exhibitor know you are in the industry to the finish. He judges you by your advertising—and how persistently you reach out to him from the columns of the paper that

DOMINATES THE FIELD

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Baby Marie Osborne Dons the Uniform

DRESSED in the uniform of the United States Marine Corps, of which she is the mascot, Baby Marie Osborne, the diminutive Pathe star, was one of the big features of the parade and field meet given by the Hollywood Officers' Training School at Exposition Park.

Baby Marie was wearing for the first time her uniform as mascot of the United States Marine Corps. Her car was decorated with American flags and carried a recruiting emblem on the back. On the front of the windshield was painted in red, white and blue the following sign:

Baby Marie Osborne
Mascot
U. S. Marines
"I joined. Why don't you?"

Seated in the car with Baby Marie was Capt. Harrison T. Swain and the members of his staff. As the car passed along the line of parade hundreds of Marie's admirers were quick to recognize her and her popularity combined with the cuteness of her uniform and the patriotic manner in which the car was decorated earned her the unanimous applause of all the spectators.

Seattle Attorney Gives Censor Decision

THOMAS J. L. KENNEDY, city attorney for Seattle, has handed down the opinion that the city's advisory board of theatre censors has the right to demand to be shown any motion picture before it is exhibited to the public and may disapprove of a whole film or any portion of a film, and say it shall not be run in Seattle. If the film is shown in spite of disapproval of theatre censors, the guilty persons can be prosecuted.

The advisory board sent a letter recently to the corporation counsel asking if it had authority over any performance, besides motion picture theatre entertainments. The city attorney ruled that as the city ordinance read they were to have authority over dramatic productions, the playhouses and motion picture houses. He also ruled that the censors might prohibit the exhibition of anything they deemed objectionable.

Griffith Leases Portion of Studio

D. W. GRIFFITH, having more studio space than he could conveniently use at his Sunset Studio, 4500 Sunset Boulevard, formerly the Fine Arts plant, has relinquished a portion of the plant. It has been divided into several smaller studios, each complete in itself, and one of these will be occupied by the Clara Kimball Young company, where pictures under the management of Harry I. Garson will be produced.

Dorothy Gish, heading her own company on the Paramount program, has also taken over one of the smaller studios at the Sunset plart, and will start production on her own special features within the near future. She will remain until she is able to secure studio space at the Lasky Studio, which will probably take place at the completion of her first feature.

Salt Lake Theatre Being Improved

THE AMERICAN THEATRE is now being renovated. It seats 3,000 people and is one of the largest moving picture houses in the United States. M. M. Stewart, publicity manager of the Swanson theatres in Salt Lake, announces that the entire interior of the theatre has been decorated and that the long 300-foot lobby has been beautified with a fine collection of palms, giving it a tropical setting. This is one of the best collections in the country and was secured by Wm. A. Swanson, the owner, on his recent trip to California. Imported canary birds and ornamental cages, especially made for this theatre, have added to the beauty of the effect.

The big organ of the theatre is being thoroughly overhauled and new additions are being installed.

Helen Wright, Universal Character Actress ,Persuades Her Patriotic Pups to Give Up Their Wool to Help Win the War

Alexander Supervises Parex Exchange Opening

WILLIAM ALEXANDER is in Los Angeles supervising the opening of the third coast exchange for the Parex Film Corporation, which will distribute W. L. Sherry service on the coast. The new branches are located at 2022 Third avenue, Seattle; 180 Golden Gate avenue, San Francisco, and 511 West Eighth street, Los Angeles. Charles Luntz, formerly of the Universal Exchanges at Los Angeles and San Francisco, and more recently booker for the San Francisco Fox Exchange, will be manager of the San Francisco Parex branch. No manager has been named for Los Angeles. This is not Mr. Alexander's first trip to the coast, as he visited Los Angeles some British Isles and South America, where he was identified with the opening of the Fox exchanges. Arrangements for the first release in Los Angeles are now being made. Mr. Alexander will remain in the West as special representative supervising th coast exchanges.

West Coast Hears of "Hearts" in Washington

NEWSPAPER clippings received from Washington show that society enmasse turned out to the premier of Griffith's "Hearts of the World." President and Mrs. Wilson, a number of members of the cabinet and their wives, as well as practically all the high officials of the Government in Washington, were present. Almost a page of one of the leading morning papers was used to cover the society feature of the opening. Plans for the film's premier and the society function attending were made through the Griffith office in Los Angeles under the direction of W. E. Keefe, who has been very successful in this work in connection with Mr. Griffith's premiers.

In and Around Denver

O. D. WOODWARD, former president of the National Film Corporation, was arrested a second time in connection with the affairs of the film concern, on a charge of embezzlement of $500 from the funds of the corporation, May 27. He was immediately released on a $2,000 bond.

TOM WICKHAM has retired from the management of the Critcher theatre at Pueblo, and Mrs. S. M. Critcher, the owner, has taken charge. Mrs. Critcher has engaged Dick Heinbockel as her assistant.

MISS CATHERYNE MEALEY, cashier of the Goldwyn Distributing Corporation, was married, June 26, to "Jack" Carberry, of the Denver Express, one of the most widely-known newspaper writers in the West.

IRVING EHRENSOFT has accepted a road position with Supreme Photoplays Corporation, out of Denver.

In addition to "The Whip," "Redemption," "Lust of the Ages," "Zongar," and Billy West Comedies, Supreme has recently added "The Eyes of the World," "I Believe," "Today," featuring Florence Reid; "The Mad Lover," "God's Man," "Persuasive Peggy, "The Libertine," "Robinson Crusoe," "The Spoilers," "Purity," and "The Conquest of Canaan," with Edith Taliaferro.

F. E. WHITCOMB, the owner of the Theatorium at Buffalo, Wyoming, has returned home, following a two weeks' outing in Estes Park.

H. A. TALBOT, who recently purchased the Lyric theatre at Chappell, Nebraska, from S. S. Groves, was in Denver last week, transferring contracts and adding new service.

LOUIS MARCUS, district manager for Paramount-Artcraft, has arrived from Salt Lake and will spend several days in Denver.

H. L. KNAPPEN, Denver manager for Select, is back from the Chicago conference, loaded to the muzzle with new enthusiasm. He says Select will, in all probability, soon announce Eugene O'Brien, now playing opposite Norma Talmadge, as a new star in the Select's constellation.

R. E. CHURCHILL, brother of Manager Churchill of Fox, is making his initial trip as a salesman, covering Wyoming and Idaho.

H. L. CRAIG, formerly with Pathe, is a new addition to the Fox sales force. He is very enthusiastic because of his new affiliation.

C. W. ECKHARDT, district manager for Fox, with headquarters in Chicago, spent several days in Denver last week. He will visit Omaha and Minneapolis before his return to Chicago.

"JIMMY" PROVAS, owner of the Pastime, at Albuquerque, and the Princess, at Santa Fe, has been called to the colors and is now in training at Camp Cody at Deming, New Mexico. Allowing Provas six months for training and his arrival in France, the defeat of the kaiser can be safely predicted some time in January or February.

D. T. McELHINNEY, Fox road salesman, has been called in the draft and left June 24, for training at Fort Riley. The local Fox office service flag carries three stars, one for Mr. McElhinney, another for Frank Brown, and a gold star for George Shay, who lost his life in the explosion of the Florence H.

F. P. BROWN, well known in local business circles, has accepted a position as salesman for Metro, in Denver territory.

A. V. E. WESSELS of the Orpheum, at Steamboat Springs; Ed. Scholkpoff of the Opera House theatre, at Idaho Springs, and Dave Hess, who owns the Princess, at Del Norte, Colo., were among the country exhibitors who visited Denver last week.

H. BRADLEY FISH, secretary of the Rocky Mountain Screen Club, is out on a long trip in the interest of Goldwyn, covering Wyoming and Montana.

W. GLENN MILLER has returned from an outing in Iowa and has reopened the Amuse-U theatre at Goldfield, Colo., for three nights a week, during the summer months. He has just booked "The Eagle's Eye."

J. G. BRYANT has sold the Gayety theatre at Paonia, Colo., to Mrs. J. D. Hawkins.

B. P. McCORMICK of the Columbian Opera House at Florence, and S. N. Ward of the Star theatre at Cripple Creek, were in Denver last week, arranging for additional service.

J. H. BARBER has purchased the Empress theatre at Glen Rock, Wyoming, from "Jack" O'Rourke.

Salt Lake Competes with Free Pictures

SALT LAKE exhibitors are up in arms over the fact that while they pay a $200 annual license, free motion pictures are shown at Liberty Park in the city. A show one recent evening was attended by 7,000 persons, and at Saltair there is a free motion picture theatre which is patronized by thousands. There is talk among them of boycotting the exchanges which send films to these free exhibitions.

Denver, Colorado, Exchanges

Goldwyn Distributing Corporation
WALTER S. RAND, Manager
1440 Welton Street, Denver, Colo.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	HARRY G. BALLANCE
DENVER	CHARLES KLEIN
SALT LAKE CITY	A. B. LAMB
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233
916-918 So. Los Angeles St., Los Angeles, Cal.

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Los Angeles Exchanges and Supply Houses

IRVING LESSER
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

Goldwyn Pictures
BENJAMIN FISH
Branch Manager 912 So. Olive Street

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

Mutual Film Corp.
JOE MERRICK
Branch Manager
825-27 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON
District Manager
SUNSET FILM CORP.
Knickerbocker Building, L.A.
Fairbanks, Hart, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

What Exchanges and Theatres Are Doing

H. W. STUBBINS, manager of the M. & R. Exchange in Los Angeles, is on a trip this week up the coast as far as Ventura in the interest of "The Eyes of the World" and "The Warrior" and other subjects.

BENJAMIN FISH of the Los Angeles exchange of Goldwyn Pictures, will return this week from a trip to San Francisco where he went to discuss matters concerning the future policy of the Goldwyn exchanges with Manager Parsons.

IN the future Goldwyn Pictures are to be shown first run at the Kinema Theatre in Los Angeles. The first subject booked will be shown the week beginning July 14th and is the Mabel Normand subject "The Venus Model." Goldwyn Pictures were formerly shown first run at Quinn's Rialto.

MANAGER JOE MERRICK of the Los Angeles Mutual Exchange, reports all subjects starring Sessue Hayakawa made by the Haworth Productions, Inc., will be shown at Clune's Auditorium in Los Angeles. "His Birthright" has been booked for showing the week beginning September 1.

THE MARGARITA FISHER-AMERICAN MUTUAL subject "The Square Deal" is the attraction at Miller's theatre is Los Angeles this week.

THE FAIRYLAND THEATRE, a neighborhood house in Los Angeles, located at Twenty-fourth Street and Hoover, has been closed.

THE MILES THEATRE at Miles City, Montana, has been purchased by Theodore Tehurne, formerly of Moore, Montana, who has renamed the house Thrift Theatre, and re-opened it on July 22.

LETTERS received by H. E. Gausman, manager of the Foursquare Exchange in Los Angeles, from his brother Russell, tell of the injury of Will Trummel on the Western front. Russell Gausman was until his enlistment in the camouflage division, manager of the property department at Universal City, and Trummel, who served as a member of the property department staff, enlisted in the same division at the same time. Trummel is the first member of this division to be injured, the injury is not so serious that it will take him out of the service. His associates expect a speedy recovery.

M. H. LEWIS, for almost five years manager of the Los Angeles Exchange, releasing Paramount and Artcraft, who was recently transferred to San Francisco, has been returned to Los Angeles to temporarily fill the position made vacant by the departure of J. J. Halsted, who answered the draft and is now a member of the Liberty Army at Camp Kearny. Lewis will remain in Los Angeles until another manager is named by Coast Representative Herman Wobber.

SEVEN reels of film, together with two projecting machines and all projecting room equipment of the Lyric theatre at Pomona, owned by R. N. Taylor, were destroyed by fire on the evening of June 27. Emerson Armbrust and Robert Long, operators, who were in the projecting room at the time, were both badly burned. The former was engaged in mending a broken film when it caught fire. The film destroyed consisted of "The Girl In The Dark," a five reel Universal, and a two reel L-Ko Comedy. The theatre was fully covered by insurance, and the loss paid by the insurance company was sufficient to replace machinery and the film. New equipment was installed and the house re-opened July 3.

M. L. MARKOWITZ, manager of the Universal San Francisco Exchange, is spending a week at the Los Angeles branch with Manager Dave Bershon and at Universal City. Conditions in San Francisco, according to Mr. Markowitz, have not been impaired in the least by summer weather but in the cities in the interior, complaint is made of falling off of patronage due to warm weather.

GLEN HARPER, who went east to attend the meeting of the board of directors of Affiliated Distributors Corporation, and was there elected vice-president of the organization, returned to Los Angeles Monday of this week. Mr. Harper is very enthusiastic concerning the prospects of this new theatre owners' corporation, and a special meeting will probably be held within a day or two for the making of a complete report of the meeting to local exhibitors who are interested.

THE general order which has gone out to all Universal Exchanges for discontinuance of the policy to rent lithographs to exhibitors of the smaller towns and suburban houses, will not materially effect conditions in either San Francisco or Los Angeles. Heretofore it has been the policy of Universal Exchanges to rent posters, but arrangements have now been made whereby these may be secured by the exhibitors who do not wish to buy them through a poster renting company. In Los Angeles the Southern California Poster Rental Company handles the complete output of the Universal.

CLARA CHAMPION, who for six years has been a very faithful employe of the All Star Feature Distributors where she served as bookkeeper and cashier, has resigned. Mrs. Champion is one of the oldest employes, in the point of continuous service, on film row, and her absence will be noted by many exhibitors.

Yes, we are now ready for business in our new home.
Slides and Film *as* you want them, *when* you want them.
L. A. SLIDE & FILM CO.
4th Floor HENNE 122 W. 3rd St.

West Coast Edition Brings Results Promptly and Plentifully

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

With Her Usual Original Manner, Marie Walcamp, Universal's Serial Star, Named Three Baby Leopards Army, Navy and Marine Corps. They Should Make Good Scrappers

What Seattle Exhibitors Say

THE Seattle Mutual Exchange announces that they have already received calls for two of Sessue Hayakawa's pictures, namely, "His Birthright" and "The Temple of Dust." They will not be shown until September 1, but orders for the Rialto, Butte, Mont., have already been closed for them. The Outing-Chester pictures, which depict the outdoors, seem to be very popular with the movie men, as all have been contracted for.

C. N. RICHARDSON, connected with the Mutual up to date, has resigned in order to enter the army.

J. J. PARKER, of Portland, owner of the Majestic, was in Seattle recently, to look over some pictures. He was thoroughly entranced with "My Own United States," and has decided to run it in his playhouse, for a week, beginning July 27. It is Parker's further intention to present this wonderful Metro production with a special prologue. He will have the Majestic especially decorated for it and will have a street parade. His scheme will be unique in every particular.

IN spite of the hot weather in the Northwest, the Screen Classics, Inc., productions, of the Metro, are being strongly called for. Much interest is being taken in Metro's big production, "To Hell with the Kaiser." This interest extends over the whole Seattle district.

CARL STERN, Metro branch manager at Seattle, is engaged in covering his territory. During his absence the Seattle exchange is being handled by Harry Lustig, special representative.

THE De Luxe Feature Film Company of Seattle, is very much enthused about the way "Carmen of the Klondike" is selling. The Rex, of Seattle, took a hold of it the very first opportunity. It is a seven-reel production that made new box office records at the Clemmer, Seattle, recently, where it was put on a nine-day run. "The Grain of Dust" is a new David Graham Philips production that De Luxe will also handle.

REPRESENTATIVE HUDSON of the Goldwyn exchange of Seattle, has returned from a trip through his territory, and says that he has done the best business ever.

AMONG the recent visitors to Film Row, Seattle, was Walter Steele, of Cle Elum, Wash., whose theatre was burned down with the rest of the town in the recent Cle Elum catastrophe. Steele was at Camp Lewis, visiting a brother, at the time of the fire. His loss was approximately $9,000. He was well liked among the exchange men and they intend to do what they can to help him re-establish himself.

MADAME PAUL, who has playhouses at Olympia and Shelton, Wash., and is considered a star in the exhibition game, was a recent visitor to Film Row. So were W. G. Ripley, of Aberdeen; F. L. Stanwood, the Wenachee monopolist; Fred Mercy, the Yakima film king and F. B. Walton of Bellingham, Wash. Mr. Walton is improving his American and making the lobby very attractive.

Men Who KNOW

If you wish to learn of the merits of the Bloom System ask any of the well known camera men named below:

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

A. C. MILLER
Fannie Ward—Pathe

These men have had intimate opportunity to discover whether we deliver first quality laboratory work and to a man they will recommend our work. These men *know*.

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.
Holly 4015 Home 577618

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" — A Successor to "The Whip"
"The Grain of Dust"
"Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—2 each week
VAUDEVILLE MOVIES—2 each month
2 BILLY WEST COMEDIES Monthly
1 SONG HIT IN PHOTO-PLAYS—Weekly

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.

SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

PEERLESS FILM SERVICE

INCORPORATED

100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

Christie Comedies—A new one each week
28 Two reel Mack Sennett Keystone Comedies
26 One and Two reel Charles Chaplin Comedies
35 Mutt and Jeff Cartoon Comedies

TURNER and DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue San Francisco, California

M. H. LEWIS

Branch Manager

PARAMOUNT-ARTCRAFT

SELECT PICTURES

Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge

Third Floor
985 Market Street

G. A. METCALFE
Distributor

POWER'S MACHINES
SPEER CARBONS

117 Golden Gate Avenue
San Francisco, Cal.

PERFECTION PICTURES

Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R

730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.

NOW BOOKING

THE EYES OF THE WORLD

A CYCLONIC WHIRLWIND—From the Story by Harold Bell Wright.

Ramona—Story of Early California. From the Story by Helen Hunt Jackson.

The Avenging Conscience, with the Clansman Cast.

The Warrior—Featuring Maciste.

McClure's—Geo. Loane Tucker Production, **Mother.**

Life or Honor?—Featuring Violet Palmer, James Morrison, Leah Baird.

Married in Name Only, with Milton Sills.

One Law for Both—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

Sins of Ambition—Featuring Barbara Castleton.

R. B. QUIVE
Branch Manager

VITAGRAPH

985 Market Street
Fifth Floor

San Francisco News Condensed

D. W. GRIFFITH'S "Hearts of the World" is in its third week at the Alcazar, with "Standing Room Only" greeting the late arrivals at every performance, afternoon and evening. Carl Elinor, the composer who arranged the music for "Hearts of the World," was so affected by the music and the picture that although having a wife and three children he enlisted in the naval service at San Pedro.

"PERSHING'S CRUSADERS" began its first San Francisco engagement at Columbia Theatre on Saturday evening, June 29, and is playing to capacity houses twice a day.

AS a result of the new system installed by the Universal Film Corporation whereby the Jewel, Bluebird and other exchanges have been consolidated, Manager M. L. Markowitz announces the appointment of M. E. Cory as assistant manager. Mr. Cory was manager of the Jewel productions.

BOOKERS having been declared non-essential workers under the new Government ruling Morris Epstein has resigned from Universal.

THE LIBERTY THEATRE of Marysville and the Rex theatre of Oroville will be closed during July and August on account of the extreme heat. The mercury in that part of California frequently loiters at 110 degrees.

CLAUDE W. WALTERMERE, for three years booker for the Mutual Exchange, has enlisted in the Merchant Marine.

JOHNNIE NEARY, who until a week ago owned the Pastime Theatre at Superior, Arizona, has entered the Government service at the Union Iron Works, having sold out, in order to come to San Francisco and do his bit in shipbuilding.

A. M. BOWLES, salesman for Turner & Dahnken, has resigned.

BEN FISH, Goldwyn manager at Los Angeles, was in San Francisco during the first week of July, Mrs. Fish accompanying him.

H. D. NAUGLE, Western Division manager of Vitagraph, is in San Francisco.

H. H. HICKS, manager of Select Pictures, has returned from a business trip to Chicago.

Theatres Changing Hands

CALIFORNIA

Thomas J. Myers has accepted the position of manager of the Pantages theatre, Oakland.

H. Callis has severed his connection with the Potter theatre, Santa Barbara, after seven years' continuous service. The theatre has gone into the hands of the Portolo Theatre Co.

A. E. Warmington of Los Angeles, owner of the Imperial theatre, Imperial, is about to retire from the business, it is announced.

OREGON

It is stated on good authority that Deputy Sheriff Clyde Gage is to be the new manager of the Machon theatre at Coquille.

Wallace Morron of the Twin City garage, Freewater, has purchased the Sunset theatre in Milton and has already assumed its active management.

WASHINGTON

J. W. Allender, manager of the Lyric theatre, Spokane, has purchased the Majestic theatre, and after having had same repaired and improved will conduct it along the same lines as the Lyric.

Oscar Peterson, proprietor of the Lyric theatre at Wapato, has bought the motion picture theatre at Zillah, which gives him three show places, one each at Granger, Zillah and Wapato.

Portland News and Gossip

FRED C. QUIMBY, sales manager for Pathe, spent a day in Portland recently. He hobnobbed with various exhibitors, conferred with B. J. Sperry, who is to open a Pathe office in Portland, and booked a number of Pathe subjects with local exhibitors.

WALTER ARMSTRONG, manager of the Strand theatre, was the first Portland theatre manager to step to the front for soldiers and sailors. These words, presented on cards in prominent places, are self-explanatory: "Owing to the limited time soldiers and sailors have off duty, they will be given preference in regard to seats when the theatre is crowded."

J. J. PARKER, owner of the Majestic theatre, Portland, took a trip to Seattle last week. So did E. J. Myrick, manager of the Liberty, although he motored up with J. G. Von Herberg, who came down to Portland to confer with C. S. Jensen.

"RORY," the Liberty-Columbia publicity boss, and Harry Thorne, Columbia theatre organist, are water bugs these days. They spend each morning on the Willamette River, at swimming and canoeing.

D. CACHARELIS has opened his beach theatre at Seaside, Ore., for the summer. He expects to do a big business with his Orpheum this season.

DEAN COLLINS, Universal publicity man in the Oregon territory, framed up a novel lobby display for the showing of "The Kaiser" at the Sunset theatre, Portland.

E. D. STULLER has opened a new house at Glendale, Ore.

REEDSPORT, Ore., has a new film theatre. A. F. Edwards is its owner.

LESTER MARTIN has discontinued the People's theatre at Athena, Ore., and has shipped the equipment to Portland.

THE CONNERS THEATRE at Gold Hill, Ore., has been sold to the owner of the Page theatre, Medford.

C. J. LEMANSKI has leased his North Bend theatre to Dennis Hull. Hull will close the house and continue operating the Joy, at the same town.

NEWS of a big theatre deal at Salem, Ore., is expected most any day. They say George Bligh is going to retire from business in the Oregon capital and turn to Marshfield or Astoria, or perhaps both coast points.

C. M. HILL, manager of the Famous Players-Lasky Corporation in Oregon, is a perpetual interrogation point these summer days. He wants to know whether there are any fish in Oregon. He hasn't booked any yet, despite investment in automobile and angling equipment sufficient for the rest of his life.

DOROTHY JACQUISH, clever manager of the Dreamland theatre, Ontario, Ore., was a Portland visitor the other day.

R. R. HUTCHINSON is opening a theatre at Winona, Wash.

W. E. MOON of Ritzville, Wash., has sold the Rex theatre to Frank P. Egan.

THE BUNGALOW in Colfax, Wash., has been taken over by the Rose theatre management.

JOE LUCAS now controls the theatre situation in Centralia, Wash., having purchased and closed the Central. His chain now consists of the Grand, the Ideal and the Liberty, the latter to open soon.

M. C. TWEEDY, proprietor of the theatre in Whitebird, Idaho, has closed his house and joined the army.

C. P. SCATES has opened the Paramount theatre at Okanogan, Wash.

N. E. LEIGH will open his new house in Parma, Idaho, this month. He is also building at Nyssa, Ore., and Wilder, Idaho.

In Butte Film Circles

AMBASSADOR GERARD'S "My Four Years in Germany," is taking like wildfire in Montana. Managers report extreme satisfaction over the great picture and the patrons flock to see it. Such are reports coming from the leading theatres where it has thus far been exhibited.

WILLIAM FARNUM in "True Blue," proved a big success at the Rialto the past week. It was a great production and surely pleased patrons. Still, people in the cattle country could not conceive of such a brand as the "Little Z." Whether little or big, the brand is the same and would be known simply as "Z." It might be a "Lazy Z," in which case the "Z" is lying horizontal, or a "Flying Z," when at haphazard angle as though flying through space. Of course, if the intention was to refer to the ranch as a little one, the name would pass muster. Carelessness in nomenclature is often seen in western pictures.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

Mutual Film Corp.

GEO. E JACKSON

Branch Manager

401-403 Davis Street

C. M. HILL
Branch Manager

Paramount—Artcraft

9th and Burnside Streets

Place Your Ads. In The West Coast Section. You Won't Regret It.

THAT the business outlook is as good as could be expected under present war conditions, which are exacting a toll of young men from this state, is the report from B. H. Collier, traveling representative of the Famous Players-Lasky Corporation in this territory. Mr. Collier has just paid a visit to eastern Montana towns and submits this report to Branch Manager Wilson.

R. C. HUDSON is back from a visit to eastern Montana theatres. He says the indications are for improved business, crops looking better than two weeks ago.

R. E. McINTYRE, with the home office of Famous Players-Lasky at Salt Lake, was in Butte for a few days. He was checking the Butte business.

"TED" JOHNSON, traveling for Metro, for the Salt Lake office, was visiting exhibitors in the state.

MEL WILSON, just back from the convention of managers of western film exchanges for Famous Players-Lasky, reports a pleasant visit following the San Francisco meeting, at the Los Angeles studios. He was royally entertained by the managers and studio employes. In Portland he was the guest of H. T. Rosebaum, branch manager in that territory.

BUTTE theatres are not enjoying the brisk business that they generally do, the draft showing its effect at the box office. It is estimated by local government officials that this city has sent 5,000 men to the army and navy of the nation, by enlistment and through the select service law.

'Frisco Sees Preview of Valentine Film

A MIDNIGHT preview of the "The Unchastened Woman," booked for the Tivoli, was given in the latter theatre on July 2d. Grace Valentine, the star, is in San Francisco, playing a five weeks' stage engagement in "Lombardi, Ltd.," at the Cort theatre. She attended the preview and saw for the first time the result of her work in the filming of the production at New York last winter when she was at the same time playing in "Lombardi, Ltd." at the Morosco theatre. The midnight showing was witnessed by a large audience of theatrical and newspaper people, who watched with intent interest until the last scene was pictured, a little after 1:30 o'clock in the morning. Director I. E. Chadwick, who directed the picture, was also present, having come out from New York on a seven-day trip. M. J. Cohen and Turner & Dahnken arranged the preview.

Miss Valentine is to appear in person during the engagement of "The Unchastened Women" at the Tivoli.

Hayakawa Presides at Allies' Cafe

SESSUE HAYAKAWA presided over the "Allies' Cafe" at a social function in Hollywood a few evenings ago. Pretty girls of all the Allied nations acted as waitresses. There were sixty tables in the cafe and the place was crowded during the entire evening. The gross receipts of the cafe, amounting to $2,000, were turned over to one of the local charitable institutions.

Seattle Exchange and Accessory Firms

DE LUXE FEATURE FILM COMPANY
2014 Third Avenue, Seattle 392 Burnside Street, Portland
Booking
Carmen of the Klondike
Song Hits in Photoplays
Fairbanks, Hart, Keenan, and Talmadge Reissues
DAVID GRAHAM PHILLIPS' "THE GRAIN OF DUST"

"THE WARRIOR" with MACISTE the ITALIAN
GREATEST COMEDY DRAMA OF THE YEAR
FLAT RENTALS Washington Oregon Idaho Montana
W. S. BREWSTER ATTRACTIONS
2020 Third Avenue, Seattle, Wash.
"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft
2019 Third Avenue
H. G. ROSEBAUM GEO. P. ENDERT

World Film Corp.
J. A. KOERPEL, Branch Manager 1301 Fifth Avenue

L. J. Schlaifer Attractions
Distributors of
"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN
2022 THIRD AVENUE
(Film Row)
SEATTLE

Exhibitors Film Exchange, Inc.
Franchise Holders for the Northwest First National Exhibitors' Circuit
NOW BOOKING
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
THE FALL OF THE ROMANOFFS
THE STILL ALARM
ETC., ETC.
1200 FOURTH AVENUE
F. V. FISHER, Manager

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
FEATURING COMEDIES
"FINE" and "REFINED"
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

H. B. DOBBS
Branch Manager
Select Pictures
308 Virginia Street

FOR SALE—Three Musketeers, 8 reels; The Princess of Bagdad, 7 reels; Lightning Conductor, 6 reels; Propatria, 5 reels; Uncle Sam's Boys in France, 5 reels of European scenes; What Eight Million Women Want, 4 reels; Unborn, 5 reels; Nell of the Circus, 4 reels; Southern Girl, 4 reels; Garden of Allah, 3 reels; Uncle Sam Preparing; Cleopatra, 6 reels; Wild Animal Hunt, 2 reels, and many other Features; junk dealers save stamps; send for list and prices; deposit for rewind examination. RIALTO FEATURE FILM COMPANY. 218 Seneca St., Seattle, Washington

Bee Hive Exchange
BOOKING
BILLY WEST COMEDIES
MARK GOLDMAN
Northwest Manager
2016 Third Avenue

Late Briefs of Salt Lake City

MISS DONZELLA CROSS has succeeded J. S. Stout as "salesman," with the Salt Lake Universal Film exchange.

"THE YELLOW TICKET," Pathe film, ran in Ogden four days. This is the picture which had such a successful run in Salt Lake recently.

R. C. CLARK of Moab, was in the Famous Players-Lasky office recently and replenished his equipment. While visiting here the power plant at his own town went on the "blink," owing to the big cloud burst, and held up his show for a week.

GEORGE MAYNE, manager of the First National local at Salt Lake, says "Pershing's Crusaders" did a six days' capacity business in Salt Lake, seats at 25 and 50 cents. It was booked for Ogden from July 7 to 11.

FRED JENKINS, manager of the Orpheum theatre at Oakley, Idaho, says Universal is his motto when it comes to serials that please the public, and has just contracted for "The Bull's Eye," as a summer feature.

CARL PORTER, assistant manager of the Paramount-Empress theatre at Salt Lake, took his wife and family to Evanston, Wyo., for an auto ride, recently.

"THE LION'S CLAWS," a Universal favorite, has won over Prichett and Neilson of the Elite theatre, Mammoth, Utah, according to Gus Hager, branch manager of the Universal at Salt Lake. Another Universal film he is finding taking well with the exhibitors, is "The Mystery Ship."

GEORGE MAYNE of the First National at Salt Lake, reports that "Tarzan of the Apes" is pleasing them in Idaho and is doing a big business. Another play which is taking like wildfire is Gerard's "My Four Years in Germany," according to Mayne. It played at Pocatello four days.

C. E. PECK, JR., accountant at the Salt Lake office of the Universal, has received a letter from E. Susman, now with the Sixty-first infantry in France, a former Salt Laker, telling of a show given for the soldiers at the Y. M. C. A. "hut," in which the program consisted entirely of Universal films. "On the Field of Honor" was the main feature and was enjoyed to the limit, Susman says.

MADAME PETROVA appeared in person at the American theatre on Saturday, July 6. This Salt Lake motion picture house had many star attractions booked for the coming season but Madame Petrova's visit, at which time a Petrova film, "The Light Within," was given, was one of the best which Manager Mayne had to offer.

L. D. PURDY, local Pathe salesman, has left for a three weeks' tour of southern Utah.

GEORGE E. CARPENTER, manager of the Paramount-Empress, reports good business being brought by "The Firefly of France," featuring Wallace Reid. The lobby of the theatre is decorated with bunting, in honor of this war drama.

W. H. CALKINS, branch manager of the Pathe, says that the war picture, "The Allies' Review," is being requested by all his Pathe exhibitors.

HERMAN BROWN, president of the Idaho Exhibitors' League, writes that the "Tarzan" feature got him the only real money that he has had for some time.

GEORGE MAYNE, manager of First National branch at Salt Lake, reports excellent summer business by all the First National attractions.

THE American theatre is playing First National attractions as well as Metro and Select pictures, Vitagraph and Pathe.

R. E. McINTYRE, auditor at the New York office of the Famous Players-Lasky, was in Salt Lake recently, and is making a trip through the western offices to enable each exchange to give better service to the exhibitors and more efficiency in handling the business for the coming year. The new releases start September 2.

"TARZAN OF THE APES" has been doing capacity business recently, as well as Charley Chaplin in "A Dog's Life," at the American theatre.

VITAGRAPH'S local management has been showing "Over the Top" in Salt Lake, Arthur Guy Empey's play, depicting modern war conditions.

GOING into the office of George Mayne, of the First National, the correspondent saw a copy of MOTION PICTURE NEWS lying on his desk. On inquiry, it was learned that the genial head of the concern thinks a lot of the newsy publication and wouldn't be without it for the biggest film ever produced. He says it means money to the producer and exhibitor alike, to take it.

THE First National has just acquired the "Still Alarm" rights and "The Mothers of Liberty or the French Boy's Answer."

THE branch auditor of the World Film Company was a visitor at the company's Salt Lake branch, this week, and was pleased with the office work, when shown around the branch by Mr. Wolf, the local manager.

GEORGE MAYNE, manager of the American theatre, announced the "Moral Suicide" for the American theatre, July 9, and the following week Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back."

A WONDERFUL business is reported in "My Four Years in Germany," in California and the Northwest, by Metro exhibitors.

ANNOUNCEMENT in MOTION PICTURE NEWS, by the main office of the Famous Players-Lasky, of their production plans for the new year, has instilled a splendid spirit of optimism throughout the exchanges of the Salt Lake district. Various branch managers have written to Mr. Marcus, expressing their confidence that they will write a much larger volume of business in the coming than in the year now closing. Exhibitors throughout the territory have written Mr. Marcus, promising they will take a larger percentage of Paramount-Artcraft pictures than they did last year.

THE draft is hitting the operators' union hard, in Salt Lake, there not being enough operators here now to go around.

Six Month Index to Releases

The accompanying index contains the feature releases from Jan. 1 to June 30, 1918, inclusive. The figure and letter signify the number of reels and the class of picture, thus 5 C means "Five-Reel Comedy"; C D—Comedy Drama; D—Drama; Juv.—Juvenile; Hist.—Historical. The date is the date of release. The figures following the date stand for first, the page on which the review may be found; second figure, page on which the music chart is published; the figure in parenthesis ( ) denotes the page upon which the "Ready-Made Ad-Talk" may be found; figure preceded by asterisk (*) indicates Vol. 18, and figure preceded by a dagger (†) refers to Exhibitor to Exhibitor Review.

$5,000 REWARD (Bluebird), 5D, May 20.....3141 †3096
ACE HIGH (Fox Special), 5D, June 9..... (3564)
Alien Enemy, An (Hodkinson-Paralta), 5D, Apr. 1.....2556, †2355 (3110)
All Woman (Goldwyn), 6D, June 2.....3453, †3398
Amarilly of Clothesline Alley (Lasky-Paramount), 5D, Mar. 11.1762 (1732)
American Buds (Fox Standard), 6C-D, Feb. 24.....1765 (1733)
American Live Wire, An (Vitagraph), 5D, Mar. 18..... (1887)
Ann's Finish (American-Mutual), 5D, Mar. 11.....1923 (1887)
Another Foolish Virgin (Triangle), 5D, Mar. 31..... ——
Answer, The (Triangle), 7D, Mar. 17.....1924, 2275 (1886)
At the Mercy of Men (Select), 5D, Apr.....2721, 3617 †2662

BACHELOR'S CHILDREN, A (Vitagraph), 5D, Apr. 22..... ——
Bandit and the Preacher (W. H. Productions), 5D..... 2563
Baree, Son of Kazan (Vitagraph), 5D, May 27.....†3398 (3419)
Bargain, The (W. H. Production), 6D (S. R.)..... 1033
Beautiful Mr. Reynolds, The (World), 5D, Jan. 21..... 598
Beauty and the Rogue (American-Mutual), 5D, Jan 28.....1036 (556)
Beauty in Chains (Universal), 5D, Mar. 11.....1767 (1733)
Beggar Woman, The (Pathe), 5D, Mar. 17.....1608 (1579)
Believe Me, Xantippe (Famous Players-Lasky-Paramount), 5D, May 27 .....3304 †3253
Beloved Traitor, The (Goldwyn), 6D, Feb. 24.....1763, 1767 (1283)
Berlin Via America (Fordart Films), 6 War.....2859 (2970)
Betty Takes a Hand (Triangle), 5D, Jan. 6.....294, 757 (87)
Biggest Show on Earth (Famous Players-Lasky-Paramount), 5D, May 6.....2861 (2971) †2816
Birth of Democracy, The (Export and Import), 7 Hist..... 600
Bit of Jade, A (Mutual-American), 5D, Apr. 1.....2096 (2054)
Blind Adventure, The (Vita.-V-L-S-E), 5D, Jan 7.....446 (556)
Blindfolded (Hodkinson-Paralta), 5D, Apr. 15.....2858 (2971)
Blindness of Divorce, The (Fox Standard), 7D, Apr. 7..2564, †2526 (2676)
Blue Bird, The (Lasky-Artcraft), 6D, Mar. 31.....2253, †2036 (2372)
Blue Blood (Selexart), 6D.....2718, 2884 (2676)
Blue Eyed Mary (Fox Special), 5D, June 2.....3455, *134 (3419)
Blue Jeans (Metro-Special), 7D, Mar.....*4587, 3325*(4528)
Brace Up (Bluebird), 5D, Mar. 18..... 1764
Brass Check, The (Metro), 5D, Mar. 11..... (2054)
Brave and Bold (Fox Special), 5D, May 5.....2999, 3616 (2970)
Bravest Way, The (O. P.-Lasky), 5D, June 16.....3599, †3548 (2971)
Breakers Ahead (Metro), 5D, Mar. 25..... †2036
Bride's Awakening, The (Universal), 6D, May 20..... †1869
Bride of Fear, The (Fox Special), 5D, Apr. 7.....2418 (2522)
Broadway Bill (Metro-Yorke), 5D, Feb. 11..... (1146)
Broadway Love (Bluebird), 5D, Jan. 21.....736 (557)
Broadway Scandal, A (Bluebird), 5D, May 27.....3597 †3096
Broken Ties (World), 5D, Feb. 18.....1036 (996)
Brown of Harvard (Essanay-Perfection), 6D, Jan. 2.....129, 1494 (240)
Bondman, The (Fox), 5D, June 11..... 3742
Boss of the Lazy Y (Triangle), 5D, Apr. 7.....2556, 2742, †2355 (2372)
Busy Inn, The (Pathe-Russia), 5D, Apr. 14.....2586, †2527 (2676)
Business of Life, The (Vitagraph), 5D, Apr. 8.....2565, (2676)
By Right of Purchase (Select), 6D, Mar.....1923, 2276

CABARET, THE (World), 5D, June 10.....3598 (3565) †3547
Caillaux Case, The (Fox Standard), 6D, May 19..... (3707)
Camouflage Kiss, A (Fox Special), 5C-D, Mar. 31.....2256, 2884 (2373)
Captain of His Soul (Triangle), 5D, Feb 10.....1034, 1495 (996)
Carmen of the Klondike (Selexart), 7D (S. R.).....1187 *133
Cast-Off, The (Foursquare), 6D (S. R.).....1187 (1437)
Cavanaugh of the Forest Rangers (Vitagraph), 5D, Feb. 25..... 1469
Cecilia of the Pink Roses (Select), 6D, June 15.....3457 (3565) †3548
Chase Me, Charlie (Essanay-Perfection), 6C..... 2256
Cheating the Public (Fox), 7D, Jan. 20.....735, 1791 (850)
City of Purple Dreams, The (Wm. N. Selig), 7D, (S. R.)..... 596
City of Tears, The (Bluebird-Universal), 5D, June 24..... *117
Claim, The (Metro), 5D, Mar. 18..... (2055)
Claw, The (Select), 5D, June 10.....3738 (3896) †3689
Cleopatra (Kleine), 8D, Mar. —..... 1762
Closin' In (Triangle), 5D, June 23.....*115 *(87) †3876
Cloven Tongue, The (Pathe), 5D, Jan. 20..... 595
Confession (Fox Special), 5D, May 19.....3140 (3271)
Conquered Hearts (Ivan Film Prods.), 7D..... 2563
Convict 993 (Pathe), 5D, Jan. 6.....128 (86)
Cross Bearer, The (World), 7D, Apr. 1.....442 †1868
Crucible of Life, The (General Ent.), 7D, (S. R.).....1183, 3967 (1283)
Cupid's Round-Up (Fox), 5D, Jan. 13..... ——
Curse of Iku, The (Essanay-Perfection), 7D, Mar. —.....1926 (2055)
Cyclone Higgins, D. D. (Metro), 5D, May 13.....†3398 (3111)

DADDY'S GIRL (Diando-Pathe), 5D, Mar. 3.....1316 (1437)
Danger Game, The (Goldwyn), 6D, Apr. 7.....2416, 2742 (2220)
Danger Within (Bluebird), 5D, May 6.....2721 †2038
Dagger Woman, The (Pathe), 5D, May 12.....3002 (2970) †2956
Daughter of Destiny (Petrova-First Nat'l), 5D (S. R.)..... ——
Daughter of France, A (Fox Special), 5D, Mar. 24.....2094 (1886)
Daughter of the Gods, A (Fox Standard), 5D, Mar..... 1791
Daughter of the West, A (Pathe), 5D, May 26.....3304 (3418) †3254
Daybreak (Metro), 5D, Jan. 7..... (851)
Dead or Alive (Artcraft-Para), 5D, Jan. 14..... ——
Debt of Honor, The (Fox Special), 5D, Mar. 10.....1763 (2055)
De Luxe Annie (Talmadge-Select), 5D, May 19..3454, 3967 (3419) †3254
Denny from Ireland (W. H. Clifford Prod.), 5D (S. R.)..... 2860
Desert Wooing, A (F. P.-Lasky), 5D, June 23.....3949 (3896) †3874
Desired Woman, The (Vitagraph), 5D, Mar. 11..... †1720
Devil's Playground, The (Fraternity Film), 7D..... 444
Devil's Wheel, The (Fox Special), 5D, Mar. 17.....1766 (1887)

Divine Sacrifice, The (World), 5D, Feb. 4..... 888
Doctor and the Woman, The (Jewel Prod.), 6D, Apr....2719 (2829) †1720
Dodging a Million (Goldwyn), 5D, Jan. 28.....1038, 1430 (556)
Dog's Life, A (Chaplin-First National), 3C, Apr.....2555 (2828) †2527
Doll's House (Lasky-Artcraft), 5D, June 2.....3454 (3897) †3400
Dolly Does Her Bit (Pathe), 5D, Apr. 28.....2722 (2676) †2527
Draft 258 (Metro Special), 7D, Mar..... ——

EAGLE, THE (Bluebird-Universal), 5D, June 17.....3951 *(87) †3690
Eve's Daughter (Lasky-Paramount), 7D, Mar. 4.....1611 (1579)
Evidence (Triangle), 5D, Jan. 20.....597 (556)
Eyes of Mystery, The (Rolfe-Metro), 5D, Jan. 21..... (707)

FACE IN THE DARK (Goldwyn), 6D, Apr. 21.....2723 (2522) †2527
Face Value (Bluebird), 5D, Jan. 14.....596 (240)
Faith Endurin' (Triangle), 5D, Mar. 17.....1922, 2275 (1887)
Fair Pretender, The (Goldwyn), 6D, May 19.....3596 *133
Family Skeleton, The (Lasky-Paramount), 5D, Mar. 11.....1612 (1597)
Fast Company (Bluebird), 5D, Apr. 11.....2097 †1721
Fields of Honor (Goldwyn), 5D, Jan. 14.....890, 1054 (556)
Fighting Grin, The (Bluebird), 5D, Jan. 28.....1032 (557)
Find the Woman (Vitagraph), 5D, June 10.....3739 (3706) †3688
Firebrand, The (Fox Special), 5D, May 26.....3307 (3418)
Firefly of France, The (F. P.-Lasky), 5D, June 23.....3740 †3689
Flames of Chance (Triangle), 5D, Jan. 20.....597, 1055 (556)
Flare-Up Sal (Paramount), 5D, Feb. 4.....1036 (997)
Flash of Fate, The (Universal), 5D, Feb. 18..... 1469
Floor Below, The (Goldwyn), 6D, Mar. 10.....1764, 2117 (1436)
Fly God, The (Triangle), 5D, June 11..... †*66
Fool There Was, A (Fox), 5D, June 11..... 3741
Forbidden Path, The (Fox), 6D, Jan. 27.....1030, 1947
For Sale (Pathe), 5D, June 9.....3597 (3564)
From Two to Six (Triangle), 5D, Feb. 17.....1185, 1631 (1146)
Frozen Warning, The (Commonwealth), 6 M. D..... ——

GAMBLE FOR LOVE, A (J. Frank Brockliss), 5D..... 2563
Game With Fate, A (Vitagraph), 5D, June 3.....3740 (3419)
Gates of Gladness (World), 5D, Jan. 28.....736 (850)
German Curse in Russia, The (Pathe), 5 Hist., Jan. 13.....293 (407)
Ghosts of Yesterday (Select), 5D, Jan. — 446, 1054 (850)
Girl and the Judge, The (Frohman-Mutual), 5D, Mar. 18..... (1886)
Girl from Beyond, The (Vitagraph), 5D, Apr. 15..... 2583
Girl in His House, The (Vitagraph), 5D, June 24.....3951 *(86) †3875
Girl in the Dark, The (Bluebird), 5D, Mar. 4.....1612 (1733)
Girl Who Wouldn't Quit (Universal), 5D, Mar. 25.....2094 (2220)
Girl With the Champagne Eyes (Fox Special), 5D, Mar. 3.....1468 (1282)
Grain of Dust, The (Crest Pictures), 6D (S. R.).....887, 1632
Grand Passion, The (Bluebird), 5D, Feb. 25..... ——
Great Adventure, The (Pathe), 5D, Mar. 10.....1467 (1436)
Golden Goal, The (Vitagraph-V-L-S-E), 5D, May 20....3307 (3270) †3254
Good Night, Paul (Select), June 20.....3947 (3897)
Guilt of Silence, The (Bluebird), 5D, May 13.....3305 †2817
Guilty Man, The (Paramount)-Ince), 5D, Jan. 28.....1766, 2116 (1146)
Gun Woman, The (Triangle), 5D, Jan. 27.....1338 (707)

HAND AT THE WINDOW, THE (Triangle), 5D, Apr. 21...2720 †2663
Hands Down (Bluebird-Universal), 5D, Feb. 11..... 1034
Hard Rock Breed, The (Triangle), 5D, Mar. 10.....1611, 2115 (1732)
Headin' South (Artcraft), 5D, Feb. 25.....1609 (1733)
Heart of Romance, The (Fox), 5D, Jan. 27.....1184 (1147)
Heart of the Sunset (Rex Beach-Goldwyn), 7.....2420, 2740 (2372)
Hearts of the World (D. W. Griffith), War D..... 2356
Hearts or Diamonds (Mutual-Russell), 5D, Apr. 29..... (2825)
Heart's Revenge, A (Fox), 5D, Jan. 20.....888 (707)
Heiress for a Day (Triangle), 5C-D, Mar. 3.....1466, 1946 (1437)
Hell Hound of Alaska (W. H. Prod.-Hart Reissue), 5D, May.... 3001
Hell's Crater (Universal), 5D, Jan. 14..... ——
Her American Husband (Triangle), 5D, Jan. 27..... (706)
Her Boy (Metro), 5D, Jan. 28..... (851)
Her Decision (Triangle), 5D, May 12.....3141 (3270) †3096
Her Final Reckoning (F. P.-Lasky), 5D, June 9.....3738 (3707) †3689
Her Fling (Universal), 5D, Apr. 8..... ——
Her Mistake (Julius Steger), 6D, (S. R.)..... 2421
Her One Mistake (Fox Special), 5D, Apr. 28.....2858, 3022
Hidden Pearls (Paramount), 5D, Feb. 18.....1181 (1147)
High Stakes (Triangle), 5D, May 26.....3596 †3399
Hillcrest Mystery, The (Astra-Pathe), 5D, Mar. 24....2092 (2055) †2036
Hired Man, The (Paramount), 5D, Jan. 28.....885 (851)
His Enemy the Law (Triangle), 5D, June 16.....3949 (3897)
His Majesty Bunker Bean (Famous Players-Lasky-Paramount), 5D, Apr. 8.....2416 (2523) †2355
His Own Home Town (Famous Players-Lasky-Paramount), 5D, May 27.....3456 †3253
His Robe of Honor (Paralta), 7D, Jan. 15..... 734
His Royal Highness (World), 5D, Feb. 25.....1317 (557)
Hit the Trail Holliday (Lasky-Artcraft), 5D, June 16.....(3707) †3688
Home Trail, The (Vitagraph), 5D, Mar. 25.....2255 (2221)
Honor in Pawn (J. Frank Brockliss), 4D..... 2563
Honor of His House (Famous Players-Lasky-Paramount), 5D, Apr. 1.....2420 (2373) †2355
Honor of Taro San, The (Triangle), 5D, May 19..... ——
Honest Man, An (Triangle), 5D, May 5.....3008, 3474 (2971) †2956
Honor's Cross (Selexart-Goldwyn), 6D, May.....3000, 2747 (2970)
Hopper, The (Triangle), 5D, Feb. 3.....887, 1338 (851)
House of Glass, The (Select), 5D, Mar.....1608, 1947 (1578)
House of Gold (Metro), 5D, June 17.....(3896) †3875

House of Silence, The (Famous Players-Lasky-Paramount), 5D, Apr. 8 ..... 2416 †2354
How Could You, Caroline? (Pathe), 5D, May 5 ..... 3001 (2971) †2816
How Could You, Jean? (Lasky-Artcraft), 5D, June 23 .. 3945 (3896) †3874
Huck and Tom (Lasky-Paramount), 5C, Mar. 4 ..... 1613 (1732)
Humdrum Brown (Hodkinson-Paralta), 6D, Mar. 15 ..... 2418 †1868
Hungry Eyes (Bluebird), 5D, Mar. 11 ..... 1628 (1733)
Hypocrites (Cosmofotofilm), 6D, May 3305
JACK SPURLOCK, PRODIGAL (Foxfilm), 5D, Feb. 10. 1183, 1632 (1147)
Jilted Janet (American-Mutual), 5D, Feb. 11 ..... 1315 (997)
Joan of Plattsburg (Goldwyn), 6D, May 5 ..... 2999, 3021
Journey's End (World), 5D, May 13 2999
Jules of the Strong Heart (Paramount), 5D, Jan. 4 ..... 595 (557)
Just a Woman (Julius Steger), 6D 133, 2442

K (Jewel Prods.), 5D ..... ——
Kaiser, The (Renowned Pictures), 7 Hist. (S. R.) 1767
Kaiser, the Beast of Berlin (Jewel) ..... †1721
Keith of the Border (Triangle), 5D, Feb. 17 ..... 1185, 1632 (1146)
Keys of the Righteous, The (Paramount), 5D, Feb. 11 ..... 1316 (1147)
Kid Is Clever, The (Fox Special), June 30 ..... †*65 (2054)
Kidder & Ko. (Pathe), 5D, June 23 ..... 3743 (3707) †3689
Knife, The (Select), 5D, Mar. — 1187, 1631 (1147)

LANDLOPER, THE (Metro-Yorke), 5D, Apr. 1 ..... ——
Last Rebel, The (Triangle), 5D, June 9 ..... 3739 †3690
La Tosca (Lasky-Paramount), 5D, Mar. 25 ..... 2093 †2036
Law of the Great Northwest, The (Triangle), 5D, Apr. 14 ..... 2585 (2522)
Law's Outlaw (Triangle), 5D, Jan. 13 ..... 442, 1338
Leap to Fame (World), 5D, Apr. 29 ..... 2722 (2677)
Legion of Death, The (Metro-Special), 7D, Mar. — 2883
Lend Me Your Name (Metro-Yorke), 5D, May 27 ..... (3706) †3548
Les Miserables (Fox), 9D, Feb. 10 3166
Lest We Forget (Metro), 7D, Jan. 26 ..... 1032, 3968
Let's Get a Divorce (Famous Players-Lasky-Paramount), 5D, Apr. 29 ..... 2718 †2662
Lie, The (Famous Players-Lasky-Artcraft), 5D, Apr. 8. 2254 (2373) †2206
Life Mask, The (Petrova-First National), 6D, Feb. 15 ..... 2253 (2372)
Life or Honor (Ivan), 6500 ft., Apr 2092 (2522)
Light Within, The (Petrova Pictures), 5D, Feb. 1 ..... 1314 (707)
Limousine Life (Triangle), 5D, Feb. 3 ..... 886, 1494 (850)
Little Miss No-Account (Vitagraph), 5D, Apr. 1 ..... 2257 (2372)
Little Red Decides (Triangle), 5D, Feb. 24 ..... 1318, 1787 (1436)
Little Red Riding Hood (Wholesome Films), 4Juv. (S. R.) 889
Little Runaway, The (Vitagraph-V-L-S-E), 5D, May 6 ..... 3003 (3270)
Little Sister of Everybody, A (Pathe), 5D, June 30 ..... 3950, *(87) †3874
Loaded Dice (Pathe), 5D, Feb. 10 ..... 1031 (1282)
Lovely Woman, The (Triangle), 5D, Apr. 28 ..... 2862, 3325 (3110)
Love Brokers, The (Triangle), 5D, Mar. 30 ..... 2254 (2743)
Love's Conquest ,F. P.-Lasky), 5D, June 2 ..... 3743 (3565) †3547
Love Me (Lasky-Paramount), 5D, Mar. 18 ..... 1926 †1868 (1887)

MADAM SPHINX (Triangle), 5D, June 9 ..... 3740 †3690
Madam Who? (Paralta), 7D, Jan. 1 ..... 599 (706)
Madame Jealousy (Paramount), 5M-D, Feb. 4 ..... 1035 (996)
Madame Spy (Universal), 5D, Jan. 21 739
Magic Eye (Universal), 5D, Apr. 1 ..... ——
Man Above the Law (Triangle), 5D, Jan. 6 ..... 294, 911 (240)
Man Hunt, The (World), 5D, June 17 ..... 3743 (3707) †3689
Man Who Woke Up, The (Triangle), 5D, June 2 ..... (3564)
Man's World, A (Metro), 5D, June 24 ..... †3875
Marriage Bubble, The (Triangle), 5D, Mar. 31 ..... 1925, 2740 (2221)
Marriage Lie, The (Bluebird), 5D, Apr. 22 ..... 2583 †2526 (3110)
Marionettes, The (Select), 5D (S. R.) 1035, 1338 (996)
Marvelous Maciste, The (Hanover-General), 6D ..... ——
Masks and Faces (World), 5D, May 6 ..... 2858 †2816
Mating of Marcella, The (Famous Players-Lasky-Paramount), 5D, May 20 ..... 3326 (3418) †3254
Men (Bacon-Backer Film Corp), 6D, May 3142 3759
Menace, The (Vitagraph-V-L-S-E), 5D, Jan. 31 ..... 738 (707)
Men Who Have Made Love to Me (Essanay-Perfection), 7D 734 (850)
Midnight Maderess (Bluebird), 5D, June 3 ..... 3945 (3418) †3254
Midnight Trail, The (American-Mutual), 5D, Mar. 11 ..... 1609 (1283)
Mile-a-Minute Kendall (Famous Players-Lasky-Paramount), 5D, May 13 ..... 3001 †2956
Million Dollar Dollies, The (Metro Screen Classics), 5D, May ..... †2817
Million Dollar Mystery (Thanhouser-Arrow), 6D, June 3455 (3565)
Missing (Blackton-Paramount), 5D, June 2 ..... 3598 †3398
M'liss (Famous Players-Lasky-Artcraft), 5D, May 13 ..... 2859 †2816
Mme. Paulette (Triangle), 5D, May 5 ..... —— 3476 (3270)
Model's Confession, The (Universal), 6D, June 3 ..... 3738 (3706) †2956
Molly, Go Get 'Em (American-Mutual), 5D, Jan. 7 ..... 739 (241)
Moral Law, The (Fox Special), 5D, Feb. 17 1922
Moral Suicide (Pathe), 7D 1922 (1887)
More Trouble (Pathe), 5D, June 2 ..... 3737 †3547
Morgan's Raiders (Universal), 5D, Feb. 18 1318
Morok (Hesperia Films), 7D, Feb 886
Mortgaged Wife, The (Jewel), 5D, June 17 ..... †2663
Mother (McClure-General Ent.), 6D 126
Mothers of Liberty (Monopole Film Corp.), 5D, June (Page 3, Central States, July 6) ..... ——
Mother's Secret, A (Bluebird), 5D, Apr. 29 ..... 2720 †2527 (2676)
Mother's Sin, A (Vitagraph), 5D, Jan. 28 ..... 1186 (996)
Mr. Fix-It (Famous Players-Lasky-Artcraft), 5D, Apr. 22 ..... 2417 †2354
Mrs. Dane's Defense (Paramount), 5D, Jan. 7 ..... 444 911
Mrs. Slacker (Astra-Pathe), 5D, Mar. 31 ..... 2258 †2207 (2220)
My Four Years in Germany (Four Years in Germany, Inc.), 10 Hist. (S. R.) ..... 1768 (2372) †2355
My Own United States (Frohman Amusement Corp.), 8D ..... 732, 3165 (706) †2036
Mysterious Client, The (Pathe), 5D, May 19 ..... 3140 †3097
My Unmarried Wife (Bluebird), 5D, Jan. 7 ..... *4584
My Wife (Frohman-Mutual), 5D, Feb. 18 ..... 1467 (1282)

NANCY COMES HOME (Triangle), 5D, Mar. 24. 2095, 2441 (2220) †2038
Narrow Trail, The (Artcraft), 5D, Jan. 11 ..... 442 (850)
Naughty, Naughty! (Paramount), 5C-D, Mar. 25 ..... †1869 (2054)
Naulahka, The (Astra-Pathe), 6D, Feb. 24 ..... 1031 (997)
New Love for Old (Universal), 5D, Feb. 11 1034
Nine-Tenths of the Law (Atlantic Dist. Corp.), 6D 2720-3759 (2829)
Nobody's Wife (Universal), 5D, Mar. 4 ..... 1609 (1579)

OLD HARTWELL'S CUB (Triangle), 5D, May 19 ... 3326 (3419) †3253
Old Loves for New (Triangle), 5D, May 26 3453
Old Wives for New (Famous Players-Lasky-Artcraft), 5D May 20 ..... 3453 (3418) †3400
Oldest Law (World), 5D, May 27 ..... 3308 (3111)
One Dollar Bid (Paralta), 5D, June 24 ..... †3876
One More American (Lasky-Paramount), 5D, Feb. 25 .... 1319 †1721 (1283)
Only Road, The (Metro), 5D, June 3 ..... (3565) †3690
Other Man, The (Vitagraph), 5D, Feb. 4 1030
Other Woman, The (Astra-Pathe), 5D, Feb. 3 ..... 888 (851)
Our Little Wife (Goldwyn), 6D, Feb. 10 ..... 1317, 1496 (996)
Over the Top (Vitagraph), 5 War, Apr ..... †2206 (2523)

PAID IN ADVANCE (Jewel Special), 6D (S. R.) ..... †2037
Painted Lily, The (Triangle), 5D, June 30 ..... †*66
Painted Lips (Universal), 5D, Feb. 4 ..... ——
Pair of Sixes, A (Essanay-Perfection), 5C-D, Apr. 7 ..... 2092 (1732)
Passing of the Third Floor Back (First National), 6D, Apr ... †2526 (3110)
Patriotism (Paralta), 6D, June 6 ..... 3946 (3896) †3873
Pay Day (Metro), 5D, May 27 ..... (3565) †3097
Paying His Debt (Triangle), 5D, Apr. 28 ..... 2862, 3616 (3111)
Peg of the Pirates (Fox Special), 5D, May 12 ..... 3141 (3111)
Pershing's Crusaders (Govt. War Film), 8 War (S. R.) 3143
Petticoat Pilot, A (Paramount), 5D, Feb 11 ..... 1033 (996)
Phantom Riders, The (Universal), 5D, Jan. 28 1056
Playing the Game (Famous Players-Lasky-Paramount), 5D, Apr. 22 ..... 2566 †2526
Powers That Prey (American-Mutual), 5D, Mar. 4 ..... 1765 (1436)
Primitive Woman, The (Mutual-American), 5D, Apr. 15 ..... (2677)
Prunella (Lasky-Paramount), 5D, May 27 ..... 3600 †3400 (3419)
Purple Lily, The (World), 5D, Apr. 22 ..... 2566 (2522)

QUO VADIS? (Perfection), 8D, Jan. — ..... [illegible]

REAL FOLKS (Triangle), 5D, Feb. 10 ..... 1036, 1495 (996)
Reason Why, The (Select), 5D, Apr. — ..... 2860 *134 †2817
Reckoning, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Apr. 1 ..... ——
Red Haired Cupid, A (Triangle), 5C-D, June 2 ..... 3599 (3564) †3547
Red, Red Heart, The (Bluebird), 5D, Apr. 8 ..... 2257 (2373) †2206
Restitution (Mena Film Co.), 9D, June (S. R.) ..... 3599 (3564) †3399
Resurrection (Famous Players-Lasky-Paramount), 5D, May 6 ..... 3002 (2828) †2957
Revelation (Metro), 7D, Feb. (S. R.) 1466
Revenge (Rolfe-Metro), 5D, Feb. 25 ..... ——
Rich Man, Poor Man (Famous Players-Lasky-Paramount), 5D Apr. 15 ..... (2523) †2355
Rich Man's Darling, A (Bluebird), 5D, Apr. 15 ..... †2207
Richest Girl, The (Mutual-Frohman), 5D, Apr. 8 ..... (2373)
Riders of the Night (Metro), 5D, Apr. 29 ..... (3111)
Rimrock Jones (Paramount), 5D, Jan. 21 ..... ——
Risky Road, The (Universal), 5D, Apr. 8 ..... 2421 †2354
Romance of the Underworld, A (Frank A. Keeney), 5D 2564
Rose of the World (Artcraft-Para), 5D, Jan. 7 ..... 598 1054
Rose o' Paradise (Goldwyn), 6D, May 13 ..... 3308 (3271) †3253
Rough and Ready (Fox Standard), 6D, Mar. 24 ..... 2253, 2884 (2373)
Rough Lover, The (Bluebird), 5D, Feb. 25 ..... 1468 (1578)
Ruggles of Red Gap (Kleine-Essanay), 7D, Feb. 25 ..... 1608 (707)
Ruler of the Road (Pathe), 5D, Apr. 21 ..... 2565 (3110)

SALOME (Fox Special), 7D ..... (2220)
Satan's Pawn (W. H. Prods.-Barriscale re-issue), 5D, May — 1000
Say, Young Fellow! (Lasky-Artcraft), 5D, June 16 ..... 3950 †3876
Scarlet Drop, The (Universal), 5D, Apr. 22 2585
Scarlet Road, The (Fox Special), 5D, June 23 ..... *118 (3897)
Sea Panther, The (Triangle), 5D, Mar. 10 ..... 1926, 2117 (1886)
Seal of Silence, The (Vitagraph), 5D, Apr. 29 ..... 2862 †2816 (2970)
Selfish Yates (Famous Players-Lasky-Artcraft), 5D, May 20 ..... 3001 (3270) †2956
Service Star, The (Goldwyn), 6D, June 30 ..... (3896)
Shackled (Goldwyn), 5D, May 27 ..... 3737 (3418)
Shell Game, The (Metro), 5D, Mar. 4 ..... (1732)
Shoes That Danced, The (Triangle), 5D, Mar. 3 ..... 1467, 1946 (1437)
Shuttle, The (Select), 5D, Mar. — 1472 (1437)
Sign Invisible, The (First Nat. Exh.), 6D, Mar. 1614
Six-Shooter Andy (Fox Special), 5D, Feb. 24 ..... 1468, 1947 (1437)
Slacker, The (Metro), 7D, Mar. ..... ——
Smashing Through (Universal), 5D, June 17 ..... 3744 †3398
Soap Tire, The (Vitagraph), 5D, June 17 ..... 3946 (3897) †3875
Social Ambition (Goldwyn-Selexart), 7D, May 4 ..... 3002, 3166
Social Briars (Mutual American), 5D, May 27 ..... 3305 (3111)
Social Hypocrites (Metro), 5D, Apr. 8 ..... (2523)
Social Quicksands (Metro), 5D, June 10 ..... (3706) †3688
Society for Sale (Triangle), 5D, Apr. 21 ..... 2721 †2662 (2677)
Song of Songs, The (Artcraft), 5D, Feb. 11 ..... 1187 (1282)
Song of the Soul, The (Vitagraph), 5D, Mar. 4 ..... 1762 (1579)
Soul for Sale, A (Jewel Prod.), 5D, May 19 ..... †3254
Soul in Trust, A (Triangle), 7D, Feb. 24 ..... 1786 (1579)
Soul of Buddha (Fox Standard), 5D, Apr. 21 ..... 2862 †2816
Spirit of '17 (Paramount), 5D, Jan. 14 ..... 733 (707)
Splendid Sinner, The (Goldwyn), 6D, Mar. 24 ..... 2254, 2274 (2372)
Spurs of Sybil (World), 5D, Mar. 4 ..... 1469 (1578)
Square Deal, A (Mutual), 5D, June 10 ..... 3618 (3706)
Station Content (Triangle), 5D, June 16 ..... 3946 (3897) †3874
Stella Maris (Artcraft-Para), 5D, Jan. 21 ..... 733, 1630 (851)
Stolen Honor (Fox), 5D, Jan. 6 710
Stolen Hours (World), 5D, Jan. 7 ..... 295 (86)
Stolen Orders (Brady), 8D, June — ..... 3737 †3548
Street of Seven Stars (De Luxe, ,6D, June — ..... 3597 (3564) †3400
Strong Way, The (World), 5D, Jan. 14 443
Struggle Everlasting, The (Harry Rapf), 7D 126
Struggle Everlasting (Harry Rapf Prod.) ..... †3097
Studio Girl, The (Select), 5D, Jan 886, 1056 (851)
Sunshine Nan (Lasky-Paramount), 5D, Mar. 11 ..... 1763 (1732)

TARZAN OF THE APES (National Film Corp.), 8D, Feb 1030
Tempered Steel (First Nat. Exh. Circuit, Inc.), 7D, Apr .. *113 (3419), †*65
Thieves' Gold (Universal), 5D, Mar. 18 1925
Thing We Love, The (Lasky-Paramount), 5D, Feb. 18 ..... (1578)
Tiger Man, The (Famous Players-Lasky-Artcraft), 5D, Apr. 1 .. 2565 †2526
To Hell With the Kaiser (Screen Classics-Metro) ..... ——
Toys of Fate (Metro Screen Classics), 7D, May ..... 3306 †3097
Trail to Yesterday, The (Metro), 5D, May 6 ..... 3759 (3110) †2817
Trap, The (World), 5D, Apr. 15 ..... 2419 (2221)
Treasure of the Sea (Metro), 5D, Apr. 22 ..... †2662 (2828)
Triumph of the Weak, The (Vit.-V-L-S-E), 5D, May 13. 3140 (3271) †3096
Triumph of Venus, The (Victory Film General), 7D, Mar. 4 1610
True Blue (Fox Standard), 6D, May 5 ..... 3008 3617
Turn of a Card, The (Paralta), 7D, Feb. 15 ..... 1182 (1146)
Turned Up (American Standard), 5C-D, May ..... ——
Two-Gun Man, The (W. H. Prods.), 6D, (S. R.) 1033

Two-Soul Woman, The (Universal Special), 5D, May 6..... 2860
Twenty-One (Pathe), 5D, Apr. 7.....2417 (2522) †2354
Tyrant Fear (Fam. Players-Lasky-Param't), 5D, Apr. 29.2719 †2662 (2220)

UNCLAIMED GOODS (Famous Players-Lasky), 5D, Apr. 15.2586 †2526
Unbeliever, The (Kleine-Edison), 5D, Feb. 11..... 1320
Under the Yoke (Fox Standard), 5D, June 16..... ——
Under Suspicion (Metro), 5D, Feb. 4..... (1283)
Up Romance Road (Russell-Mutual), 5D, June 24.....3948 (3897) †3876
Up the Road with Sallie (Select Pictures), 5D, Apr..... 2555

VENGEANCE (World Film), 6D, May 20.....3142 (3271) †3097
Venus Model, The (Goldwyn), 6D, June 16.....3950 (3565)
Vigilantes, The (Bear State Film Corp.), 7D, June..... 3452
Viviette (F. P.-Lasky), 5D, June 9.....3618 (3707) †3547
Voice of Destiny, The (Diando-Pathe), 5D, June 23.....3945 *(86) †3873
Vortex, The (Triangle), 5D, Apr. 7.....2743 (2055)

WANTED, A MOTHER (World), 5D, Mar. 18..... 1766
Wash, The (World), 5D, Mar. 11.....1610 (1578)
Way Out, The (World), 5D, Mar. 25.....1924 (1886)
We Should Worry (Fox Special), 5D, June 16.....3947 (3706) †3874
Weaver of Dreams, A (Rolfe-Metro), 5D, Feb. 18..... ——
Western Blood (Fox Special), 5D, Apr. 14.....2718 (2828)
When Men Betray (Graphic), 6D, June 4.....3596 †3548
Which Woman (Universal), 5D, June 10.....†3547 (3565)
Whims of Society (World), 5D, Feb. 11.....1188 (1282)
Whirlpool, The (Select), June 30.....*113 †*66
Whispering Chorus, The (Lasky-De Mille), 5D, Mar. 25.2093 (2221) †2206
White Man's Law, The (Lasky-Param't), 5D, May 13.2720 (2677) †2662
Who's to Blame? (Triangle), 5D, May.....3304 †3253
Who Killed Walton? (Triangle), 5D, Apr. 14.....2587 (2522)
Who Loved Him Best? (Goodrich-Mutual), 5D, Feb. 4.....1033 (997)
Widow's Might, The (Paramount), 5C-D, Jan. 28..... 887
Wife He Bought, The (Universal), 5D, Feb. 4..... ——
Wild Strain, The (Vitagraph-V-L-S-E), 5D, Jan. 14..... 600
Wild Women (Universal), 5D, Feb. 25.....1466 (1436)
Wild Youth (Blackton-Paramount), 5D, Mar. 18.....1928 (1886) †1868
Winding Trail, The (Rolfe-Metro), 5D, Jan. 14..... ——
Wine Girl, The (Bluebird), 5D, Mar 25.....1927 (2054)
Winning of Beatrice, The (Metro), 5D, May 20..... †3399
Witch Woman, The (World), 5D, Apr. 8.....2418 †1869 (2055)
With Hoops of Steel (Hodkinson-Paralta), D, Apr. 29.....3000 †2957
With Neatness and Dispatch (Metro), 5D, Apr. 15.....†2526 (2676)
Within the Cup (Paralta), 7D, Mar. 1..... †1720
Wolf and His Mate, The (Universal), 5D, Jan. 7.....4226 (4347)
Wolf Girl, The (American Standard), 5D, May..... ——
Wolves of the Border (Triangle), 5D, May 12.....3142 †3096
Wolves of the Rail (Artcraft), 5D.....734 1341
Woman and the Law, The (Fox), 7D, Mar. 17.....1764 2442
Woman and Wife (Select), 6D (S. R.).....889 1496
Woman Between Friends, The (Vitagraph), 5D, Feb. 11.....1185 (1283)
Woman, Eternal, The (Shubert-Hammerstein), 8D..... 1610
Woman of Redemption, A (World), 5D, June 24.....3947 (3707) †3875
Wooing of Princess Pat, The (Vitagraph), 5D, Feb. 18.....1317 (1282)
World for Sale, The (Paramount-Blackton), 5D, Jan. 21..... ——

YELLOW TICKET, THE (Pathe), 5D, June 2.....3452 (3270) †3399
You Can't Believe Everything (Triangle), 5D, June 23.....*113 (86)

ZONGAR (Physical Culture Prods.), 5D (S. R.)..... 737

Directory of New Theatres

ARIZONA

A. F. Ahrens, lessee and manager of the new Hippodrome theatre, now under course of erection at Douglas, announces that the work will be completed by August 1 next. The material used in the building is concrete and gypsum blocks.

CALIFORNIA

Miller's new theatre now nearing completion at Los Angeles is to be known as "the California."

Rapid headway is being made on the work of remodeling the Loring theatre. C. L. Nye, owner of the building, is spending something like $15,000 on the work, and when he completes it for Howe and Merrill, Riverside, will have one of the finest theatres of its size on the Pacific Coast.

M. F. Terry is about to erect a number of houses for Government employees at Terminal Island, Los Angeles, and in addition will put up a large motion picture theatre for their use.

CONNECTICUT

Architect Herbert R. Brewster, 116 Nassau street, New York, has been commissioned to prepare plans for a new theatre to be erected by C. Ducy and W. T. Murphy, at New London. The site will be the property recently purchased on Bank street by the Abonn Clothing Company. As yet no details have been arranged.

ILLINOIS

Rumors are rife in Hillsboro to the effect that Art Moore, who has recently bought a piece of property on Main street, is about to erect a motion picture thereon. Mr. Moore is, at present, noncommitttal as to his intentions.

INDIANA

Plans have been prepared for the erection of a new motion picture theatre at Hammond to cost $50,000. It will be located across from the post office, and will be modern in every respect.

IOWA

Johnson and Swanson have completed plans for improving and enlarging the Mystic Ttheatre building, Madrid. The building will be lengthened twenty feet on the rear, the stage enlarged, the lighting facilities improved, and the seating capacity increased. When completed, it is believed, the seating capacity will be greater by about 100.

MINNESOTA

Frank Rabinowitz, proprietor of the Empress theatre, Duluth, has bought a piece of property adjoining Monitor Hall, upon which he intends to erect a motion picture theatre.

NEW YORK

A modern theatre to cost upward of a million dollars will be built by the B. F. Keith interests at Fordham, according to plans that have just been filed. Permits have been granted, and the only thing that stands in the way of beginning building operations immediately is the scarcity of steel.

The new theatre will go up at the corner of Fordham Road and Valentine avenue. It will face 104 feet on Fordham road and 200 feet on Valentine avenue. Entrance will be on Fordham road.

The style of architecture will be French renaissance, and will be of the very latest design. Building materials will consist of marble and brick, limestone and terra cotta, and the building will be of steel construction and entirely fireproof throughout.

Work has been resumed on the two new theatres being built by Selwyn and Company on West Forty-second street, near Broadway, New York City. The steel and other building materials needed for the two theatres are now available, and the work will be rushed in order to have them ready for opening about the first of December.

The theatres are to be of steel and concrete construction. They are to be built by the Fuller Construction Company.

One of the new theatres is to be known as the Times Square. No name has been chosen as yet for the other. When completed they will make three new theatres to have been built by Selwyn and Company on West Forty-second street within a year. The first to be completed will be the Selwyn theatre. That is to be opened early in September, the first attraction being Jane Cowl in "Information, Please," a new play written by herself in collaboration with Jane Murfin.

Through arrangements with Artcraft Pictures, George D. Grundy has turned his Lexington theatre, New York City, into a picture house, and will offer photoplays there at popular prices immediately after their first showing on Broadway. There will be a change of bill twice each week; the first attraction being held the first four days of the week; the second, the last three days. It is understood that this arrangement will continue until Mr. Grundy's plans for the forthcoming season will be made public.

OHIO

Improvements in the Alhambra theatre, East 105th street and Euclid avenue, Cleveland, consisting of the installation of a balcony to seat 400 persons, are contemplated. The W. S. Ferguson Company, architects and engineers, 1900 Euclid avenue, are taking bids on the work, which will cost about $50,000.

The Schultz Opera House, Zanesville, is closed for repairs, pending extensive alteration to be made by Caldwell H. Brown, who announces that he will open the theatre in the fall with a straight moving picture policy. Mr. Caldwell is sparing no expense to make the Schultz Opera House thoroughly up-to-date, in style, furnishing and equipment.

OREGON

The Houlton theatre, Houlton, has been leased by O. J. Carlson, who will operate it four days a week.

TENNESSEE

J. W. Eaglin is conducting a motion picture theatre in the school building at Friendship.

VIRGINIA

Armory Hall, Norfolk, is fast being transformed into a modern motion picture theatre under the guidance of J. E. H. McWilliams. It will have a seating capacity of 2,000, and it is intended to give shows Thursday, Friday and Saturday nights of each week.

WASHINGTON

The firm of Howells and Stokes, 725 Henry Building, Seattle, has completed plans for the installation of a motion picture theatre in the store space at 1424 Third avenue, just north of the Chauncey Wright Restaurant on Third avenue near Pike street, this city. The owners of the property are the Cobb-Healy Investment Company, Stuart Building. The installation of the motion picture theatre, including the alterations necessary will cost approximately $8,000.

The New Pantages theatre, at Spokane, was opened recently under the management of E. Clark Walker. It has seating accommodations for 1,375.

The new Columbia theatre, at Lincoln, was opened to capacity business July 3, under the personal supervision of P. S. Wanamaker, the owner.

Construction work on the Rialto theatre, Tacoma, is being hastened, so that its opening may be effected August 1. The building occupies a site of 100 by 120 feet, and will have a seating capacity of 1,600. When completed it will represent a cost of $150,000. The Moore Amusement Company, which owns and operates the Colonial theatre and of which H. T. Moore is president and general manager and John S. Baker is owner of the remainder of the stock, is erecting the theatre.

WEST VIRGINIA

The Whitesville Amusement Company, with a capital stock of $15,000, has been incorporated in West Virginia, for the purpose of erecting and conducting a motion picture theatre in Whitesville, W. Va. Among those interseted in the corporation are D. N. Mohlar and R. R. Wood, both of Charleston, W. Va.

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies.....2 reels
The Blackmailers .....5 reels
Ignorance .....6 reels
S. O. S.....6 reels
Mormon Maid .....6 reels
Whither Thou Goest.....6 reels
God's Man .....5 reels
The Wolf Girl (Beatrice Allen).....2 reels
Turned Up (Nat Goodwin).....5 reels

Bluebird Photoplays

July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. (Title not decided)..... 5
Aug. 5. (Title not decided .....

Universal Productions

July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 22. Special Attraction (No release this week) .....
July 29. The Mortgaged Wife (Dorothy Phillips) 6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

June 16. The Bravest Way (Sessue Hayakawa)
June 23. The Firefly of France (Wallace Reid)
June 23. A Desert Wooing (Enid Bennett)..
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid)..... ARTCRAFT PICTURES
June 2. A Doll's House (Elsie Ferguson)..
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....
July 28. The Fallen Angel (Jewel Carmen)..

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World.... 7

W. W. Hodkinson Corporation

(Paralta Plays)

May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... 7

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 1. No release.
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.
July 22. Impossible Susan (Margarita Fisher) 5

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

June 23. The Voice of Destiny (Baby Marie Osborn), Diando 5
June 30. A Little Sister of Everybody (Bessie Love, George Fischer), Pathe.. 5
July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando ..... 5 —Moral Suicide.
July 28. The First Law (Irene Castle), Astra 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 6
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)

July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson)5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5

Vitagraph V-L-S-E

July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5
Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5

World Pictures

June 24. A Woman of Redemption (June Elvidge) 5
July 1. Heart of a Girl (Barbara Castleton, Irving Cummings) 5
July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5
Aug. 5. Heredity (Barbara Castleton, John Bowers) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Bear State Film Company (Chicago, Ill.)

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).
Gaumont Co.
The Hand of Vengeance.....
Gaumont Co.

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6,500 ft.

Jester Comedies

April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts
June — It's a Great Life.
July — His Day Out.

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

JOSH BINNEY COMEDIES—Featuring Fatty Filbert. One release a month.
June — Fabulous Fortune Fumblers....2 reels
July — Fred's Fictitious Foundling.....2 reels
Aug. — Freda's Fighting Father.....2 reels
Sept. — Fatty's Fast Flivver.....2 reels
Oct. — Fred's Frivilous Fiancee.....2 reels
W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger .....5 reels
The Curse of Eve—Six-part Drama.
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America....6 reels year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels
(Depicting the Kaiser's attempt to enslave the world.)

Western Import Co.

Mickey (Mabel Normand).

Educational Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel .....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1 .....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

SCENICS

May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.
Apr. 8. Night Animals.....500 ft.
—Wild Goats and Sheep.....
—Wild Babies.....
Apr. 15. Milan Cathedral; Logging in Italy.....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids).....500 ft.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C
June 30. Who's Your Father?.....2 C
July 28. A Tight Squeeze.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism.....½ reel
May 19. Superintendents.....½ reel
May 26. Tonsorial Artists.....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies.....½ reel
June 16. Life Savers.....
June 23. Meeting Theda Bara.....
June 30. The Seventy-five-Mile Gun.....
July 7. The Burglar Alarm.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton).....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton).....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle).....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle).....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea).....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle).....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns).....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns).....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns).....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns).....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns).....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns).....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising.....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley.....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work.....2 C
A Woman.....2 C
The Tramp.....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes.....1 D

JAXON COMEDIES

The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob.....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics.....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate.....

VICTORY FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee).....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine.....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks.....1 C
The Bully.....1 C
The Janitor.....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby.....1 C
Good Luck in Old Clothes.....1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).....1 C
His Fatal Fate (Dana Allen).....1 C
Her Ambitious Ambition.....1 C
His Matrimonial Moans.....1 C
His Blooming Bloomers.....

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event).....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational).....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus.....5 D

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky.....1 C
What's in the Trunk?.....1 C
Reuben's Romance.....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters.....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Boarders and Bombs (Billy West).....2 C

AUTHOR'S PHOTO-PLAYS

Her Moment (Anna Luther).....6 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy.....2 reels

(Continued on next page)

(Continued from preceding page)

King Bee Comedies

Apr. 1. The Scholar.....2 reels
Apr. 15. The Messenger.....2 reels
May 15. The Handy Man .....2 reels
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

June 25. Her Spooney Affair.....1 C
July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

June 30. Ex-Cannibal Carnival .....
July 7. Kaieteur .....
July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Sunday, July 14

Fire the Cook (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
Our Volcanic Neighbors (Post Film Co.), Educ.....1 reel
Allies' Official War Review, No. 3.....1 top
Wednesday, July 17, 1918
Hearst-Pathe News, No. 58.....1 top
Saturday, July 20, 1918
Hearst-Pathe News, No. 59.....1 top
Sunday, July 21, 1918
Kicking the Germ out of Germany (Harold Lloyd, Bebe Daniels, Harry Pollard)—Rolin .....1 C
East Indies of Trinidad (Post Film Co.) Educational .....1 reel
Allies' Official War Review, No. 4.....1 top
Wednesday, July 24, 1918
Hearst-Pathe News, No. 60.....1 top
Saturday, July 27, 1918
Hearst-Pathe News, No. 61.....1 top
Sunday, July 28, 1918
Beach Nuts (Toto, Clarine Seymour, Bud Jamison), Rolin .....1 C
East Indians (British Guiana, South America), (Post Film Co.),Educ.....1 reel
Monday, July 29, 1918
Allies Official War Review, No. 5.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)
June 23. No. 7, Fighting the Hun at St. Quentin .....
June 30. No. 8, Destruction Wrought by the Hunt at St. Quentin.....
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, July 15, 1918

NESTOR—The Pursuing Package (Harry Mann, Kathleen O'Connor).....1 C

Wednesday, July 17, 1918

CENTURY COMEDY—Choo Choo Love (Alice Howell) .....2 C

Monday, July 22, 1918

NESTOR—Repeating the Honeymoon (Eileen Sedgwick) .....1 C

Wednesday, July 24, 1918

L-KO—Clean Sweep (Merta Sterling, Billie Armstrong) .....2 C

Monday, July 29, 1918

NESTOR—Bruin Trouble (Belle Bennett)..1 C

Wednesday, July 31, 1918

CENTURY COMEDY—Hey, Doctor! (Alice Howell) .....2 C

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Western and Railroad Dramas

July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D

UNIVERSAL ANIMATED WEEKLY

July 3. Number 31.
July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.
Aug. 7. Number 36.

UNIVERSAL SCREEN MAGAZINE

July 6. Number 78.
July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.
Aug. 10. Number 83.

UNIVERSAL CURRENT EVENTS

July 6. Number 60.
July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.
Aug. 10. Number 65.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel
Aug. 5. Don't Shoot .....1 reel

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 1. Bonds and Banners.
July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

June 24. Hurled to Destruction (Twelfth Episode).
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Toe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 1. Cupid's Column .....
July 8. Boobley's Baby .....
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

ARKANSAS

G. W. Sherman has bought the Midway theatre at Siloam Springs, from Henry Bros.

MASSACHUSETTS

Clinton B. Sherwood has taken title to the Beacon theatre, 47-53 Fremont street, Boston, Through a transaction involving upwards of $1,000,000, just completed through the office of the A. H. Houghton Realty Company. Alfred Douglas of Brookline is the grantor.

MISSISSIPPI

Mrs. J. L. Pico has been appointed manager of the Bijou Dream theatre, Vicksburg.

MONTANA

Jerry Miller, manager of the Liberty theatre, Great Falls, is erecting a new theatre here. The structure will be 40 x 80 feet and cost approximately $5,000.

NEW YORK

Frank C. Menendez has been appointed manager of the Nassau theatre at Port Washington, and has already assumed charge.

OHIO

The Alhambra theatre, Euclid avenue and East 105th street, is closed, pending extensive repairs and alterations. Manager Greenbaum is having a large balcony installed, which will greatly increase the seating capacity.

F. H. Cary has taken over the management of the Gilger theatre at Norwalk and will conduct same as a straight motion picture house. The Gilger is the largest theatre in Norwalk and has been conducted for years by its owner, J. H. Gilger, assisted by his son. The latter is now in military service.

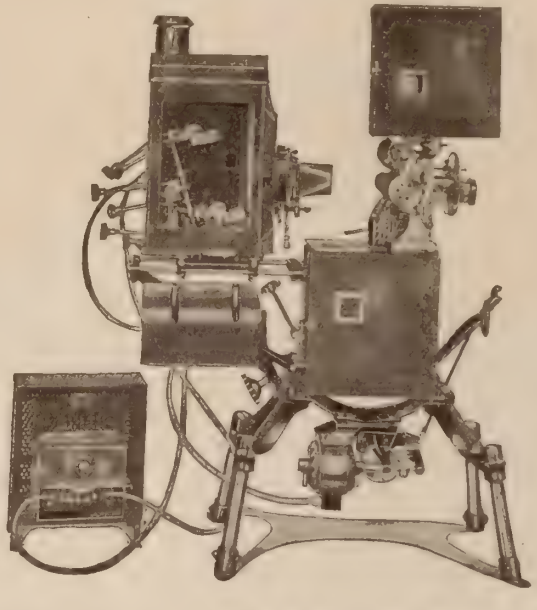
Gust Chifos has assumed the management of the New Grand theatre at Middletown.

A. L. Wilson, who formerly owned the Homestead theatre, Cleveland, has purchased the Miles Square. He will increase the seating capacity of the house to 600, and make other improvements before opening it.

The Essentials of a Perfect Picture Projector

PROJECTION. So perfect that it eliminates all flicker on the screen and sharply defines every detail of the film subject.

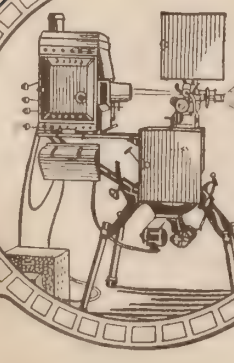
STRUCTURE. Of the best material, solidly built in every respect—made to stand the daily grind—yet so perfectly adjusted as to assure easy and practically noiseless operation.



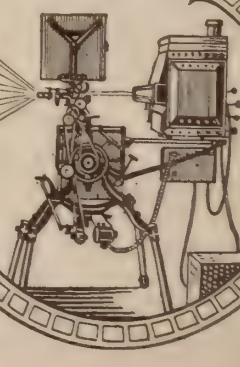
POWER'S CAMERAGRAPH

maintains its reputation and success through the possession of all these essentials for perfect service. The Exhibitor can best accomplish his essential—Success—by installing this

"Pioneer Projector of the World"



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



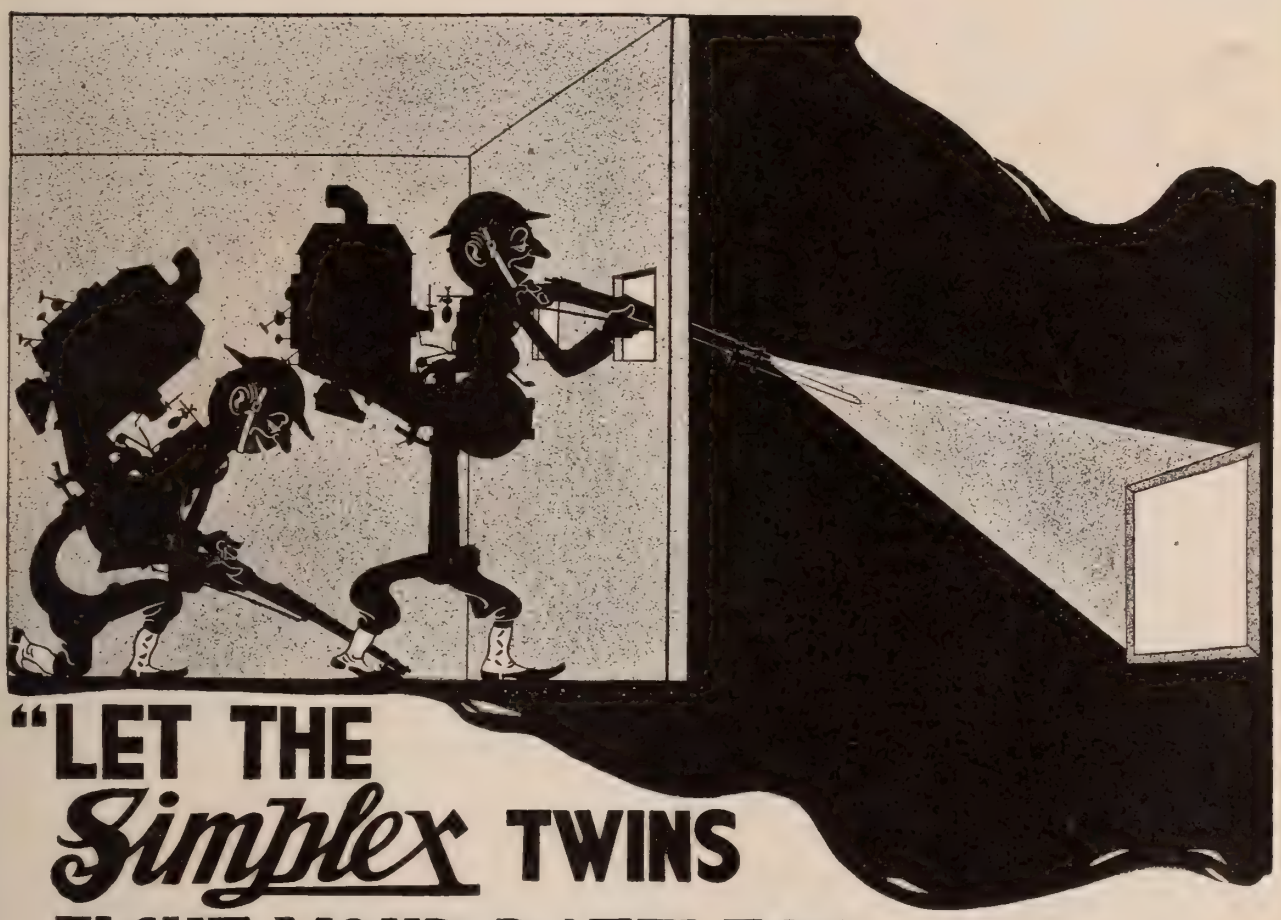
THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

In the Battle for Business you must have Good Fighters

In your battle for business the most important engagement is in the projection room.

To win, you must have the right guns at the port-holes, in order that your ammunition may hit the mark.



"LET THE *Simplex* TWINS FIGHT YOUR BATTLES"

Everybody drags in the war nowadays. For once, we've done it too.

But we believe we have shot home a point you will appreciate.

Another gain: It also costs less to keep the Simplex Twins in fighting trim.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

MILDRED HARRIS

in the Sensational

Lois Weber Production

"The DOCTOR AND THE WOMAN"

taken from Mary Roberts Rinehart's famous novel "K" published by Houghton Mifflin Co. -the story that had Two Million Readers.

JEWEL PRODUCTIONS
INCORPORATED

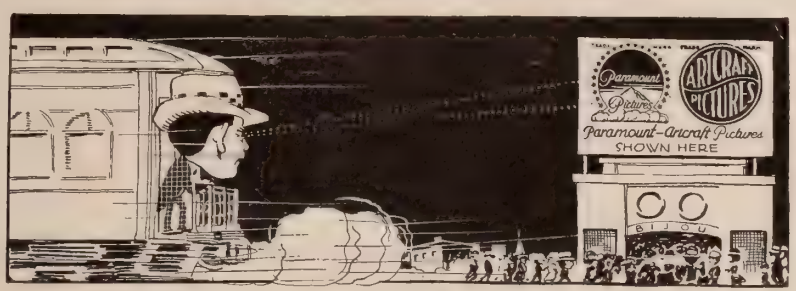
Executive Offices, 1600 Broadway, New York City

JULY 27, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



Wherever You Go

YOU FIND THE BEST THEATRES SHOWING

Paramount and Artcraft Pictures

(Nationally Advertised)

IN New York where the through trains start and in Jonesville where they don't even slow down, the same pictures are arousing the same sort of enthusiasm.

The price schedule makes them money-makers everywhere.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

V... XVIII-NO. 4 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

MONROE SALISBURY
IN
"WINNER TAKES ALL"

FROM THE POPULAR NOVEL BY G.W. OGDEN
DIRECTED BY ELMER CLIFTON
AND PLAYED BY A BIG CAST

BOOK THRU YOUR NEAREST BLUEBIRD EXCHANGE

BLUEBIRD PHOTOPLAYS

1600 BROADWAY NEW YORK CITY

Fred Stone

"Under The Top"

FRED STONE, the marvel of musical comedy, is going to be a sensation in motion pictures. His first Artcraft Picture will be "Under the Top." John Emerson and Anita Loos wrote it, Donald Crisp directed it, and you know that means it will be jammed full of laughs and thrills.

A wonderful comedian who is a great acrobat, wire walker and stunt man unexcelled, in the finest circus comedy ever written. That's "Under the Top."

Paramount Artcraft Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

SHIRLEY MASON and ERNEST TRUEX

"Come On In!"

THE receipts are going to be fine on days that the Shirley Mason-Ernest Truex Paramount Pictures are shown. Their first one—a John Emerson-Anita Loos production—is "Come On In!" a comedy of the training camps. These popular stars are going rollicking into great popularity with their very first production.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Ethel Clayton

"Maggie Pepper"

ETHEL CLAYTON'S first Paramount Picture will be a play known everywhere. It is "Maggie Pepper," the comedy-drama by Charles Klein, in which Rose Stahl starred for several years. It's going to start Ethel Clayton triumphantly on her first year in Paramount Pictures. Robert Vignola will direct it.

The new Ethel Clayton productions are going to add tremendously to the popularity of this talented star.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

TRADE MARK
Paramount Pictures

Here Is A Picture That Lends Itself to Unusual Exploitation!

ALBERT E. SMITH *presents*

NELL SHIPMAN

with

ALFRED WHITMAN

in

"A Gentleman's Agreement"

by WALLACE IRWIN

Directed by David Smith

All through their years of youth, they had visioned that one radiant event—their marriage to each other. And just as their hopes and dreams were on the eve of realization—then—

She received the fateful message that he had been killed. And,—despairing, frantic, her heart dead within her—she consented to marry another man.

And then—the scene at the marriage altar—the knowledge that the man she loved still lived—that the bond of marriage loomed between them like an unscalable wall! Was there no way out—no law of God or man?

Yes, there was one. Not the divorce court, nor yet widowhood. But one ancient law that once more let the sunlight filter into the life of a true woman.

And Here's the Way to Do It—

Give your patrons an inkling of its

HIGHLY DRAMATIC STORY

by running the "teaser" copy in the opposite panel in your program and newspaper notices.

★ ★ ★

Get the full advantage of the prestige of

NELL SHIPMAN

co-star of

"God's Country and the Woman," "Baree, Son of Kazan"

and other Vitagraph Successes.

★ ★ ★

—And of

ALFRED WHITMAN

One of the Film's Most Magnetic Personalities.

★ ★ ★

Advertise the name of its

Popular Author

WALLACE IRWIN—

The Millions Who Have Read His Books and Stories Are Among Your Potential Patrons.

Your Book Stores Will Gladly Co-Operate

Use the Following Vitagraph Links of Exhibitors' Service:

One 1-sheet.
One 3-sheet.
One 6-sheet.

Heralds.
Full Lobby Display.
Star Cuts.
Scene Cuts.
Plan Book and Press Sheet.
Music Cues.

VITAGRAPH

Books the Next Eight VITAGRAPH SERIALS!

In Line with the *Thousands* of Theatres Whose Managers Recognize the Box-Office Stimulus of Vitagraph Chapter-Plays

THE LINCOLN THEATRE *of* MILWAUKEE, WIS.

Has Booked Every Vitagraph Serial Until September 1st, 1920

including Four Antonio Moreno-Carol Holloway Serials
and Four DUNCAN-Edith Johnson-Joe Ryan Serials

BEGINNING WITH

"A FIGHT FOR MILLIONS"

Featuring

WILLIAM DUNCAN

with Edith Johnson *and* Joe Ryan

by Albert E. Smith *and* Cyrus Townsend Brady

Directed by William Duncan

Here's What "A Fight for Millions" Did for the Glynne & Ward Theatrical Enterprises of Brooklyn:

"We certainly want to express our congratulations on 'A Fight For Millions.' This is without doubt *the best serial you have yet made.* We booked first episode for two days, and did a record-breaking business both days. The people are enthused over it, and we again wish to congratulate you on your wonderful success."

GLYNNE & WARD
By M. Glynne.

VITAGRAPH

Albert E. Smith *President*

WORLD-PICTURES

WORLD PICTURES present

JUNE ELVIDGE

in "Joan of the Woods"

WITH JOHN BOWERS and GEORGE MACQUARRIE

STORY BY LOUISE VALE

DIRECTED BY TRAVERS VALE

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

A hit in England—a riot here! *Perfect upon the screen!*

"A PAIR OF SILK STOCKINGS"

in which Lewis J. Selznick presents

CONSTANCE TALMADGE

Scenario by Edith M. Kennedy

from the famous play by Cyril Harcourt

Directed by Walter Edwards

SELECT SP PICTURES

Goldwyn Pictures

Rex Beach

America's most popular author.

Goldwyn Pictures Star Series: The Best Exploited Stars and Productions in the Motion Picture Industry

BUYING six Rex Beach productions under a single Star Series contract is like striking an "oil gusher" for luck. You know in advance that you will be booking his famous stories:

"Laughing Bill Hyde"
"The Iron Trail"
"The Net"
"The Crimson Gardenia"
"Going Some"
"The Silver Horde"

Rex Beach heretofore made one picture a year. He now *rolls six years into one for your profit.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Goldwyn Pictures

Mae Marsh
in a scene from "HIDDEN FIRES"

Goldwyn Pictures Star Series: Box-Office Value Productions instead of Mere Volume of Production

NO STAR in one year ever came to you backed by such stories as "Polly of the Circus," "The Cinderella Man," "Money Mad," "The Beloved Traitor," "All Woman." Under Star Series

"Hidden Fires," by J. Clarkson Miller

will be the first of her eight Goldwyn productions for the coming season. Mae Marsh is by nation-wide agreement rated as the greatest young emotional star of the screen.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

The FAVORITE COMEDIAN of AMERICA'S BIG FIRST RUNS

NO comedian has ever before leaped into nation-wide popularity within three months after the release of his first picture. Because no one ever before attained an instantaneous success as a screen comedian, Goldwyn is tremendously proud of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year — *Every Second Monday*

who is now playing in the biggest first run theatres and is approved by the owners of those houses for his cleanliness, his speed, his originality and his popularity. Today these successful exhibitors are bringing new crowds into their houses by advertising the presence of Capitol Comedies:

Strand, New York
Loew's New York
Stanley, Philadelphia
Strand, Omaha
Valentine, Toledo
Hippodrome, Buffalo
Rialto, Atlanta
Liberty, Colorado Springs
Liberty, Portland, Ore.
Liberty, Sacramento
New Garrick, Minneapolis
Park, Johnstown, Pa.
Majestic, Jackson, Mich.
Tumberg, Niagara Falls
Newark, Newark, N. J.
Grand Central, St. Louis
Grecian, El Paso
Superba, San Diego
Rialto, Charlestown, W. Va.
Regent, Rochester
Regent, Indianapolis
Royal, Sioux City
Clemmer, Spokane
Harris, Pittsburg
Garrick, St. Paul
Bijou, Roanoke, Va.
Castle, South Bend
Rialto, Eureka, Cal.
McVicker's, Chicago
America, Denver
Madison, Detroit
Miller's, Los Angeles
Butterfly, Milwaukee
Empire, Montgomery, Ala.
Colonial, Lincoln, Neb.
Coliseum, Seattle
Strand, Scranton
Regent, Jersey City
Palace, Newport News
Phillips, Springfield, Mass.
Republic, Annapolis

all of Marcus Loew's metropolitan theatres, New York, and several hundred others.

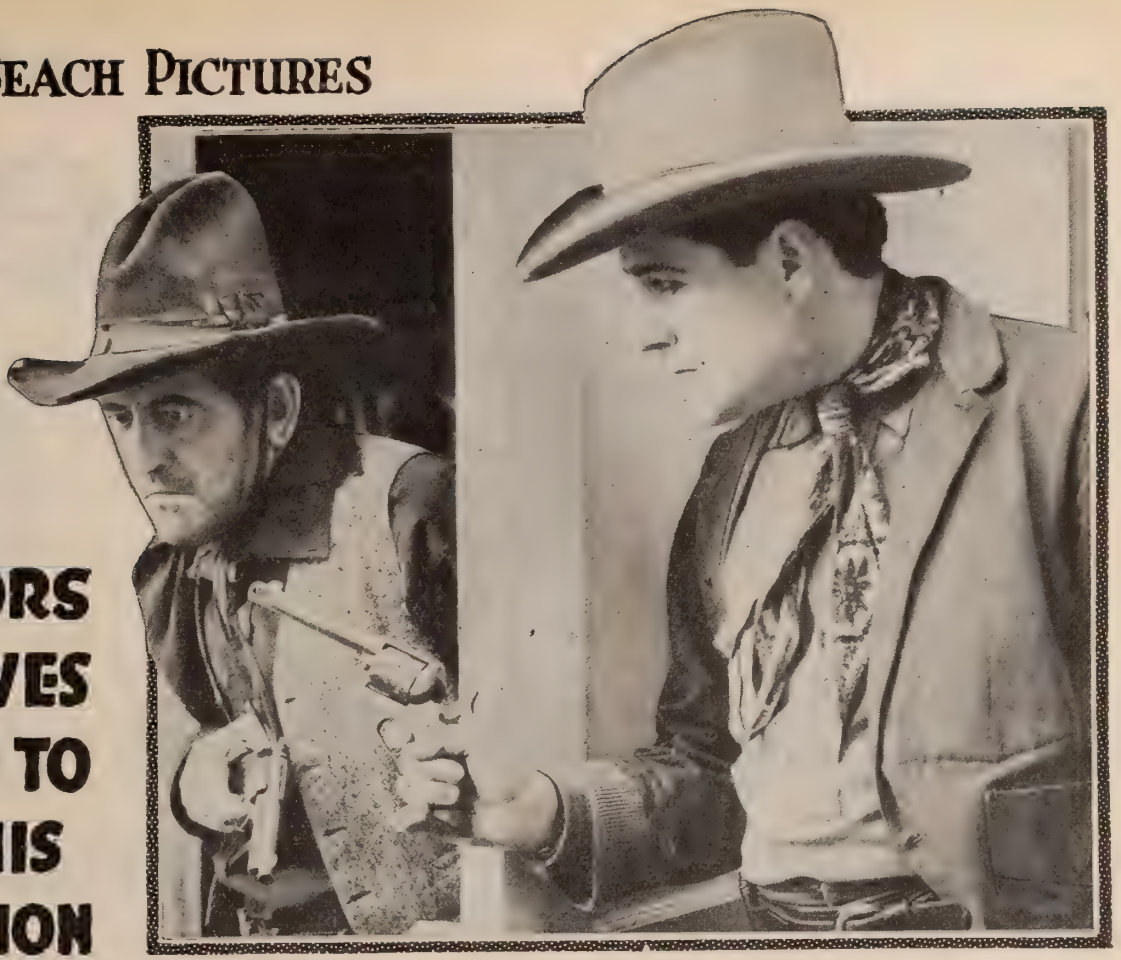
Have you booked Capitol Comedies for YOUR theatre?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

REX BEACH PICTURES



EXHIBITORS THEMSELVES URGE YOU TO BOOK THIS PRODUCTION

"Heart of the Sunset" has played to tremendous patronage in hundreds of the country's big first-run houses; to record-breaking business on most of the big circuits—the Marcus Loew and Fox chains and others. The wonderful success of

REX BEACH'S *Screen Classic of the Great Southwest*

HEART of the SUNSET

Directed by Frank Powell

is so genuine and big that we, as its distributors, no longer have to tell you of its profit-making values. We now refer any and all exhibitors who have not booked "Heart of the Sunset" to

Alhambra, Canton, O.
Strand, Atlanta, Ga.
Gifts, Cincinnati, O.
Crystal, Knoxville, Tenn.
The Boston, Boston, Mass.
Orpheum, Flint, Mich.
Mecca, Saginaw, Mich.
Brevoort, Brooklyn, N. Y.
Union Square, Pittsfield, Mass.
Metropolitan, Minneapolis, Minn.
Metropolitan, St. Paul, Minn.
Audubon, New York City, N. Y
Standard, Cleveland, O.
Castle, South Bend, Ind.
Auditorium, Norfolk, Neb.
Rialto, Butte, Mont.
America, Denver, Col.
Fay's, Rochester, N. Y.
Rialto, Des Moines, Ia.
Temple, Toledo, O.
Palace, Philadelphia, Pa.
Colonial, Easton, Pa.
Bay Ridge, Brooklyn, N. Y.
Strand, Allentown, Pa.
Colonial, Harrisburg, Pa.
Rialto, San Francisco, Cal.
Victory, Tacoma, Wash.
Rex, Aberdeen, Wash.
Empire, Lawrence, Mass.
Olympia, Lynn, Mass.
Lexington, Chicago, Ill.
Rialto, Charleston, W. Va.
Queen, San Antonio, Tex.
Grand Opera House, San Antonio, Tex.
Orpheum, Clarksburg, W. Va.

Every one of these exhibitors has made a record with "Heart of the Sunset" and today, for an equivalent period of time, it is a greater box office attraction than even "The Spoilers," "The Barrier," "The Ne'er-Do-Well" or "The Auction Block." In the heart of the summer its bookings are showing a constant increase that proves the patronage-power of this production. Why don't YOU book it now?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

2nd week
Playhouse Chicago

and extended runs forced by tremendous

To Hell WITH

A Screen Classics INC. Production featuring Lawrence Grant as the Kaiser with Olive Tell and a wonderful cast –

riding on
of suc

Metro Pictures Corporation

3rd week
Broadway Theatre N.Y.

all over the country box office success—

THE KAISER

Story by June Mathis — Directed by George Irving
Maxwell Karger, Manager of Productions.

the high tide cess

Exclusive Distributors

IN this production beauty, color and the contrasts of high social life are set against a background of the primitive- an absorbing story with a charming climax.

METRO PICTURES CORPORATION
presents

The Incomparable

EDITH STOREY

IN

The DEMON

Adapted from the famous novel by C. N. and A. M. Williamson and directed by George D. Baker.

RELEASED BY

METRO

JULY 22nd.

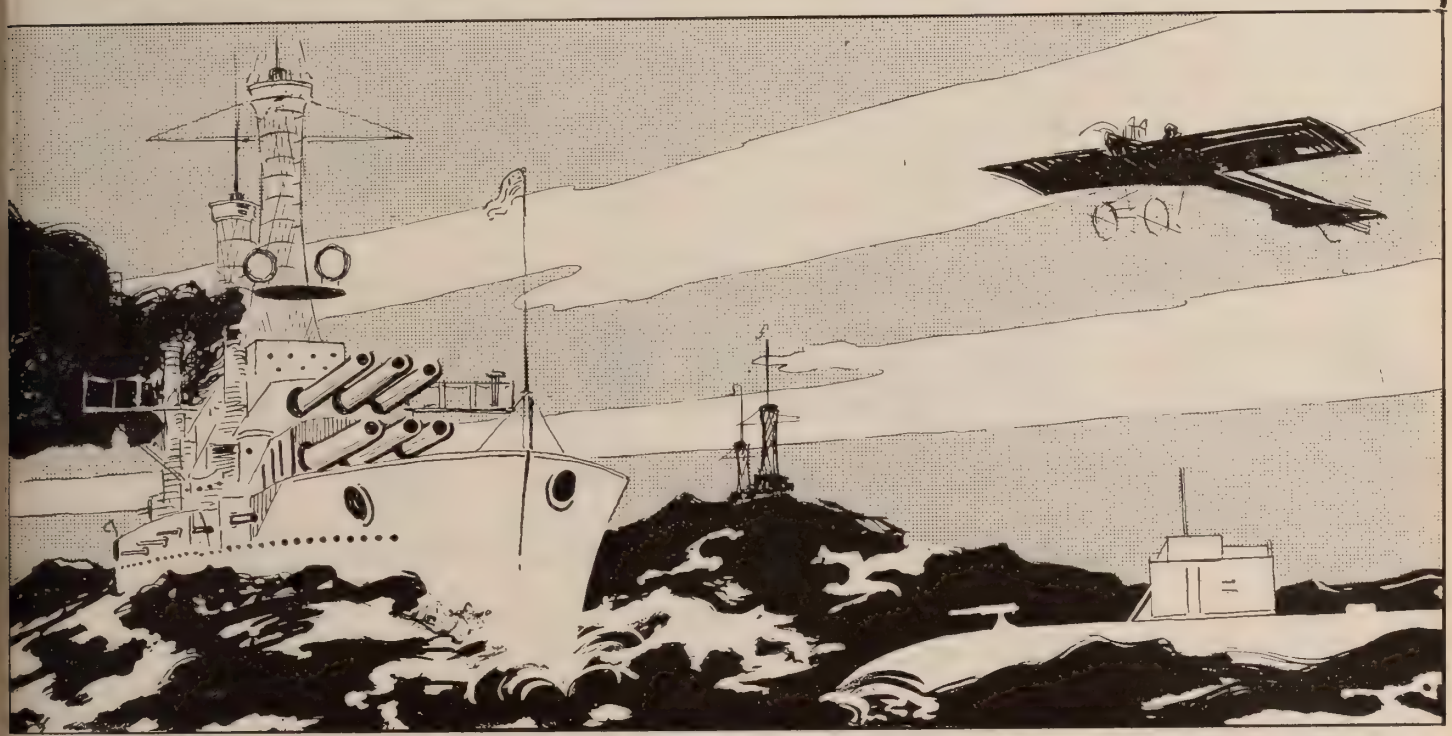
YOUR FIGHTING NAVY

at work and at play

The

PATRIOTIC PICTURE SUPREME

IN FIVE PARTS



Now Available to State Right Exchanges Desiring a Premier Attraction for Autumn Bookings

Write for terms to

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

"And so as we two old people sat in the darkened theatre, suddenly there flashed upon the screen pictures of muddy men marching, clad in the uniform that marked them as British "Tommies," fresh from the shock of battle and scenes of carnage, yet smiling as only brave men can smile; then came more pictures, this time of the men who said and made good their words "they shall not pass", the heroic French who for four years have borne a terrible burden and borne it well; then more pictures of other great fighting men, the Italians, proving their mettle on the Piave; and then, with the audience rising and cheering, down a dusty road in a never ending line, our own boys with the sun of France glittering on their helmets, on their way to the trenches to take up Civilization's burden. Our eyes were wet, for among them, probably, was our own boy who is 'Over There'! We have the Allied Governments and Pathé to thank for the thrills we got from the 'Allies' Official War Review.'"

Such is the way that the Great Public has received the

ALLIES' OFFICIAL WAR REVIEW

comprising the official war pictures of the

United States, France, Great Britain, Italy

In it may be found weekly, pictures that give unforgettable impressions of the great war.

It belongs to YOUR house!

Presented by

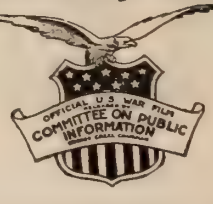
Committee on Public Information

George Creel, Chairman

Division of Films

Chas. S. Hart, Director

Distributed by PATHÉ



YOU'LL SEE IT ON THE BILLBOARDS EVERYWHERE... The superb 24 sheet on Pathé's first Western serial
HANDS UP
with
RUTH ROLAND
Pathé believes in making it easy for exhibitors to do big business on its serials. In consequence "HANDS UP" will be advertised from Portland, Me. to Portland, Ore.; and from the Gulf to the Canadian border
Produced by ASTRA
Written by Gilson Willets
Directed by James W. Horne
RELEASED AUGUST 18 TH
PATHÉ

The thunder of galloping hoofs; daring riders who take their lives in their hands; the canyons, mountains and plains of the untamed West; a handsome and manly hero who knows how to love and fight; a strange and savage tribe of Indians who worship the Sun; costly sets; skilfull direction, strong story full of Adventure and Romance; and a lovely and nervy heroine who has won the hearts of your audiences in former Pathé Serials

RUTH ROLAND

in Pathé's cyclonic Western serial

HANDS UP

Produced by Astra. Directed by Jas. W. Horne Written by Gilson Willets

RELEASED AUG. 18TH

Pathé

Beyond Question The Best Comedy Drama Of The Year

FRANK KEENAN
in
MORE TROUBLE

It played New York's famous Rivoli to big houses and constant gales of laughter. It plays San Francisco's Rialto for one week, having been booked on its merits. It received the unqualified praise of Wid's Magazine in a review that was positively enthusiastic.

If you knew as much about the picture as we do you would book it sight unseen. If you would take a little of your time and SEE it on the screen you would lose no time in booking it. It's a peach!

Produced by Anderson-Brunton Co. Written by Edgar Franklin
Directed by Ernest Warde

FIRMLY ROOTED-HERE TO STAY--AND GROWING!

ROOTS!—The basis of all growth and the assurance of permanency.

The Hodkinson Co-Partnership Plan is comparable to the sturdy oak that, deeply rooted in its mother soil, flourishes alike in storm and sun, its leafy foliage reflecting the strength giving power of its roots.

The Hodkinson Co-Partnership Plan is here to stay and is continually growing because its roots are firm, clean and healthy and from them it draws all the strength necessary for growth and expansion. Exhibitors joining the Hodkinson Co-Partnership Plan automatically expand and strengthen the roots that hold them to a prosperous place in this industry.

HODKINSON ROOTS!

1. Hodkinson Service sold to 2000 theatres.
2. Release of Hodkinson Service every other week, soon to be increased to "one-a-week".
3. Six "star series" in Hodkinson Service—Kerrigan, Barriscale, Glaum, Walthall, King and Clifford.
4. 20 special top notch representatives to be in the field in addition to General Film forces to spread the Hodkinson Gospel of fair dealing, equitable prices and special service.

W·W·HODKINSON·CORP·

527 FIFTH AVE. NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

Kathleen Clifford in a series of,

PLAZA PICTURES

FIRST PRODUCTION

"ANGEL CHILD"

Kathleen Clifford is one of the few screen stars who can successfully delineate youth of the "Angel Child" age with its extremes of energy, fun and propensities for practical jokes.

In her first Plaza production Miss Clifford presents a splendid piece of child character study and, with the aid of a capable cast, succeeds in producing a most facinating drama lightened by bright touches of genuine comedy. Pictured in Five Reels.

Released as part of Hodkinson Service.

W. W. HODKINSON CORP, 527 5th AVE, N.Y. CITY,
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

IN HER THIRD PARALTA PLAY

"WEDLOCK"

BY

DENNISON CLIFT

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Wallace Worsley

In the role of Margery Harding, Louise Glaum will be seen as a young telephone operator who, persecuted by the family of the man she loves, clings to her high ideals, until after a series of climaxic situations, the hand of fate strikes at her persecutors. The untangling of the web gives Miss Glaum exceptional opportunity for displaying her rare histrionic abilities to their greatest advantage.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

A George Loane Tucker Production

Here is a Gripping Problem Story with a Matchless Star and Staged with a genius for Photoplay Expression that is Unequalled.

"THE HYPOCRITES"

A 100% Star. A 100% Story. A 100% Producer

"THE HYPOCRITES" is the famous Sir Henry Arthur Jones emotional drama which swept hardened first-nighters of Broadway off their feet, and held sway for a whole season. Now picturized, and picturized with every box-office angle brilliantly considered.

Presented by COSMOFOTOFILM COMPANY, Incorporated, New York City

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

A magazine's success is measured by its advertising. Look at the News!"

GENERAL FILM COMPANY

Genuine Chaplin Comedies Drawing Tremendous Crowds

★

The public knows the genuine Chaplin pictures from the spurious. That's why theatres playing Essanay-Chaplin films are thronged. They present Charlie Chaplin at his funniest. Watch your chance to play "The Champion," "A Jitney Elopement," "By the Sea," "In the Park," "Work," "A Woman," "The Tramp," "His New Job" and "A Night Out."

★ ★ ★ ★

SNAKEVILLE COMEDIES!

Keep your program open for a new series of 10 best laugh makers. Coming soon! Twenty now booking and causing comment everywhere for their hilarious fun. If you haven't tried them you still have a chance.

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

O. HENRY Stories regularly in your house have the pulling power of a great literary name and of all the splendid O. HENRY productions that have gone before.

"MAMMON and the ARCHER"

One of O. Henry's Very Best

with

Edward Earle and Agnes Ayres

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

EBONY COMEDIES

They Make You Laugh in Spite of Yourself!

Real Colored Players with the Real Negro Humor that Puts the Fun over in a Way to Rock You off Your Chair. . . .

EBONY COMEDIES

The Entertaining Black-Face Act Brought to the Screen

CURRENT RELEASES:

"MERCY, THE MUMMY MUMBLED"
"A RECKLESS ROVER"
"ARE WORKING GIRLS SAFE?"
"SOME BABY"
"THE COMEBACK OF BARNACLE BILL"
"LUCK IN OLD CLOTHES"
"WHEN YOU HIT, HIT HARD"
"A BLACK AND TAN MIX-UP"

Produced by **EBONY FILM CORPORATION** Chicago

L. J. POLLARD, President

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

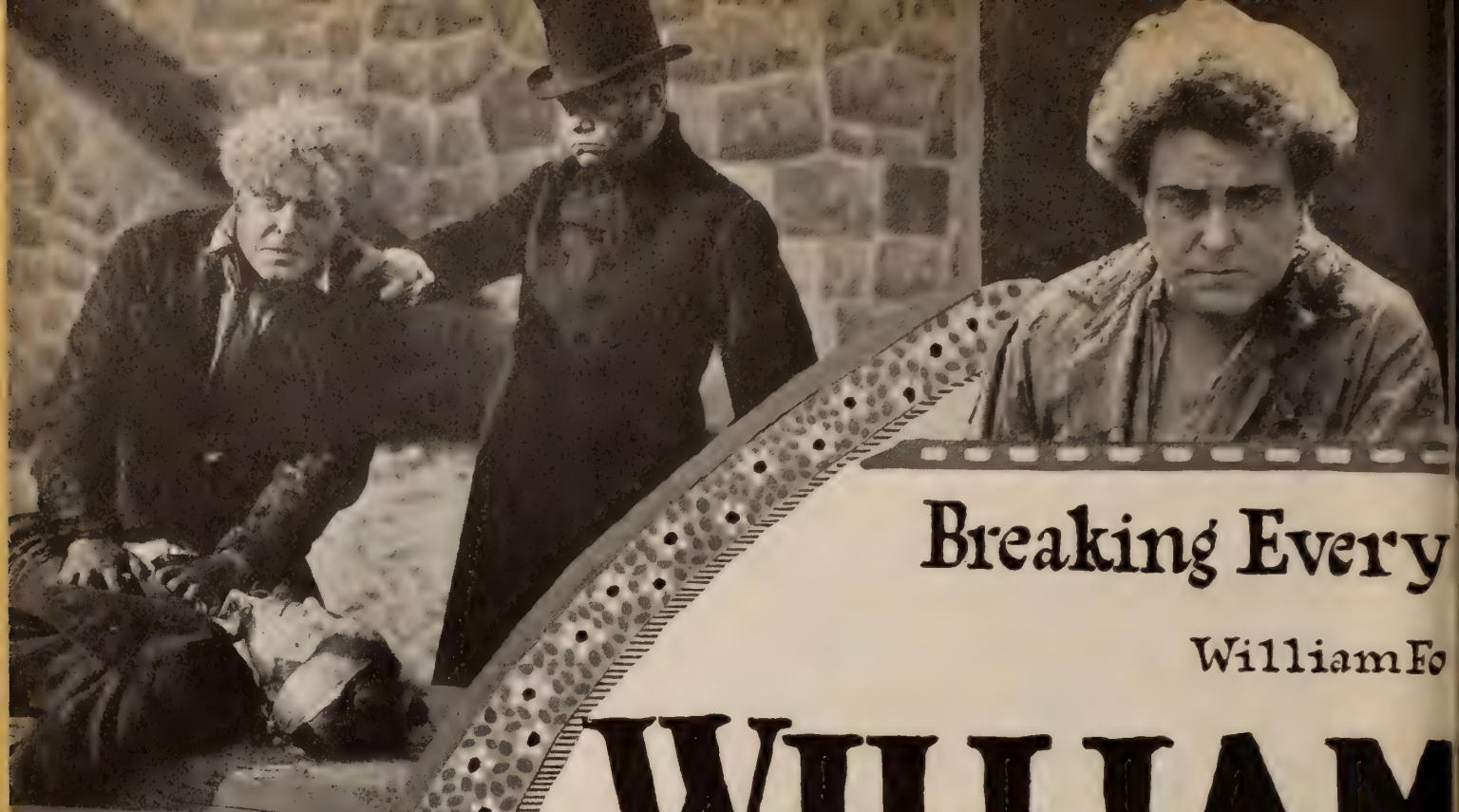
Samuel H. London's Tense
Problem Drama of the Period
"HER MOMENT"
with
Anna Luther

A Powerful Feature Production
Which Will Sway Every Audience.

Directed by
Frank Beal

Produced by AUTHOR'S PHOTO-PLAYS, INC. Los Angeles

Distributed Exclusively by General Film Company
25 West 44th Street, New York City



Breaking Every

William Fo

WILLIAM

FOX
FILM CORPORATION

in a William Farnum
the supreme drama

Les MISER

NOW BOOKING AT

FOR IMMEDIATE

Theatre's Record!

presents

FARNUM

De Luxe production of modern times-

ABLES

FOX
FILM CORPORATION

RENTAL PRICES

PLAYING DATES

NOW SWEEPING

WILLIAM FOX *Presents*

THEDA

IN THE THEDA BARA

CLEOP

THE SIREN

GET IN TOUCH WITH
NEAREST FOX EXCHANGE

BOOK NOW ON RENTAL
BASIS-MOST GORGEOUS
FILM ON EARTH

Make your booking

TANDARD
ICTURES

THE COUNTRY!

the greatest love story of all time

BARA

SUPER-PRODUCTION

ATRA

OF THE NILE

GREATEST $1 ATTRACTION
RELEASED AUGUST 1ST
AT RENTAL PRICES
WITHIN REACH OF
ALL EXHIBITORS

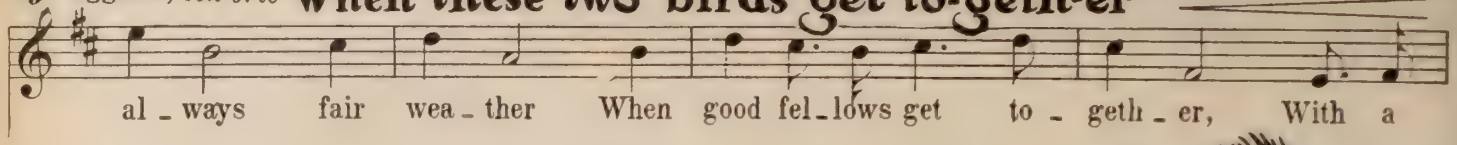
TODAY

FOX

FILM CORPORATI

IT'S ALWAYS FAIR WEATHER

mf leggiero, con brio **When these two birds get to-geth-er**



Season 1918-19 beginning Sept.1
William Fox presents

Best Mirth Makers

BUD FISHER'S

MUTT and JEFF

ANIMATED CARTOONS

52 uproarious performances a year 52
with as many encores as you wish

For open time *apply today at any Fox branch office*

FOX

FILM CORPORATION

GAMBLING UNNECESSARY

BOOK A SURE THING

THE WILLIAM FOX

BIG

Chosen by 5000 Exhibitors
Have swept nation by storm
Hold all box office records
Known to public everywhere
Biggest summer attractions
will bring you smashing crowds

AVAILABLE NOW TO EVERY EXHIBITOR

First come, first served

THEDA BARA *in*

"THE TWO ORPHANS"
"THE CLEMENCEAU CASE"
"A FOOL THERE WAS"

WILLIAM FARNUM *in*

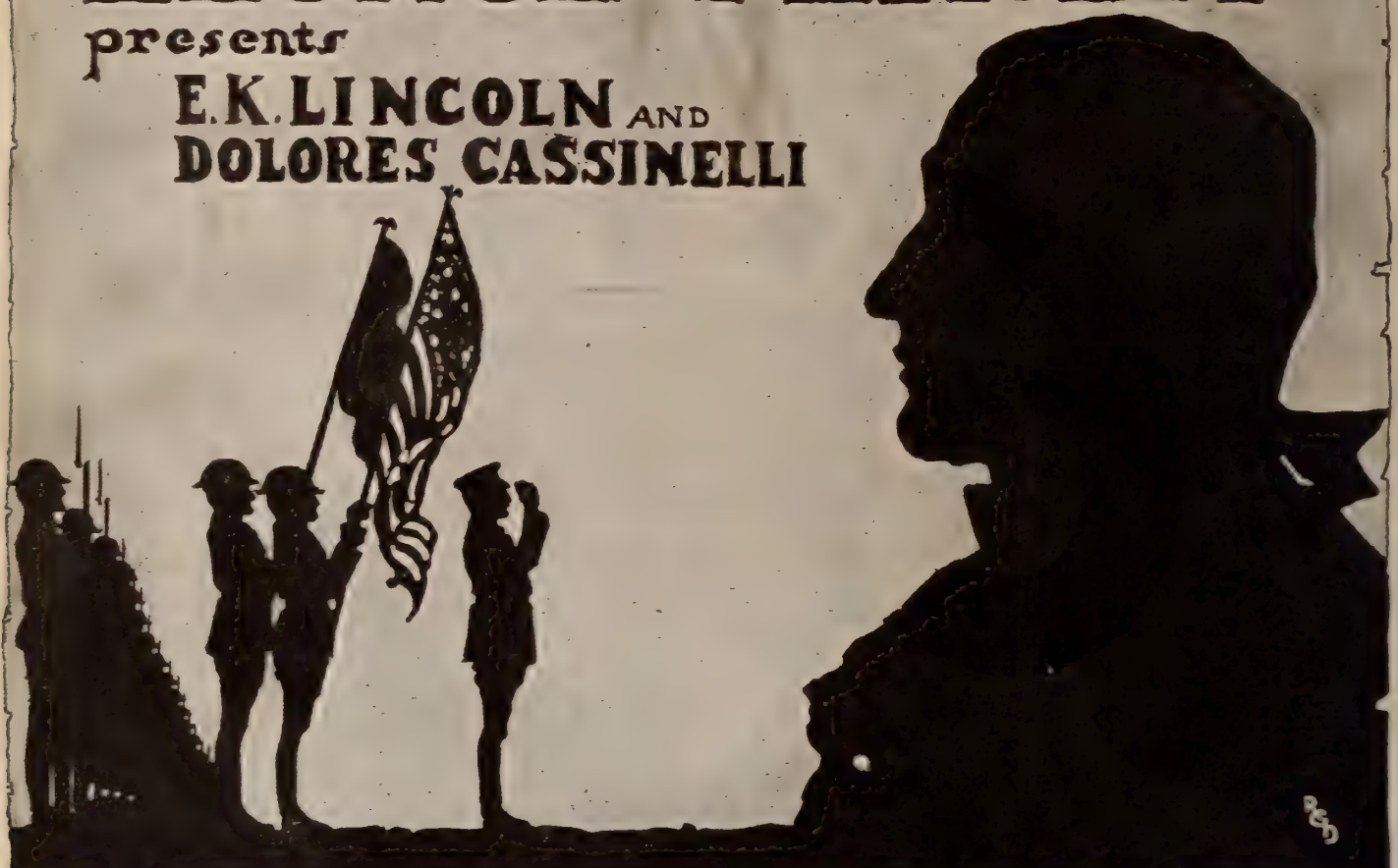
"A SOLDIERS OATH"
"THE BONDMAN"
"THE PLUNDERER"

FOX
FILM CORPORATION

LEONCE PERRET

presents

E. K. LINCOLN AND DOLORES CASSINELLI



"LAFAYETTE-WE COME!"

(PERSHING-'17)

UNDER THE AUSPICES OF

THE FRENCH GOVERNMENT

COMBINING the inspiration of Pershing's immortal words at the tomb of Lafayette, the supreme art and finesse of a Frenchman and the consummate skill of a past master—

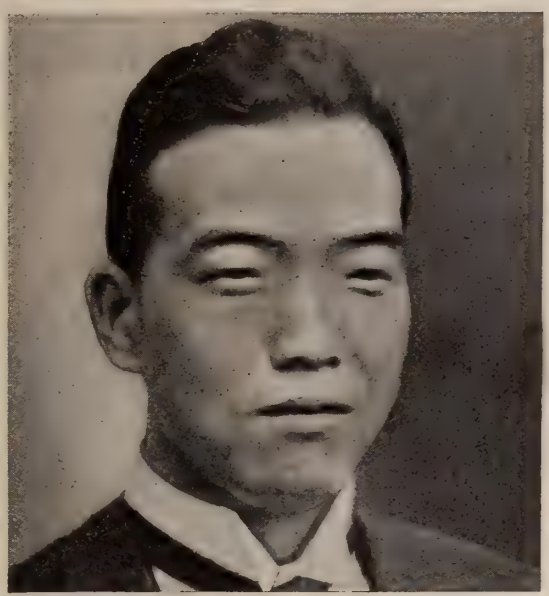
WITH a story of mystery and intrigue, flavored with a throbbing romance of love and war, portrayed and enacted with genuine artistry by an exceptional cast and a subtle, yet stupendous, patriotic appeal—

RESULTING in the Supreme Cinema Spectacle.

Perret Productions

LEONCE PERRET

1457 B'WAY NEW YORK CITY



Each satisfied customer such as

U. ONO

Buyer for the Orient

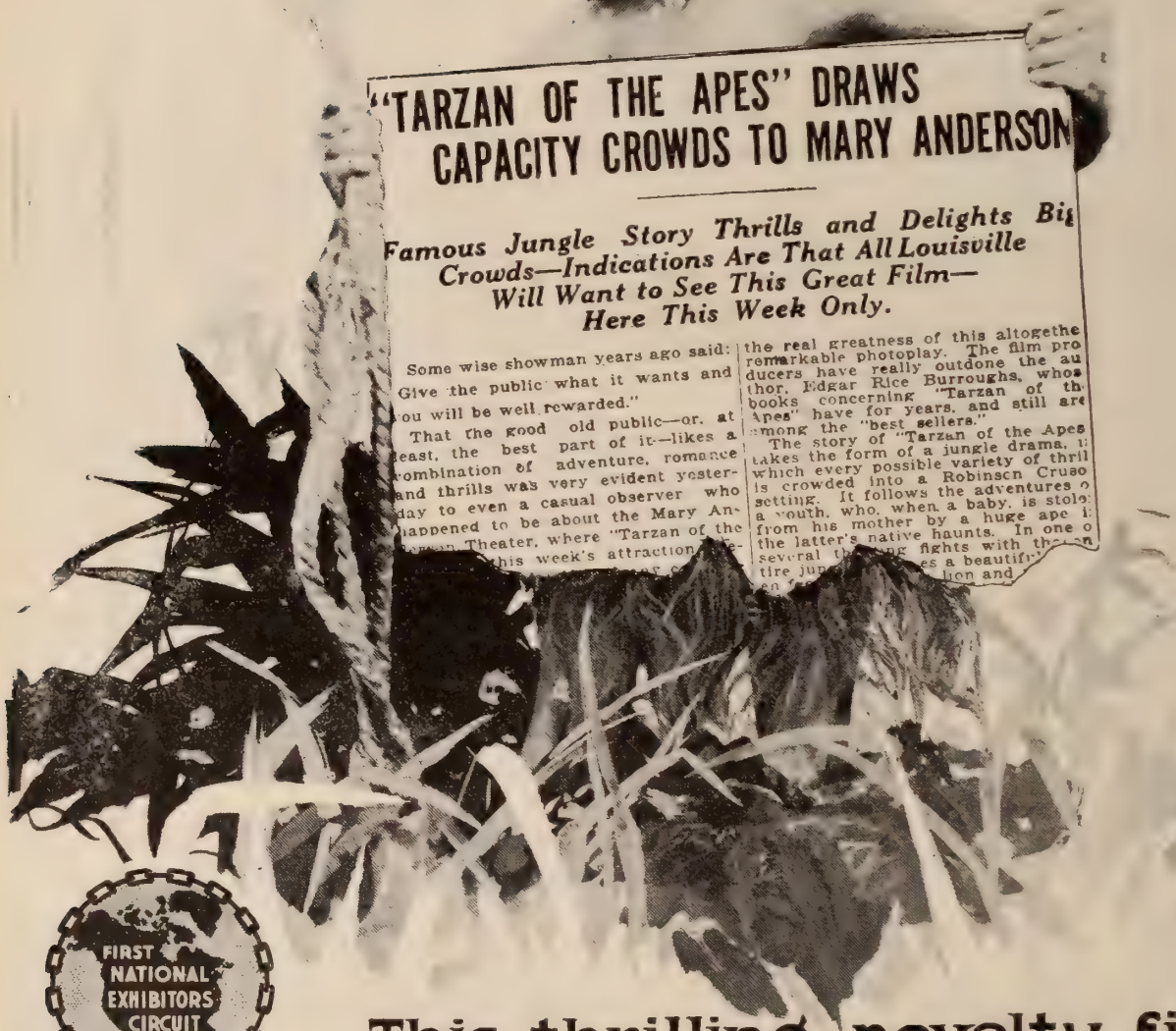
is a good advertisement for the world's largest exporter of carefully selected American Productions.

MAY WE SERVE YOU AS WELL?

J. FRANK BROCKLISS INC.
SIDNEY GARRETT Pres.
General Exporter and Importer
729 Seventh Ave. ~ ~ ~ ~ ~ New York City

Give your patrons a vacation

take them over the seas and far away with Tarzan


"TARZAN OF THE APES" DRAWS
CAPACITY CROWDS TO MARY ANDERSON
Famous Jungle Story Thrills and Delights Bi
Crowds—Indications Are That All Louisville
Will Want to See This Great Film—
Here This Week Only.
Some wise showman years ago said:
Give the public what it wants and
ou will be well rewarded."
That the good old public—or, at
least, the best part of it—likes a
ombination of adventure, romance
and thrills was very evident yester-
day to even a casual observer who
happened to be about the Mary An-
Theater, where "Tarzan of the
this week's attraction
the real greatness of this altogethe
remarkable photoplay. The film pro
ducers have really outdone the au
thor, Edgar Rice Burroughs, whos
books concerning "Tarzan of th
Apes" have for years, and still are
among the "best sellers."
The story of "Tarzan of the Apes
takes the form of a jungle drama, i
which every possible variety of thril
is crowded into a Robinson Cruso
setting. It follows the adventures o
a youth, who, when a baby, is stole
from his mother by a huge ape i
the latter's native haunts. In one o
several th
es a beautif
tire jun
lion and
en

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

This thrilling novelty film is Just the thing for Summertime

Cash in on it now

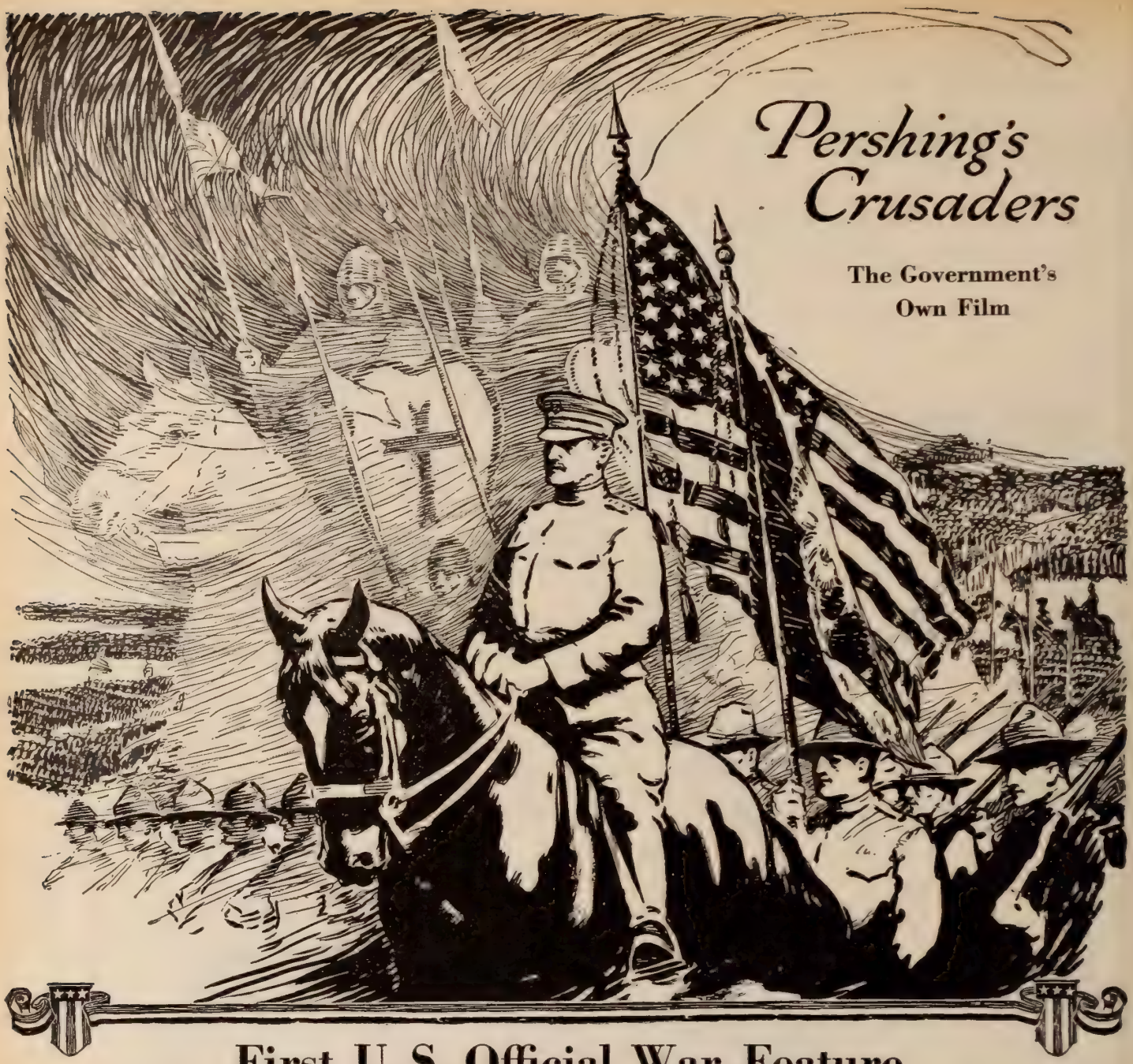
Produced by the
National Film Corporation of America

"How I wish we could see him"

and they may, in "Pershing's Crusaders."

The hearts of the mothers of America will be cheered by "Pershing's Crusaders"—the Nation will be reassured by its revelations of America's might "over here" and "over there."

Presented by the Comm. on Public Information, Geo. Creel, Chairman
Through Division of Films, Chas. S. Hart, Director
Distributed through First National Exhibitors' Circuit Exchanges



First U. S. Official War Feature

EVERY MAN, woman and child in the country wants to see pictures that show what Uncle Sam is doing to help win the war. "Pershing's Crusaders" tells the story fully of the first months of activity, and finally shows the welcome of our own boys to the shores of France, with General Pershing at their head.

Fathers and mothers, sweethearts and wives, big sisters and little brothers want to know what *their* boy is doing, how he is being cared for, and how their money is being spent.

Show "Pershing's Crusaders" at *your* theatre and so answer these questions—answer them with pictures that tell the truth — that give accurate information.

Many exhibitors have already booked "Pershing's Crusaders" for an early showing. Numbers of requests are coming in daily. Is *yours* among them? If not, get behind the Government and announce to your patrons they will have the privilege of seeing this great patriotic film in your theatre.

Distributed by FIRST NATIONAL EXHIBITORS' CIRCUIT, INC., 6-8 West Forty-eighth Street, New York

Presented by

COMMITTEE ON PUBLIC INFORMATION, George Creel, Chairman

Through the DIVISION OF FILMS, Charles S. Hart, Director, Washington, D. C.

ELINOR FIELD

Pretty—
Dainty—
and
Seventeen

In

STRAND COMEDIES

Bringing the spirit of youth to your screen in a series of one reel farces—happy dramas with probable plots

Available one-a-week at
MUTUAL FILM EXCHANGES

Perfection Pictures
The Highest Standard in Motion Pictures

IN APPRECIATION
of
THE UNBELIEVER

Mr. H. E. Ellison, Manager Rialto Theatre, Denver, Colorado, says:

GEORGE KLEINE SYSTEM,
DENVER, COLORADO.

Dear Sir:—

I regret that it was impossible for you to be in Denver during the run of "THE UNBELIEVER" so you could have enjoyed with me the enthusiasm of our audiences.

The engagement broke all records of the Rialto by a good margin the first week and then held it over four additional days, which, as you know, is something very unusual on Curtis Street. I am satisfied it was the most talked-of picture ever shown in Denver. *It is more than "just a picture." "THE UNBELIEVER" is one of those rare gems we see only occasionally.* It scores from some angle with every man, woman or child who sees it; and that is a quality rarely found in a production of any sort.

During the first week of the engagement more than 200 men enlisted in the Marine Corps with the recruiting officers stationed at the theatre, and it was so much talked of that the leading minister of the city used "*THE UNBELIEVER*" as the subject of his sermon following the showing of the picture. This was the Rev. Dr. Boyle of the Central Presbyterian Church.

I am satisfied that a return engagement will again do a fine business and am ready to talk to you about such engagement any time.

With best wishes,

Very truly yours,
SIGNED: H. E. ELLISON.

GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

BRANCHES IN ALL PRINCIPAL CITIES

GRACE VALENTINE

In Oliver Morosco's Most
Brilliant Dramatic Success

THE UNCHASTENED WOMAN

(*Seven Reels*)

A REMARKABLE PICTURE OF A WORLDLY MODERN WOMAN, DRAWN IN WITH ALL SYMPATHY OF INSIGHT BUT WITH NO PALLIATIONS,—IS "THE UNCHASTENED WOMAN." UNQUESTIONABLY ONE OF THE MOST SUCCESSFUL SCREEN PLAYS EVER PRODUCED!

COMING!!!

BEHIND THE LINES IN ITALY

Six Reels

MADE WITH THE CO-OPERATION OF THE ITALIAN DEPARTMENT OF ARMS AND MUNITIONS

THE GIRL—ALASKA

Six Reels

THE FIRST FEATURE FILMED IN ALASKA

CONQUERED HEARTS

Seven Reels

A RIALTO DE LUXE PRODUCTION FEATURING MARGUERITE MARSH

GEORGE KLEINE SYSTEM

COMMUNICATE WITH THE EXCHANGE NEAREST YOU

153

¶ Motion Picture News has published since January 1st, one hundred and fifty-three more pages of paid advertising than any other trade paper. This includes an equal number of issues of all the trade papers—from those dated January 5th, to the present, dated July 27th.

One of the Reasons Why—

The Vigilantes

Presented by

The BEAR STATE FILM CO.

OFFICES

LOS ANGELES
1227 Marsh-Strong Building
9TH & MAIN STS.

CHICAGO
1004 Consumer's Building
220 S. STATE ST.

7/12/18

Motion Picture News,
Chicago, Ill.

Gentlemen:

In answer to your inquiry relative to the page ad inserted in your June 1st issue in connection with our seven-reel feature, "The Vigilantes":—After checking up the answers from different trade papers used by us in this connection, I find that seventy-five per cent of the inquiries received mentioned the fact that the advertisement seen in "The News" called their attention to the fact that we were just releasing a State rights feature. The results obtained from these answers have been highly satisfactory to us in many ways. Kindly accept our many thanks for the courtesies shown Mr. Hampton and myself while in Chicago.

With best wishes for your future success in your connection with the MOTION PICTURE NEWS, believe me to be

Yours very truly,

C. S. HARRISON,
Business Manager.

Anthony P. Kelly

—announces the opening of his play

"Three Faces East"

—at Washington, August 5th,

Produced under management of Cohan & Harris

Scenario for the screen in preparation:

"The Common Cause"

—based on "Getting Together"

—to be produced by **J. Stuart Blackton** in conjunction with

The British War Office

The Official Screen Story for the Fourth Liberty Loan

Our Task Is to Furnish the Folks at Home with Wholesome Amusement and Diversion These War Days

Watch TRIANGLE Go

"Over the Top"

WITH THE PLAYS THAT PLEASE AND PROFIT

Distributed by the Successful Organization Established Upon a Foundation of Efficient Business Principles

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY NEW YORK

THE SECOND CHAPTER

LAST week we told you how, in three months' time, 480 Moving Picture Theatres had been enrolled in the Co-operative Movement of United Picture Theatres of America.

That ended the first chapter of what is likely to prove the pleasantest story the Exhibitor ever listened to.

Help carry the story along to a happy ending by beginning the second chapter right.

Enroll *now* with United, to speed the enrollment of a working quota, and to participate in the many benefits United will soon bring its members.

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

Gaumont News | Every Tuesday

WORLD'S GREATEST NEWS SERVICE

An Amazing Photo-Serial for INDEPENDENT Exhibitors

The HAND of VENGEANCE

In TEN Thrilling Two-Reel Episodes

1—THE SIGN OF THE SCAR
. . . wealthy beyond dreams . . . on the desert sands . . . honored by the nation . . . a Nemesis from the dead . . . from friend to avenger . . . the diamond vaults at dawn . . .

2—SCHEMING FOR MILLIONS
. . . from Scotland Yard . . . guarding the pendant . . . wits against wits . . . doubly tricked . . . the slide from the roof . . . the millions of the Ambassador . . .

3—THE AMBASSADOR'S DIAMOND
. . . in the Embassy . . . the delivery of the guarded gem . . . behind the tapestry . . . the dissatisfied confederate . . . the hand and the dagger . . . the bomb and the casket . . .

4—THE GREY LADY
. . . the girl in the cafe . . . a shadowy fear . . . "Can she be false?" . . . if danger threatens . . . tricked by a woman . . . a toast to the avenger of wrongs . . .

5—THE LEAGUE OF SILENCE
. . . a traitor in hiding . . . who was the King's Courier? . . . a desperate enterprise . . . capturing the wrong man . . . a page in the detective's notebook . . . though tightly bound . . .

6—THE MYSTERIOUS MANOR
. . . at last, the hour! . . . the flooded mine . . . fate takes a hand . . . in the forest shades . . . the husband of a witch . . . a foolish wager . . .

7—THE SECRET OF THE NIGHT
. . . the haunted chamber . . . terror of the night . . . a girl of mystery . . . the Five Buttons Inn . . . on the moonlit lawn . . . escaping from terrible odds . . .

8—THE KIDNAPPED STATESMAN
. . . the secret out . . . the witch's fate . . . for a few weeks only . . . the Prussian spy . . . the face in the lamplight . . . at the mercy of Huns . . .

9—THE GIRL IN THE HOTEL
. . . a romantic maiden . . . "Does she suspect?" . . . what the button showed . . . in the House of Commons . . . "Never doubt me!" . . . a trick which failed . . .

10—A GIRL'S AID
. . . with queer tools . . . the deadly peril . . . a message from headquarters . . . her glorious adventure . . . blown to freedom . . . "To fight for my country!"

All Gaumont Theatre-Filling Productions Distributed by the Best States-Right Exchanges

ALWAYS FIRST ON THE SCREEN

Every Friday | Gaumont Graphic

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

FATTY in the Films that

To State Rights Buyers:~

24

Single Reel Re-issues Produced by MACK SENNETT

SO SURE OF SUCCESS THAT THREE QUARTERS OF THE COUNTRY WAS ALREADY SOLD BEFORE OUR FIRST ANNOUNCEMENT

COMMUNICATE AT ONCE FOR INFORMATION REGARDING YOUR TERRITORY !!!

P CO

ARBUCKLE made him Famous!

To Exhibitors:~

THEY ARE SO SURE OF POPULARITY AND PROFIT THAT THE LEADING EXHIBITORS ARE BOOKING THEM NOW!

THEY ARE MOST REMARKABLE RE~ISSUES THE CREAM OF THE BEST COMEDIES EVER PRODUCED ALL RECONSTRUCTED RE~EDITED AND RE~TITLED ~~~

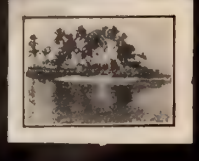
W·H·PRODUCTIONS CO.

71 WEST 23rd St. *Wonderful Hits* NEW YORK CITY

MARTIN JOHNSON'S—
Wonderfully entertaining pictorial adventure

"Among the Cannibal Isles of the South Pacific"

featured the week of July 21st at the
RIVOLI New York
World's Finest Photoplay House



A Production of Unsurpassed Artistic Merit

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

Motion Picture News

Vol. 18 No. 4. July 27, 1918

The Week in the Film World at a Glance

FEATURES

ON THE WAY TO THE HUB (W. A. JOHNSTON)...557
SERVING IT WITH SPEED AND GINGER.....559
WANTED—REAL PICTURES BY A. L. KAHN.....568
PENAL CODE CENSORSHIP—ONLY, BY PAUL SMITH 568
THE INDEPENDENT FIELD TICKER.....616
WHAT KIND OF A FELLOW IS—EARLE?.....563
CONTINUITY IN ADVERTISING PICTURES BY S. BARRET McCORMICK 589
THE HONOR ROLL.....562
LANDAU SHOWS HOW TO USE TRADE PAPERS....581
CONSTRUCTIVE CO-OPERATIVE BOOKING, BY FRANK REMBUSCH 569

NEWS OF THE WEEK

League Prepares for Fight with N. A.....560
Van Buren Signs Drews.....561
Settle Anita Stewart Litigation.....561
"Here To-Day; Gone To-Morrow" in Minneapolis.....564
Rochester Settles Down.....566
In and Out of Town.....564
The World Market.....570
Live News from the Producers.....594
In and Out of West Coast Studios.....635
In the Independent Field.....614
Newsy Items from the Studios.....637

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews.....573
Exhibitors' Box-Office Reports.....575
Ready-Made Ad Talks.....638
Short Subjects in Review.....640
Exhibitors' Service Bureau.....578
Coming Program Offerings.....609
Releases—Current and Coming.....646-47-48-49
Projection Department 622
Music and the Picture.....630
Theatres Worth While.....633

SCREEN EXAMINATIONS

"City of Dim Faces, The" (Paramount).....641
"First Law, The" (Pathe).....641
"Hand of Vengeance, The" (Gaumont Serial).....643
"Hell's End" (Triangle).....642
"Her Moment" (General Release).....645
"Her Price" (Fox).....644
"House of Hate, The" (Pathe).....643
"Impossible Susan" (American-Mutual).....643
"Marked Cards" (Triangle).....642
"Neighbors" (World Film) 641
"Pair of Silk Stockings, A" (Select).....642
"Service Star, The" (Goldwyn).....644
"That's Him" (Rolin-Pathe).....643
"Vamp, The" (Paramount-Ince).....643
"Wedlock" (Paralta) 645
"Winner Takes All" (Bluebird).....642

Newsy Announcements of the Week Found in the Ad-Pages

Fred Stone Reverses Usual Formula and Appears in "Under the Top".....505
Shirley Mason and Ernest Truex Appear in "Come On In"506
Ethel Clayton's First Paramount is "Maggie Pepper".....507
Wallace Irwin Contributes "A Gentleman's Agreement" to Vitagraph Program.....508
Vitagraph's "A Fight for Millions".....509
World Presents June Elvidge in "Joan of the Woods".....510
Constance Talmadge Presented in Film Version of "Pair of Silk Stockings".....511
Goldwyn Pictures Star Series.....512-13
Bill Parsons and the Goldwyn Comedies.....514
Rex Beach's "Heart of the Sunset".....515
"To Hell With the Kaiser" Going Strong.....516-17
Edith Storey Presented in Metro's "The Demon".....518
Educational Offers "Your Fighting Navy".....519
How the Allies Official War Review is Going.....520
Pathe Products 521-22
Frank Keenan in Pathe's "More Trouble," Superlative Comedy-Drama 523
Hodkinson 524
First Plaza-Hodkinson Production is "Angel Child".....525
Paralta Presents Louise Glaum in "Wedlock".....526
General Film Distributes Tucker's Production, "Hypocrites" 527
The Chaplin and Snakeville Comedy Reissues.....528
"Mammon and the Archer," One of O. Henry's Best.....529
The Ebony Comedies.....530
General Film Presents Anna Luther in "Her Moment"....531
"Les Miserables," with William Farnum, Now Booking at Fox Exchanges 532-33
Theda Bara's "Cleopatra" Released August 1.....534-35
Mutt and Jeff Take an Encore.....536
Fox's Big Six.....537
"Lafayette, We Come!".....538
Brockliss 539
"Tarzan of the Apes".....540
"Pershing's Crusaders" 541-42
Elinor Field, New Ingenue in Strand Comedies.....543
In Appreciation of "The Unbeliever".....544
Perfection Distributes "The Unchastened Woman".....545
Anthony Kelly Announces the Opening of His Play, "Three Faces East" 548
Triangle Preparing to Go Over the Top.....549
United Picture Theatres.....550
Gaumont Products 551
W. H. Productions.....552-53
Rivoli to Play Martin Johnson's Pictures of the South Pacific Isles 554
"Chase Me, Charlie".....556

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS. Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

Double Your Chaplin Fun!

Here's a chance to please your patrons by giving them twice the number of laughs as the usual Chaplin film.

"Chase Me Charlie"

will keep them roaring a full hour.

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Five parts.

Essanay

Perfection Pictures

George Kleine System, Distributors

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 4 July 27, 1918

On the Way to the Hub

WHAT will the Boston Convention be?—and do? The answer, given from the present outlook, may be summed up by a question mark.

We don't know.

We are wondering—like others.

The attendance will be small. The small town exhibitor is having his troubles, and railway expense is high these days. The big town exhibitor is unusually busy, and, as usual, he doesn't give a rip about League affairs.

There has been a little political buzzing—very little, however, and of a deeply subterranean order. We don't know what it means and care less.

Ernest H. Horstman is the only avowed candidate for President of the League. He is, in our opinion, a good man; and his platform sounds good, especially that plank in which he declares that League administration and the film business should tolerate no connection whatever.

There is rumor of a Chicago candidate—possibly Peter J. Shaefer, a prominent representative of that group of bigger theatre owners which the League has never had as active members and officers and which any exhibitor organization must have, to be strong and representative.

The Boston Convention is a reflex of last year's.

The Boosters Are Alive

THE Boston Boosters, through their numbers and enthusiasm at Chicago, carried the Convention date back with them. They expected an Exposition, but will have a ball instead; and Boston has always made these affairs very successful.

The Boosters are a live organization. They believe in the principle of exhibitor organization—for organization's sake. And they believe that exhibitor organization is possible and practical.

Success to them! And praise be for honest principles and worthy enthusiasm.

But, unfortunately, the same reflex that carried the Convention to Boston carries along a League beset—what remains of it—with political commercialism.

Will politics be played?

Yes—unless the New England exhibitors stamp them out.

And politics will do either one of two things—elect officers whose tenure of office will be simply a matter of self-glorification and advancement through title holdings, or else politics will sell the League out to some commercial enterprise.

And either way spells ruin for exhibitor organization the coming year.

What will it be, gentlemen?

You are facing a serious situation.

The country needs you—needs you badly. The President has asked, directly and solemnly, for your aid.

"The Maker of Morale"

THE motion picture today is recognized as the maker of morale; and morale or spirit, it may be called is—right here and in the trenches of Europe—an indispensable factor in the war for civilization.

These are no high sounding phrases, gentlemen; these are homely facts and solemn ones.

Your screens should be tendered through exhibitor organization. If this isn't possible you don't deserve the name of exhibitor organization.

And if you don't rise to this demand—this opportunity—some other organization will. For the war and the motion picture's inevitable part in it will certainly not wait upon you.

We are asking that you make this situation the keynote of your convention, that you subject every man and every proposition brought upon your floor to the searching light.

It will shine clear through the self-seeking politician, and, equally, through every proposition that doesn't make for a stronger industry and the closer application of this industry to the prime duty now facing it.

We want you, too, to understand our attitude toward the Convention and toward the M. P. E. L. of America.

On Our Own Feet

WE have no axes to grind; no politics to play; the success or failure of your convention and your organization to follow don't mean one selfish dollar to us. We are totally independent of yours and every other organization or branch of or enterprise in the industry.

Our prime duty is to be of *business service* to the exhibitor of motion pictures.

Therefore we believe in and are back of exhibitor organization—*of exhibitor organization whose prime duty it is, also, to be of business service to the exhibitor*—of exhibitor organization which, *thereby,* becomes so strong that in any exigency which threatens the industry, as in a supreme crisis like the one that now threatens America, can rise and do its duty to the motion picture.

We have made a serious error in the past.

In our efforts to help build and maintain exhibitor organization we glossed over its weaknesses and magnified its strength. We made important gatherings out of conventions whose weakness was pitiable.

Not the least bad effect of this has been the state of mind of the big theatre owner. Being busily occupied, he has believed that League affairs were successfully handled and didn't need him.

Exhibitor organization *does* need this exhibitor. There's a place and an office for him. Exhibitor organization will never amount to anything until it does include him.

(*Continued at top of following page*)

(*Continued from preceding page*)

We propose to tell the truth hereafter.

The truth today is that you have little organization left; that you have got to build anew, with a new foundation and a clean slate.

The best thing you've got is the certainty that exhibitor organization is a necessity; and that now patriotism alone demands it. No exhibitor has a right or a genuine excuse to evade the call of organization.

So on our part, gentlemen, we are looking and hoping. What will the answer be?

Pruning the Deadly Overhead

WE continue to talk about unnecessary expense in distribution. We contend and insist, in one breath, that there are too many exchanges.

Yet comparatively we do little about it. Distribution, like the discussion of it, has gone on in just about the same way. And the number of exchanges has not been decreased.

Last spring, W. W. Hodkinson determined to place Paralta pictures through the branch offices of the General Film Company and now the American Film Company announces that its products will be distributed through Pathe Exchange, Inc.

The move seems an eminently sane one. Pathe Exchange will perform for the American Company simply the mechanical functions of a clearing house which this distributor is very well qualified to do because of its specialization in its particular field, to the advantage of the producer and to its own profit.

The American Company without tying up considerable capital in exchanges, and without the maintenance of the very considerable exchange overhead, secures a very satisfactory mechanical distribution, and effects for itself the saving which the picture producers today can very well use—for instance, in the giving of additional service to the exhibitors of its pictures.

This is not a merger of exchanges. The American Film Company will have its own salesmen, do its own advertising, give its own service on its pictures. It merely utilizes the room and equipment of the Pathe branches.

Merging the exchanges is another matter that is just as difficult to bring about as the merger of producers.

The American plan is simply doing what is done in other lines of business where the wholesaler handles many competing lines of goods, giving no preference to any one, but simply filling orders as they are created by the quality of the goods, and by the manufacturers' selling efforts and enterprise.

We haven't too much of selling and advertising effort today. That is not the trouble. We have too many routes over exchanges. These routes can be greatly diminished without interfering in the least with the field of any manufacturer, and with the result of greatly reducing the present unnecessarily high cost of distribution.

What is to keep other companies from following the pathway that has been opened?

Too Much of Good Things

THOMAS D. SOREIRO of Boston comes to bat on the subject of titles.

Titles and subtitles have a lot to do with box office success, he admits; but some producers seem to think they mean everything. One recent picture contained nearly a thousand feet of subtitles.

Subtitles should be an adjunct to action: but they should not replace action. Action, on the other hand, should take any opportunity to do without subtitles.

153

Since January 1st and including all trade paper issues to date Motion Picture News has published 153 more pages of paid advertising than any other trade paper.

There's a reason.

See page 546.

The audience may miss a subtitle and thereby lose continuity where the picture depends overmuch on its text matter. It is easier to pick up the thread of the story where scenes abound.

Again subtitles are not popular in foreign language speaking districts. There's a danger, all in all, in restricting the true province of the picture by giving it a language rather than an action appeal.

War Service First and Last

THE lines starting on the previous page were written as the title indicates, "On the Way to the Hub."

Now, as we sit in a Boston hotel, with the elections still to come, we are more and more impressed with the absolute necessity of exhibitor amalgamation to the end that the theatres of the country may put forth their utmost for war service.

There is present here in Boston the inevitable atmosphere of politics—but there is underlying it, and threatening to envelope it, the sincere conviction on the part of many of those in attendance that war service must hurdle all thoughts of petty politics and internal strife.

No words of ours can point this warning too strongly.

No past political quarrels and present animosities will serve to excuse the industry if the dawn of Peace finds organized exhibitors unworthy of its blessings.

One solid exhibitor organization must come—whether it be an amalgamation of the A. E. A. and the M. P. E. or whatever the means employed. United effort we must have, regardless of the outcome of the week's election.

If it be necessary to secure unity the officers chosen at this Convention can make no greater contribution to the cause of Democracy than to resign—stepping aside in the face of necessity.

Boston Delivered the Goods

WE remarked above that the New England exhibitors and Boston Boosters were alive.

Writing from the Hub we would like to add the fact that they are efficient and successful hosts.

The arrangements for the Convention and entertainment are perfect—a fine tribute to New England and its exhibitors.

It is one of the regrettable happenings of an industry which has its share of such incidents that an unfortunate chain of events should have robbed the New England exhibitors of the full benefits of their efforts.

Serving It With Speed and Ginger

IF you want to get a lesson in the art of drawing up a binding guarantee turn to Page 571 and read the first publication of the new export regulations issued by the War Trade Board.

There's a summary there of the agreement which the foreign buyer—not the exporter, mind you—must sign and turn over to the Trade Board representative at the particular Embassy before he can receive the film shipment which has already been licensed for export from the United States.

And there isn't anything short of guaranteeing the state of his mother-in-law's health which that agreement doesn't call upon the buyer to sign.

We can foresee some lusty howls from buyers in neutral countries when they are called upon to sign the dotted line—either that or they will affix their signatures with their fingers crossed—and then it will be a healthy chase for the authorities to keep up with them.

But our information is that regulations similar in scope are now enforced on exporters by all the Ally countries so they must be prompted by experience and a knowledge of the necessities.

But read them—you'll get some pointers on drawing up contracts.

And as we understand it—picture men are always doing either one of three things: "Sitting in on a conference;" "at an important showing in the projection room," or "signing some big contracts."

* * * *

But, speaking of conferences, we know of one film man who'll bust up a conference just to shake hands, and say: "Hello! I'm busy. Can't you come around to-morrow?" and you leave with a smile.

The man is Richard A. Rowland.

* * * *

WHILE you're back on Page 571 reading that agreement we mention above, glance over the department "The World Market."

And make a mental note to look for it every week.

We'll tell you why. Glance through the trade journals of almost any other American industry these days and you will marvel at the amount of time and thought that is being given by the leaders in all walks to the export question present and—*after the war.*

Put your ear to the ground in the neighborhood of Wall Street and be surprised at the rumblings of Big Money laying plans for world markets—and, incidentally, not forgetting films in their calculations.

If we are to keep pace in the "after the war" rush it certainly behooves all of us to keep an eye on this export field.

And "The World Market," now enlarged, will do it for you.

* * * *

You can't beat that boy, Frank Tichenor. When he had to choose a floor in 729 Seventh avenue for his local General Film Exchange he chose the ninth—with the result that almost everybody who enters the building stops at the G. F. office.

For the local cars end there, and the express cars make their first stop there.

While on our own floor, the fourth—you can always find the stairway.

* * * *

HOW'S this for an all-star show—S. L. Rothapfel, of New York and the Marines; Harold B. Franklin, of Buffalo; S. Barret McCormick, of Indianapolis, and L. H. Grandjean, of New Orleans?

That's just part of the bill offered by the Exhibitors Service Bureau this week—and just an indication of the all-star attractions there every week.

It's called our EXHIBITOR DEPARTMENT—but frankly, for reading of the System Magazine type on our own picture business we would commend it to producers and exhibitors alike.

For instance, this week Rothapfel starts a series on the handling of the propaganda pictures in theatres—as valuable an aid to the cause of the Committee on Public Information as it is to the exhibitor.

S. Barret McCormick's third article uses his experiences as a basis on which to discuss "Continuity in Advertising."

Harold B. Franklin, of Shea's Hippodrome, Buffalo, talks on giving the theatre atmosphere with stage settings.

L. E. Grandjean, publicity manager of the Liberty Theatre, New Orleans, gives valuable hints in describing the unusual and striking pre-opening campaign which he conducted for that theatre.

Take an hour off—settle down after dinner to-night, and give yourself a reading treat. And learn what you have been missing.

* * * *

And speaking of those big exhibitors we think that some of them have taken to commenting to MOTION PICTURE NEWS *office. We've seen Harold Franklin in the office twice within two weeks; Frank Newman, of Kansas City, twice within two months, and every now and then Soriero, of Boston; S. Barret McCormack, and half the Advisory Board.*

* * * *

YOU can't blame us for taking up all the space we have so far on this page talking about ourselves. What chance have we to give you a lot of breezy personal jottings with half the industry up in Boston?

If you didn't go yourself—which means if you were in our select company—then you will want to read the first complete story of the happenings to date appearing on the following two pages.

You'll find there plenty of hints that the next few weeks will not be shy of newsy happenings. There is the defi of the League to the National Association; the prospect of amalgamation with the A. E. A.—oh, there's lots of spice in sight.

And there's the hint that late events Thursday may cause considerable rumpus—even a split.

It's a merry life.

* * * *

CARL LAEMMLE said something of interest when he declared at the Chicago convention of Universal Managers that women would be appointed to all future sales vacancies caused by calls to military service.

The same day George Kleine was quoted as declaring the possibility of women branch managers for his service.

And World Pictures sends us a story regarding one of their managers—a woman.

This is getting serious.

The next thing you know we'll be losing our job to a woman trade paper editor.

And then those hounding press agents will have to be nice.

We'll have our revenge.

League Prepares for N.A.M.P.I. Fight

Resolutions Adopted in Boston Call for Fifty-Fifty Representation on Association's Board and All Committees— Tender Olive Branch to A. E. A.

BOSTON (*Special*).—Smarting under the effects of the Exposition fiasco, it did not take the Motion Picture Exhibitors' League long to cast a gauntlet of defiance at the feet of the National Association of the Motion Picture Industry. But instead of the expected withdrawal from the N. A. M. P. I. the attack took the form of a strategical move in the adoption of resolutions calling for a fifty-fifty representation on the Association's Board of Directors and all committees.

Other resolutions adopted at the convention, which probably holds the record for slim attendance, resulted in the tendering of an olive branch to the American Exhibitors' Association; and others covering advance deposits, Sunday opening and the fifteen-cent reel tax.

Tuesday Night the Start

Events started with a rush on Tuesday night when at the initial meeting of the Convention a resolution was passed to the effect that the exhibitor directors representing the League in the National Association refrain from taking part in the Association's activities until the League is given a fifty per cent representation on the Board of Directors and all committees, or until such a reorganization of the Association is made as will permit of this.

Pending this action of the National Association the Executive Committee of the League is given full power to act.

A resolution then followed giving the services of all members of the League to the call of Adolph Zukor in charge in the industry's drive for the next Liberty Loan.

The Maine exhibitor, Alfred Black, was responsible for the resolution pointing the way towards amalgamation. This called for a doubling of the Executive Committee membership so as to permit of representation for the A. E. A. in the event that amalgamation becomes possible.

Another dig at the memberships of the National Association was read in the resolution calling for an investigation of the fifteen-cent reel tax. Many of the delegates were emphatic in their declaration that the last word had not been said on this question even though it has been simmering quietly for the past few months.

That perennial topic of discussion at exhibitor conventions, the advance deposit, did not fail to make its appearance. Tuesday's session voted that the League would seek during the coming year to have legislation placed on the statute books of the various States placing advance deposits for film rentals under the control of the different State banking laws.

NO CANDIDATES

AS far as the atmosphere in Boston would indicate, the election of officers for the National Association on Friday, will proceed with the smoothness of a well-oiled clock.

No candidates are mentioned—not even for the office of president. If there is any electioneering being done then it is moving so quietly as to shame an Indiana politician.

The general opinion seems to prevail that William Fox can have the job of president if he wants it. Pressed further the same general opinion will admit that William A. Brady can have the job again—if he will reverse his decision to withdraw. Walter Irwin and Arthur Friend are also mentioned.

But there are no avowed candidates—there is apparently no electioneering.

It was decided to appoint a permanent committee of the League which would have as its object the securing of legislation in the various States permitting the opening of picture theatres on Sundays during the war at least.

The National Association's Plans

William A. Brady addressed the League members at the Thursday afternoon session, following which the National Association's share in the Boston week got under way with the dinner to T. P. O'Connor, M.P., Cinema Censor for Great Britain, in the evening. Many of the film magnates who had been conspicuous by their absence earlier in the week arrived on the one o'clock train from New York on Thursday.

The National Association's election is scheduled for Friday morning with the perspective slate still a dark mystery.

League Politics Shape Up

League politics was not long in filling the air with the arrival of the delegates on Tuesday. And Peter Schaefer, of Chicago, was quick to jump to the front as the dark horse probability for League president.

It became apparent then that the election as usual hinged on the New York and Chicago votes. But this did not put a quietus on the electioneering for other candidates. New England did yeoman work for Horstman, with Black, of Maine, seemingly at odds however, while Pennsylvania was on the job boosting for Judge O'Donnell.

As a matter of fact there wasn't much room for electioneering. The attendance was one hundred and twenty-nine delegates according to the per capita taxes paid, but it is likely that eighty would be a figure closer to the truth.

Trouble Looms Up

There were strong hints that trouble would develop from the ranks of the New York delegates. Headed by Sydney Cohen and John Mannheimer, these exhibitors were present with the cry of war service on their lips, standing as a unit for amalgamation of the Exhibitor organizations to give the best results. Rumor had it that New York was likely to start a contest over the legality of the election.

Another item prompting trouble arose when the news became public that a committee appointed by President Lee A. Ochs had given the stock in the Trade Review held by the League back to that publication.

Delegates found it impossible to learn the reasons alleged for the action, nor were they exactly certain as to the legality of the transfer in the arbitrary manner used.

Praise for the New England exhibitors on the perfect arrangements for the Convention were heard on all sides.

A letter received from Walter W. Irwin and read at Thursday's dinner requested that the National Association postpone action on the League's defi until a full meeting of the association could be held later.

Mr. Irwin was kept from attending by a recent accident. On Thursday afternoon the prospect of a quorum for the association meeting was slim.

Reach Settlement in Stewart Fight

Louis Mayer, of Boston, Secures Anita Stewart Contract—Year's Litigation Ends with Both Sides Friendly—Courts Upheld Vitagraph

FOLLOWING a series of conferences between attorneys representing the Vitagraph Company of America and Louis B. Mayer of Boston, it became known Thursday that an amicable arrangement had been made whereby Vitagraph agreed to a settlement of the damage suit of $250,000 which has been pending against Mr. Mayer and his associates in the courts of Boston by the payment of Vitagraph a very substantial sum.

It was also announced by Vitagraph that, owing to the time lost through the automobile accident in which Miss Stewart figured, it had been determined that the period of her services left to them was too limited to carry out its production plans, and that it had agreed, as part of the settlement, to let Mr. Mayer have her now instead of on September 3, when she would go to him under a contract signed last year, and which was to take effect when the time expired on that date with Vitagraph.

Mayer Makes Large Payment

Mr. Mayer said that in consideration of the settlement of the Boston litigation and in consideration of Vitagraph's fairness in letting him have Miss Stewart's services, he being particularly anxious to get her at once, he had agreed to the payment of a substantial sum of money to the company.

Thus ends a legal controversy which has continued for almost a year, with friendly relations now existing between all parties to it.

It was last September that the Vitagraph Company brought suit against Miss Stewart to restrain her from leaving it and breaking her contract with it, naming Mr. Mayer and others as co-defendants with her. It developed that Miss Stewart had signed a contract to work for Mr. Mayer, her services for him to start when she was through with Vitagraph. The Mayer contract was not an issue in the suit, the Vitagraph contention being based solely on Miss Stewart's attempt to break her contract with it, and Albert E. Smith, president of the Vitagraph Company, announced at the time that he was suing not only to protect his company's interests, but also to make a test which should establish a precedent in the matter of a star's contractual obligations to the producer.

Justice Mullen, of the New York Supreme Court, granted Vitagraph a temporary restraining order against Miss Stewart, and subsequently Justice Mullen's decision was confirmed on appeal by the Appellate Division the injunction continuing indefinitely. The case was brought to trial before Justice Daniel F. Cohalan, in Part V, of the New York Supreme Court, on January 22 last, and the hearings lasted three days. He rendered his decision the first week in April, ordering Miss Stewart to finish up her time with Vitagraph before attempting to work for any one else, and fixed a period of twenty-six weeks as the amount of time she owed the company under a contract by which she was guaranteed $127,000 per year by Vitagraph. This meant that she must work for Vitagraph until about September 3, and thereafter she began work at the Brooklyn studio under direction of Wilfrid North.

Miss Stewart had only been at work a short time when she and her director, with the other members of her company, were caught in a serious automobile accident in Brooklyn. Many members of the company were injured, Miss Stewart being so badly hurt she was laid up for more than a week. Her director, Wilfrid North, however, was out for more than a month, and when he returned to work, was using crutches. This loss of time, according to Albert E. Smith, president of the Vitagraph Company, interfered seriously with the plans he had made for Miss Stewart.

"It was our intention," he said, "to make a series of pictures with Miss Stewart as the star, but owing to the loss of time engendered by the automobile accident, it became apparent that in the limited period of time left to us, it would be a tremendous task to make the pictures and to make them of the quality we had decided upon. Therefore, when Mr. Mayer made us a very substantial offer to settle the litigation and expressed a wish to get Miss Stewart's services at once, we decided to accept his offer.

"The settlement was made on an amicable basis, and all parties seem satisfied. In our original suit, I had at stake the principle of a star's obligation to an employer as well as the interests of the company, and the courts vindicated that principle fully."

VAN BEUREN SIGNS THE DREWS

Bill Posting Magnate to Enter Films with Comedy Company

MOTION Picture News is enabled to definitely announce the plans of Mr. and Mrs. Sydney Drew to make their return to the screen.

In connection with the announcement comes the important news that A. J. Van Beuren, among the most important factors in the bill-posting world, is planning to enter the motion picture field.

Van Beuren, acting in association with Dr. Harry Kelton, has placed the Drews under a long-term contract which calls for the making of twelve two-reel comedies a year. Releasing arrangements have not yet been decided, but it is said that the arrangements for distribution are in the hands of William (Pop) Hart, long identified with New York Exchange circles.

It is said that the plan of one comedy a month was decided on because the Drews intend to devote special attention to have them "produced and not manufactured."

Production will start late in August when the Drews' successful stage production, "Keep Us Smiling" opens in New York for a season's run.

Solve Troubles of Denver's National Film

All of the internal difficulties of the National Film Corporation of this city have been satisfactorily adjusted through the efforts of George A. Levy, chief of the industrial bureau of the city of Denver.

O. D. Woodward, former president and directing manager of the corporation, has resigned from all connection with the corporation except that of a stockholder, and all differences between Mr. Woodward and his former associates have been mutually reconciled. As a result of this arrangement he has turned over to the corporation the contract of purchase covering the entire twenty-eight acres of ground on which the studio is located; certain blocks of stock over which there was disagreement as to ownership, and also his contract as directing manager.

Under Mr. Woodward's direction sixteen pictures have been produced by the National. He is succeeded as a director by Frank B. Willis, present business manager of the corporation.

Chas. Christie's Wife Dies on Coast

Mrs. Edna Durant Christie, wife of President Charles Christie of the Christie Film Company, died Tuesday evening at the Methodist Hospital, Los Angeles, following an operation for stomach trouble. The funeral will be held Saturday morning at 10:30, with interment in Hollywood Cemetery. The pall bearers will be George Melford, Robert Thornby, George Loane Tucker, Scott Sidney, William Horsley and Fred L. Porter.

Mrs. Durant came to Los Angeles from London, Ontario., four years ago.

Triangle Making Many Additions at Studio

In addition to the announcements contained in the "Live News from the Producers" section of this week's MOTION PICTURE NEWS, late advices from Los Angeles indicate that the Triangle organization is continuing to add to its studio forces at the West Coast studios.

The newcomers whose acquisition is told of in the late news are all directors. Lawrence Wyndham has been contracted for to produce the coming Taylor Holmes features. Jack Conway, who previously contributed his name to many Triangle successes, is returning to the fold as a director, as is E. Mason Hopper, now finishing his second production for Metro starring Bert Lytell.

Farrar Off for Wyoming for "Hell Cat"

With "The Turn of the Wheel," her first Goldwyn production completed, Geraldine Farrar left New York this week for Wyoming, where her second Goldwyn vehicle, "The Hell Cat," will be staged. Reginald Barker, producer of the initial production, will also handle the reins on the second.

In addition to the star and director, and an advance man to select locations, the party traveling to Cody, Wyoming, includes Lou Tellegen, the prima donna's husband, a Goldwyn publicity representative, a complete technical staff and her personal attendants.

"The Hell Cat," which is from the pen of Willard Mack, is described as "absolutely modern in treatment and theme." Milton Sills and Thomas Santschi are included in the special cast secured to support the star.

Mary Won't Start Work Until September

LOS ANGELES (*Special*).—The current week again brought its usual batch of Mary Pickford rumors, consequent on the fact that the little star's current Famous Players contract has expired and she is going on a vacation.

But out of the mess of rumors, last-minute indications now point strongly to the fact that Famous Players-Lasky will come through the storm with flags waving. In any event, Miss Pickford will not resume work until September, and there are hints that she may retire for several months.

Hampton Del Ruth Leaves Sennett Forces

LOS ANGELES (*Special*).—Hampton Del Ruth, for the past five years scenario editor and manager of productions for the Mack Sennett comedy organization, has resigned. No announcement has been issued as to his future plans.

Rumor on the West Coast also declares that Polly Moran, the Sheriff Nell of the Sennett comedies, is forming other connections at the expiration of her contract on July 22.

Honor Roll

Charles Condon, well known and popular in motion picture circles of New York, who was for a number of years connected with *Motography* and more recently with *Photoplay Magazine* as advertising manager, has received his call in the draft and will probably depart for one of the National Army camps the first of August. Condon was a member of the new 7th Regiment, New York State Guard, and has already received training.

Beverly Griffith, personal representative of Joe Brandt of Universal and for a long time connected with this company in various capacities, has enlisted in the aviation section of the Signal Corps and will train for a commission at Puget Sound, Seattle. Griffith was cameraman, assistant director and assistant manager of production to Henry McRae at Universal City previous to his appointment as traveling sales representative.

Bernard P. Arons, formerly with Bert Adler as his assistant in his publicity business and cashier in the Pathe Park Avenue studio, writes from Camp Joseph E. Johnston, Florida, where he is in the quartermaster department, that he expects to go over soon. Meanwhile he would like to hear from his friends in the business, care of Supply Company 315, Barracks K 4.

Two new stars will soon be added to Triangle's service flag. When the drawing of draft numbers of boys who have turned twenty-one in the past year was held, two Triangle employes found their numbers among the first out. They are Cyril Gardner, the "boy cutter," and John Curtis Gault, in the Transportation Department. Both are preparing to leave on a moment's notice.

J. E. Beck, formerly assistant manager of the Vitagraph Exchange, Cleveland, is now a corporal in Uncle Sam's army. He is stationed at Camp Gordon.

Tom Forman, well known screen actor who has been seen in many Paramount pictures, is now a lieutenant in the army, having just won his commission at the officers' training camp at Camp Gordon, Atlanta, Ga.

John Miller, for several years operator at the Colville theatre, Colville, Wis., left last week with the draft contingent and hopes to get into the aeroplane section of the army. He went to Vancouver.

Next Fairbanks Scheduled for August 5th

August 5th has been set as the release date for the next Douglas Fairbanks production by Artcraft. It is "Bound in Morocco," written and staged by Allan Dwan. The locale denoted by the title was faithfully reproduced at the Lasky studio for the production.

Universal Gets Sturgeon as Feature Director

LOS ANGELES (*Special*).—R. S. Sturgeon, for years well known as a feature producer, especially for his Vitagraph successes, has been signed by Universal to produce outdoor pictures.

Mr. Sturgeon will direct Monroe Salisbury, who has come to the front rapidly during the past year as a Bluebird star. Work is already beginning on the first Sturgeon-Salisbury production, "Hugon, the Mighty," a story of the Canadian Northwest.

A new office has been created at the Universal studio and Eliot Clausen appointed to the job. He will be known as the "Manager of the Continuity Department." Clausen was the author of "The Kaiser" and the continuity on "The Yellow Dog," on which production work is nearing completion.

Director William Taylor Joins Officers' Camp

William D. Taylor, long listed among the producers of screen features, sailed from New York last week to join an English officers training camp. Taylor, who is president of the western division of the Motion Picture Directors Association, is an Englishman, born in Ireland.

His most recent activities have been as director for Mary Pickford, his name being found on the productions, "How Could You, Jean?" "Captain Kidd, Jr.," and "The Mobilization of Johanna," just completed.

Before coming to direct Miss Pickford Taylor directed "Up the Road with Sallie," "The Varmint," "The Adventures of Tom Sawyer," "Huck and Tom" and earlier, "The Diamond from the Sky," "The Parson of Panamint," etc.

Jack Levy in Charge of Fox Philly Office

George Dembow, recently Fox manager in Philadelphia, has entered the army and is succeeded in the Quaker town office by Jack Levy.

Levy has been connected with the Fox New York exchange for some time and also has many friends in Philadelphia, where he was formerly manager of the Greater New York Film Rental Company and later connected with the Fox office there.

Abel Now with Fox

Sydney E. Abel, who has had wide experience as a film salesman, has become identified with the Fox Film Corporation as a special representative, it is announced from the William Fox offices.

Mr. Abel, who had been special representative of Select Pictures since the organization of that concern, is one of the best known film men on Broadway and brings to his new work qualities of salesmanship that make him a particularly valuable aide.

What Kind of a Fellow Is—Earle?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WHAT chance have we got to add anything to your general fund of information regarding Edward Earle in the slender confines of this page? It can't be done. Didn't a two hundred or so of you hire a banquet hall at the Hotel McAlpin only a few months ago just because you already *knew* what kind of a fellow Edward Earle is?

And didn't the fact of your gathering there on that occasion prove that you already *know* that—in the language of the club—Edward Earle is a regular fellow?

What more can we say?

What can we say that will compare with the words that came from the speakers' table that night, or with the hearty appraisals of this fellow Earle that we heard from the tables all around the room?

We repeat — it can't be done.

And besides — speaking of comparisons — what chance have we to shine in rivalry with the wit of Toastmaster Landon on that occasion?

Come to think of it, perhaps we should have induced G. Warren Landon to write this page this week.

Then we might have escaped with some of the tattered shreds of our own reception.

But for the benefit of those who were not present on the occasion of the industry's tribute to Brother Earle, and of those who did not hear the echoes—their ears must be bad — we will tackle our subject.

Edward Earle, in the first place, is not the Vitagraph actor. Let us make this plain at the outset for the benefit of the stray fans who may chance upon this copy of MOTION PICTURE NEWS in the months to come.

The Edward Earle of our sketch directs the destinies of the Nicholas Power Company.

The rest of you know this, of course, and as for the fans, why we like to boast here in the office that 'twere easier for a camel to go through the eye of a needle than for a fan to get on our subscription list.

To go on! Edward Earle is, to our knowledge, the first and only banker to be lured bodily into the motion picture business.

Some other bankers may hape seen their bankrolls lured into the business; a few may even have received in return the favor of meeting one of the stars whose salaries were biting chunks into the aforesaid bankroll.

But Edward Earle is not that kind of a banker. He chose an institution of the motion picture business as solid as any bank, and he went at it heart and soul—he's a real working executive.

To go on still further: Edward Earle is the first and only banker, again to our knowledge only, who meets you with an all-wool, true blue smile.

We may be prejudiced; perhaps that is our personal angle on bankers.

But at any rate, Edward Earle is human and likeable at the very first glance.

He meets you with a real smile and he greets you with a real handshake.

Then he talks to you like a regular fellow — with nary a touch of posing.

He gives you the feeling that the same qualities of solidity which made him a banker are being put into his present job of handling a projection machine company.

And the same qualities that make you like him and make us say these things about him must run deep, because we know of no executive whose associates are more loyal.

So, if you would know more in answer to the query, "What Kind of a Fellow is — Earle?" we can refer you to:

Will C. Smith.

S. Snowden Cassard.

G. Warren Landon.

Or, you might write to Panama and hear it in Spanish from—

A. J. Lang.

"A REAL CAMPAIGN BOOK"

Wm. E. Furber, Press Representative of the American Feature Film Company, Boston, thought so much of MOTION PICTURE NEWS Service Section on "To Hell with the Kaiser" that he wrote to Metro: "Couldn't we issue a quantity of these to the exchanges so that the individual exhibitors could be supplied with them when the picture is booked? If the NEWS still has this matter standing why not grab it and make up a real Campaign Book for the exhibitor.

"Here To-Day; Gone Tomorrow"

That's the Way It Works with Exchange Managers in Minneapolis —"Off Again; On Again Finnegan"

MINNEAPOLIS (*Special*).—Minneapolis has seen more exchange managers come and go thus far this year than it did during the previous eighteen months, according to records.

Recently Harry Graham, the only man to manage one exchange for over a year and a half, resigned as manager of the local Kleine Exchange to become district manager for the organization.

Later Jack Corbett, manager of the Triangle Exchange for about six months, was called into army service and a month after Corbett answered a governmental summons his successor, W. H. Seymour, did likewise. W. C. Lestico is now at the Triangle helm.

Charles Stombaugh, who opened the Standard Exchange here about seventeen months ago, recently left the city to become Pathe manager at Omaha. L. C. Larson left the General Exchange about four months ago to join the Universal road staff. He was succeeded by C. C. Knapp, who resigned a month later. Mr. Knapp was succeeded by R. K. Evans of St. Louis, and after three weeks Mr. Evans resigned to take charge of the Jewel Exchange, and Arthur Huesman, former booker, became General Manager.

Changes that have taken place during the past six weeks were as follows: H. J. Roberts resigned as Pathe manager and returned to Spokane; Louis H. Coen resigned as Metro manager to take charge of the Universal Exchange; E. R. Pearson resigned as Universal manager to devote his entire time to the First National Exchange; Myron T. Conhaim sold the Supreme Exchange to Frank Thayer; E. A. Westcott resigned as Fox manager.

Recently R. C. Fox resigned as manager of the Goldwyn Exchange and is said to be slated for a promotion to the New York Exchange.

Managers of the leading exchanges of the city at the present time are: Paramount-Artcraft, C. L. Peavey; First National Exhibitors' Circuit, E. R. Pearson; Metro, A. H. Fischer; Vitagraph, E. S. Holmes; Universal, L. H. Coen; Jewel, R. K. Evans; General, Arthur Huesman; World, Mr. Eschmann; Select, Harry Rathner; Triangle, W. C. Lestico; Elliott-Sherman, J. R. Elliott; American Standard, R. L. Hewitt; Westcott, Tom Burke; Supreme, Frank Thayer; Associated Theatres, T. J. Hamlin; B. N. Judell, Inc., B. N. Judell; Standard, Harry Muir; H. R. Brandt, H. R. Brandt; American Maid, Mr. Wilson; Mutual, Dan Donnelan; Hoffman-Foursquare, Jack O'Toole; Goldwyn, John W. Hicks, Jr.; Friedman, Benjamin J. Friedman; Sherry-Parex, A. R. Nelson; United Theatres, J. E. Schwartzbein; Pathe, District Manager R. O. Proctor, temporary manager.

Willis Leaves Fox for Sporting Goods Business

Lloyd D. Willis, advertising manager for the Fox Film Corporation, has resigned to enter the sporting goods business. He has organized the firm of Lloyd Willis, Inc., and has taken over a store in the Strand Theatre Building, at 1579 Broadway, for the sale of sporting goods, cameras, both motion picture and still, camera supplies and high grade novelties.

Mr. Willis is president and controlling stockholder in the new firm, which is capitalized at $75,000. Henry Michaelson is vice-president and secretary and Captain John J. Pitzer, late of the New York Fire Department, is treasurer.

Mr. Willis has enjoyed a long association with the Fox company, joining the company in 1915 as assistant to the general manager. He visited all exchanges in the United States and Canada and was later appointed assistant general manager. During W. R. Sheehan's absence in England he managed the affairs of the corporation and on Sheehan's return he visited Australia, New Zealand, Honolulu and Samoa in the interests of the company. Together with his recent duties as advertising manager he also took charge of some of the administrative details of the company.

Feist at World Meeting

Felix F. Feist, sales manager for World Pictures, last week was in attendance at a conference of the company's Middle Western sales managers held at Chicago. At the conference plans for the late summer and fall were discussed and details developed.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

In and Out of Town

Harold B. Franklin, manager Shea's Hippodrome, Buffalo, returned to Buffalo this week, after a week's stay in New York on business.

Harry Charnas, Standard Film Service, Cleveland, a prominent independent buyer in the Ohio and Kentucky territories, was back on the job Monday, after a business trip to New York, where he looked at the current offerings on the independent market.

Harry Grossman, associated with B. A. Rolfe in the producing field, stopped off in Cleveland last week for a chat with Leon D. Netter, Masterpiece Film Attractions, that city, relative to Mr. Netter taking over the distribution of the forthcoming Rolfe serial production, starring Houdini and the Florence Reed features. We have not learned the outcome of this little chat.

George A. Landau, manager Butterfly theatre, Milwaukee, left New York Monday for Milwaukee, after several days spent in New York on business.

Frank L. Newman, manager Royal and Regent theatres, Kansas City, Mo., returned to Kansas City this week. He spent several days in New York on business.

Thomas D. Soriero, manager of the Park theatre, Boston, and the Strand, Lowell, Mass., was in New York last week.

Edward L. Hyman, former manager of the Victoria theatre, Buffalo, and later engaged in managing Liberty theatres for the Commission on Training Camp Activities, is expected in New York this week to take his new post as booker of films for all the Liberty theatres.

Essanay Has Chaplin Comedy—Not Re-Issue

Essanay announces that it has a Charlie Chaplin comedy, "Triple Trouble," produced by Essanay in two parts, for early release and further announcement states that "the comedy is new throughout, not a foot of it having been shown on the screen before. It is not a re-issue," reads the announcement, "nor a re-hash, but a new film in its entirety." The comedy was produced at the Essanay studios on the Coast. It is being released through the George Kleine System. Prints have been shipped to all the branch offices, with a full line of advertising.

"Women for All Sales Vacancies"

Laemmle Announces That Policy for Universal in Filling Vacancies Caused by Men Entering Service—Operators and Deposit Abuses Discussed at Chicago

THAT women would be appointed to all sales vacancies occurring in the future in the Universal ranks occurring as the result of men leaving to enter the military service, was the announcement made by Carl Laemmle at the convention of executives and branch managers in Chicago just completed.

Injuries to films caused by the failure of exhibitors to quickly replace competent operators called into military service, and charges that many exhibitors were abusing the deposit system so as to hamper competition, were other topics discussed during the convention. The record of the three day sessions indicates an unusually interesting meeting.

Women Already Entering

Two women are already on the Universal sales staff. One of these is actually declared to be breaking all records in the Salt Lake territory, while the other is setting a good pace in the Oklahoma City office.

Indications that the coming year is going to see more and more exhibitors adopting a policy of booking "specials" were reported by the various exchange managers. Announcement was made that the Universal policy for the coming year would be modeled along these lines. The increased favor of unusual short subjects was also commented on in connection with the coming release by Jewel of the two-reelers, "The Geezer of Berlin" and "The Sinking of the Lusitania."

Carl Laemmle presided over the convention, assisted by Joe Brandt, assistant treasurer of the company, and by Harry Berman, sales manager of Jewel Productions.

Plans for added advertising and publicity assistance to the exhibitor were carefully gone over and the experiences of the various managers in this direction were compared. In this connection Edward Armstrong, head of Universal's Denver exchange, made an interesting statement, which was supported by the majority of the managers present.

According to Mr. Armstrong, the exhibitor today doesn't so much buy a picture for its entertainment and quality values as for its advertising possibilities. In proof of his contention the Denver exchangeman told of the dozens of good films which are literally going begging throughout his territory. Although the exhibitor can get almost any of them for a song, he refuses to show them because they do not possess the angles he favors for exploitation.

One of the evils experienced by the exchanges which was given considerable attention was the claim that exhibitors in some territories are abusing the deposit system. It was declared that it is the practice of these men to obtain an option on all features which they want to keep out of the hands of their opposition by payment of a comparatively small deposit. This done, they do not show the pictures thus secured, but continue to postpone the playing dates until long after the initial advertising value of the feature has disappeared.

153

There's a reason. See page 546.

Then they notify the exchanges that they are willing to forfeit their deposit. Plans to meet this abuse were adopted.

Another type of exhibitors who came in for discussion are the men who use deceitful or fraudulent advertising. These are the men who label junk pictures, picked up for a song, with a title closely resembling "The Kaiser," or any production nationally advertised. In this connection Mr. Brandt told of the vigorous measures both Universal and Jewel were taking to prosecute exhibitors guilty of thus deceiving the public.

Of timely interest, in view of the rising costs of everything connected with the motion picture industry, is the fact that a recent census made by Universal of all the picture theatres in the country was Mr. Brandt's announcement to the managers present that but two per cent of the exhibitors in the country continue to charge a five-cent admission. Even these theatres, however, demand ten cents for Saturday and Sunday.

Brandt Tells of Danger

That an increasing number of incompetent operators were not only causing a heavy loss to exhibitors and exchanges, but were also endangering the lives of photoplay patrons, was the startling announcement made by Mr. Brandt in an address to the exhibitors.

The Universal official declared that as the result of the draft good operators had become scarce. Instead of preparing against the loss of these men by breaking in others, the exhibitors apparently postpone action until the very last minute, when they either attempt to run the projection machines themselves or else send their sons into the booths. The inevitable results are irreparably damaged films or fires.

Emphasis was given to Mr. Brandt's utterance when wires from both the Denver and Cleveland offices were received telling of the dectruction by fire of two prints of "The Kaiser."

Taking advantage of this incident, Universal's assistant treasurer pointed out that in both cases the exhibitors would be compelled to pay $600 for each of the destroyed prints. The contract now in use by every film organization holds the exhibitor responsible for loss of films by fire, if it should be proved that this loss is the exhibitor's fault.

Among officials who attended the Chicago meeting were Mr. Laemmle, Mr. Brandt, and Mr. Berman, of the home office; Messrs. I. Lesserman, Morris Hellman, S. J. Goldman, Julius Bernheim, I. Gettleson and Irving Mack, of Chicago; C. C. Smith and Joseph Roderick, Milwaukee; Joe Schnitzer, R. W. Abbott and D. Adams, Indianapolis; Sam Sax, Cincinnati; E. J. Smith, Cleveland; W. D. Ward, Detroit; R. K. Evans and L. H. Coen, Minneapolis; Edward Armstrong, Denver; John McAleer, Pittsburgh; Barney Rosenthal, St. Louis; Sam Benjamin, Oklahoma City; M. J. Frisch, Des Moines; Milton Feld, Kansas City; J. H. Calvert, Omaha, and G. A. Metzger, Portland.

Kleine Suffering Through Draft Inroads

The draft is making such inroads on the young and capable men of the film business, according to a statement from the George Kleine Chicago office, that that film pioneer is thinking of putting women in charge of his branch offices. Mr. Kleine has used women before in the selling end and as managers of "shows" and found them entirely suited to the work.

Griffith Film Plays Return Date in Los Angeles

Two more weeks have been added to the Los Angeles run of the Clune production "Eyes of the World," this film having just closed an engagement at Clune's Auditorium where it played to fairly good business. This makes a total of ten weeks this picture has played at this house.

Griffith's "Hearts of the World," which recently set a new record for continuous run of ten weeks at Clune's Auditorium after an absence of six weeks, has been bought back for an indefinite engagement. During the ten weeks' engagement recently "Hearts of the World" gross receipts were $97,000. The engagement was ended because of other bookings for this house, and with the reopening of "Hearts of the World" there was every indication that the business would hold up to the average of the first ten weeks for several weeks to come.

Another film enjoying a return engagement is Rex Beach's "Heart of the Sunset" which is on at the Palace. This film originally ran three weeks at Quinn's Rialto, and is brought back at the original prices.

Rochester Settles Down

Expected Shake-Up in Theatres Only a Moderate One and Situation Is Now Cleared — Vaudeville Takes the Gordon

ROCHESTER (*Special*).—Plans that originally called for a substantial shakeup in the motion picture situation in Rochester, N. Y., have been modified somewhat, so that now only the Gordon theatre will be affected instead of three other theatres. A. A. Fenyvessy, prime mover in the contemplated change, is to take over the Gordon theatre and use it as a low-priced vaudeville house, while the Family theatre, which heretofore he has been operating under that policy, is to become the home of a low priced musical stock company. Work of enlarging the stage of the Gordon theatre for vaudeville purposes is now under way.

The Gordon was the first of the large new motion picture houses in Rochester. In the heart of the best business section, it did a thriving business with first run pictures until the fall of 1916, when the opening of the quarter million dollar Piccadilly theatre, a stone's throw away, struck the theatre a severe blow. Then for a time the handsome Regent theatre got the cream of the first run patrons, but recently the Piccadilly began to pick up, while the Gordon continued to go into a decline. A few months ago the Gordon was put on a part time policy, open only Saturdays and Sundays and showing a cheaper grade of pictures, but that policy failed to better conditions.

Mr. Fenyvessy has faith that vaudeville will put the house in the running again, inclined to that opinion by the success of the Family theatre. He is a manager of original methods and shrewd business instincts, and every venture that he has touched so far in Rochester has proven profitable. In addition to the Family, he controls the Rialto and the Strand, picture theatres, and has an interest in the Rogerson Corporation, which controls the Piccadilly, Regent and Gordon.

Rumor had it early in the season that the Corinthian theatre, a burlesque house, was to be transferred to the Family theatre, which in turn would go up to the Strand theatre, the management remodeling it for vaudeville purposes. That deal apparently fell through, and no change will be made in either the Corinthian or the Strand theatres.

Another change has recently involved the Grand theatre, in early years one of the most prosperous houses in the city. T. G. Thompson, who, with George L. Tyler helped to promote the erection of the theater seven or eight years ago, has again undertaken the management and will show popular priced first run pictures.

This theatre was built by the Duffy interests, powerful financial interests of Rochester, and was leased jointly to Mr. Thompson and Mr. Tyler. The active management was given to Mr. Tyler, who conducted it successfully until about a year ago, when he sold out his interests at a figure reported to be in the neighborhood of $70,000. William H. Ten Broek, a Medina showman, bought a majority of the stock and managed the theatre through last summer and winter. Patronage declined, notwithstanding that the theatre showed a high quality of pictures at 5 and 10 cents, and Mr. Ten Broek was obliged to surrender his interests. The original lease of the theatre held Mr. Thompson as one partner, and with the abdication of Mr. Ten Broek the theatre came back onto the hands of Mr. Thompson. He is now applying himself to the task of bringing the theatre back to its former prosperity, with Joseph Stoffel, a successful showman in Rochester and nearby places, as right hand man.

San Diego Sailors Wire Thanks to Fox

Three thousand sailors at the United States naval base at San Pedro, California, have telegraphed a vote of thanks to William Fox for his help in staging a mammoth vaudeville entertainment recently given for the jackies under the auspices of the Stage Women's War Relief.

Mr. Fox, as soon as he was informed that Frank Lloyd, director of William Farnum, was to be stage manager of the entertainment, wired Sol Wurtzel, manager of the William Fox Coast studios, to do everything possible to make the vaudeville a success. The result was that a small army of Fox carpenters and electricians were soon on the spot, erecting stage and scenery for the production.

Those from the William Fox studios at Hollywood who were on the program were William Farnum, Gladys Brockwell, William Burress, Herbert Heyes, A. W. Fremont, Tom Mix, the William Fox String Quartet and a number of others. William Farnum, with the assistance of little Nancy Caswell, who appears in the Farnum picture, "Riders of the Purple Sage," presented an act from "The Littlest Rebel," in which Mr. Farnum scored a tremendous stage success a few years ago.

It is the intention of Frank Lloyd to give the same performance before the soldiers at Camp Kearny and probably at other big army camps on the Pacific Coast.

John Adolfi Not with Steger

It was reported in last week's issue of Motion Picture News that John Adolfi, one of the well-known directors of the business, was acting in the capacity of assistant director to Julius Steger on the forthcoming production starring Marion Davies. This is incorrect, as Mr. Adolfi is not connected with the production of the picture, either as assistant director or in any other capacity.

Blackton Forces Move

J. Stuart Blackton and the Blackton Productions, Inc., are now located in permanent executive offices at 25 West Forty-fifth street.

Guy Empey, "Over the Top" to a Captaincy

Arthur Guy Empey, author of "Over the Top" and star in Vitagraph's film production of that story, has been appointed a captain in the National Army and detailed to the Adjutant General's Department.

The securing of the commission makes good Empey's announcement just after completing the picture and also carries out real events just as they happen in the screen production.

Captain Empey is one of the most picturesque figures developed by the war. Prior to the sinking of the Lusitania he had retired from the U. S. regular cavalry with the rank of Sergeant Major, after serving six years. Long before that he had served several years in the Forty-seventh regiment, Brooklyn National Guard. So that the military spirit was strong in him when, indignant at the murder of women and children by the Germans, he rushed to England and volunteered in the First Royal Fusiliers of London. He saw eighteen months' service in France, was wounded seven times and invalided home, and immediately began a vigorous appeal to Americans to take their part in the war, to buy Liberty Bonds, to help the Red Cross and to do everything that they could to help the men over there.

Then he was prevailed upon by Albert E. Smith to appear in a motion picture version of his famous book "Over the Top," the picture being produced under the personal supervision of the Vitagraph president and directed by Wilfred North.

Keeney Claims Jewel Carmen

A statement issued from the offices of the Frank A. Keeney Company this week declared that the independent producer had signed a contract with Jewel Carmen.

The statement admits that the star is under contract with William Fox, in whose productions she has been seen recently, but declares that Miss Carmen only reached the age of twenty-one last week and that the new contract with Keeney is thus the only valid one.

Next Petrova Picture Is from Atherton Novel

"The Tiger Woman," fifth of the special Mme. Petrova productions, will shortly be ready for the initial showing. It is a film version of the Gertrude Atherton novel, "Patience Sparhawk," the popularity of which gained it close to ten editions in this country alone.

The production marks Ralph Ince's second effort as director for Mme. Petrova

Among the well-known players who will be seen in support of the Polish star are Vernon Steel in the role of Beverly Peale, Rockcliffe Fellowes as Garon Bourke, Norma Seifert as the drunken stepmother, Madge Sparhawk, Mathilda Baring as Mrs. Peale, Gene Burnelle as the daughter, Frederick Truesdell as the father, and Tefft Johnson, who interprets the character of Governor of New York.

The "Why" of Salesmen : : *By W. E. Matthews*

(The following letter from Mr. Matthews, who is a salesman for Hodkinson-General at Portland, is in reply to a recent article by Guy C. Leavitt, of Omaha. It attempts to shoot Mr. Leavitt's description of salesmen "full of holes.")

DEAR GUY:

In a certain issue of the MOTION PICTURE NEWS—time forgotten, but let us say four months ago—there appeared an article entitled "Why the Salesman?" Several film companies were gracious enough to lend themselves as a party to this article by furnishing photographs from a few current releases to accompany and illustrate. These photos, by the way, depicted a certain species of the Homo, supposedly a film salesman in the act of undergoing the tortures of the damned as the result of a "whispering chorus," the latter meant to represent an accusing body of exhibitors gathered about the poor salesman, seemingly there in shadowy form, to avenge themselves for past wrongs. The salesman was certainly victim to a bad case of nerves.

Now then, Guy, the writer being a film salesman, has waited patiently for the appearance of a defensive murmur from some brother salesman, since the time your article went to press. This having failed to materialize is pretty good proof that the contents of the article were not taken seriously by film salesmen as a class, but it is high time that somebody put you on the right track, for as a certainty that article was largely made up of material that merely expressed an opinion. Furthermore it lacked consistency, and here is the proof of my statement: Primarily you painted in the first act a scene depicting a piratical gathering that would have been interesting to our old friend Kidd, and it is safe to say he would have been there had he known it was going to be pulled. I speak of your mentioning twelve film salesmen gathered about the same stove in crooked attitudes befitting such a gathering, awaiting the first streaks of morning light, at which time they were planning to swoop down on a couple of unsuspecting exhibitors. Admitting you were right, Guy, and eliminating the crooked intentions for the coming fray—for I doubt the truth of that statement—but admitting their numbers, doesn't it look pretty much as though you had answered your own question of "Why the Salesman?" in that very paragraph? For yet have I to see the time, yet to receive the surprise, of walking into a hotel lobby *any place, any time,* there to behold twelve exhibitors waiting for the light of day to assist them in swooping down on an unsuspecting branch manager with the idea of booking his particular line of releases. No doubt there are branch managers whose night's rest has been disturbed by such dreams, but as an existing reality—never. And so what is more natural than to reach out after that which will not come to you voluntarily? I recall that this was fathomed by a reference to some modern Daniel Webster in the form of branch manager of note who sat at his desk and fairly mopped up via the three-cent-stamp route. This gentleman was sure some little genius, but these days most of the successful branch managers are 75 per cent. salesman and 25 per cent. executive, and woe unto the party who gains his office with the percentage running the other way.

As for the crooked practices of the salesman and his methods of misrepresentation, such a statement is impractical and a certain amount of reflection on existing conditions should prove it as such. Why?—well, the success of Mr. Salesman no longer depends on his sales argument, descriptive of something he can *not* deliver, but instead depends on his ability to tell the story of his picture just as the author has written it and as the director has carried it out, for it is hardly likely that a salesman's fancy will be greater or more attractive than theirs.

Also the salesman must know his company's policy as this is becoming a very important factor with the exhibitor, who is every day realizing more vividly the necessity of booking not alone good pictures, but the quality of the distribution and where the men behind that policy are known, no salesman on earth can misrepresent his line, and if he is trying to sell something that is not properly backed it is high time he either came over on the right side of the fence or quit the game entirely for the benefit of others in it, for success can never come to him anyway.

Believe me Guy, I am selling film every day and know whereof I speak. When you make a statement to the effect that the Exhibitors as a class can be swindled and buncoed, or that any salesman with the average amount of common sense will even attempt such a practice you insult the exhibitor far more than the salesman, for thanks to the efforts of a certain individual, the trade journals and the fact that the motion picture industry is one of the biggest and cleanest games in the world, *the exhibitor as a class, or individually, has long since come to be a business man of equal importance and proportions with any other merchant in his town and he buys his pictures with the same shrewdness that the shoe merchant buys his shoes.* Assuming we are all in this old world with the one thought in mind—ultimate success—I trust film salesmen will be given credit for being just as ambitious as any other class of men that exist and the true film salesman knows that his success depends absolutely on exhibitor co-operation. If he has no co-operation to offer, then by the same token he has nothing to sell and consequently nothing to represent. On the other hand if his company's policies are known (and here again I will mention the trade journals), he could not misrepresent himself if he tried.

If the policies and the quality of the pictures being distributed under those policies are not known in the town which is listed for a call by the salesman, it is up to him to represent them to that particular exhibitor just as they are, and by so doing he will have a far better chance of securing the desired booking, and the salesman knows this and works accordingly, for it is impossible for the average film salesman to realize the magnitude of the article he is selling, or the brains and money that are behind his organization not to mention the fact that this same organization is constantly seeking out the services of talented and high-salaried actors, authors and directors to produce pictures night and day that he may ultimately meet the exhibitor and honestly say, "These productions are among the best." Therefore it would be absurd to attempt exaggeration of such a condition and I know as a positive fact that film salesmen as a rule do not follow such tactics. In fact Guy, I am afraid you are classing the boys under a very unworthy heading as a result of information gleaned in cases that were exceptions, as the film salesman to-day is of almost equal value and importance to the express companies carrying film shipments, and of a very recent date I have personally come in contact with several cases where the salesman has gone to considerable trouble to assist in putting pictures over with a bang after he has sold them, and if this condition does not exist in the East I will mention that the West is a huge expanse of territory that holds forth no barriers other than the Rocky Mountains, over which trains are passing daily.

Will M. Hight

¶ That's a name you want to remember.

¶ It's the name of Motion Picture News' Chicago representative.

¶ When you visit Chicago he's on the job at 220 South State Street to give you service in every way possible.

¶ If you are in Chicago get acquainted now—the phone is Harrison 7667.

Wanted—Real Pictures : : : By A. L. Kahn

This little article could be published under various titles, each as meaningful as the one used, but Mr. Kahn emphasizes most of all his contention that salesmen do not bring "real" pictures into his territory. Incidentally he declares the State rights market is not in good shape, and gives the reason for his belief.

I READ an article in your June 15 issue, in which Mr. J. Steiner took a slam at the Independent Exchanges of the Western States, and it is no more than fair that we should get a chance to defend ourselves.

I wish to say that if the salesmen who leave New York would being along some real pictures, it would not be necessary for the independent exchanges to hand the exhibitors a bunch of junk, or try to sell pictures that are five or ten years old.

The independent market today is not in top-notch shape, simply because the independent exchange cannot procure the right kind of pictures at the right price. Consequently, what is the result? We are compelled to go over our old stock, and dig up some real pictures, which they are, in comparison with some of the new releases.

We agree with Mr. Steiner that the exhibitor is willing to pay a good price for good independent pictures. But where are we going to get them? When an independent manufacturer produces a good state right picture, he immediately calls in large program distributors, and tries to sell them the United States rights. If they refuse it, then it is thrown on the independent market. Now if it isn't good enough for them, who have other good pictures to help it along, it surely isn't good enough for the little man.

When an independently produced picture is offered to independent distributors first, the price is so high, it would ruin them to buy it. If they would only expect a legitimate profit instead of figuring that a certain production should bring $100,000 for the United States when it only costs $20,000 to produce, we would buy more pictures during the year than we are now buying, and make a little money.

On a recent visit to New York several brokers had a compilation of figures showing what each town in my states would pay for a state right picture. How in the world can any one in New York, who has never been in this section, figure what each town should bring? If they can, there must be some wonderful mathematicians in this country.

Independent producers: for your benefit, I want to say that we are not a bunch of rubes out here, and that we know a good picture when we see it.

Produce pictures that are in demand, and sell them to us on a let-live price, so we can make some money, and you will never go wanting for independent buyeres.

EMERALD FILM SERVICE, INC.,
A. L. KAHN, Manager.

Penal Code Censorship—Only : By Paul Smith

CENSORSHIP presents a difficulty, increasingly dangerous, whose development threatens the best interests alike of the patron, the producer and the exhibitor of motion pictures.

The present tendency in states and cities is to place arbitrary discretionary power in the hands of some person or board, often not even subject to court review.

Against this tendency all parties at interest, including the general public, should unite in a campaign under the slogan "No censorship except under the Penal Code."

In legal theory this, of course, is the only valid basis of censorship. On constitutional grounds no control of motion pictures is possible except as an extension of the police power of the state.

Discretionary censorship in any field of activity is un-American and dangerous.

Apply it for a moment to magazines. There has grown up a very dubious literature which forms a stock in trade of most of the newsstands. It would be highly unfortunate, however, to give discretionary power over magazine publication in the hands of a politically appointed board. We should quickly find corrupt efforts to hamper any expression of opinion in the legitimate magazines against the powers that be.

Exactly the same inherent principles apply to the freedom of the screen as apply to the freedom of the public press or platform.

I am well aware of the answer which is frequently made, that the children stray into motion picture theatres "in quest of innocent amusement," and that, therefore, nothing must be put in the motion picture theatre beyond the reach of the child's mind and no moral problems must be discussed on the screen which are beyond his ken. It would be just as intelligent to say that all language should be reduced to words of one syllable, that we should talk baby talk in order that our little ones may understand us. A simple solution of this problem is to have every production so advertised outside that the public will know exactly what is inside.

There are four great objections specifically to discretionary and autocratic power of the censorship of the screen, each of which I may illustrate with the much discussed, much misunderstood picture, "The Finger of Justice."

This picture was produced in the midst of a tremendous campaign whose purpose was to break up the political protection of commercialized vice, gambling and crime in Northern California. I had made scores of speeches throughout the state. Finally it occurred to me that if I should dramatize these speeches—put their essence into a highly entertaining melodrama—I might legitimately influence thousands of people in California otherwise beyond the reach of voice or pen, and the story might be carried to the ends of the earth.

A few of my friends provided the money, and we produced this feature.

My first objection to discretionary censorship lies in the fact that it strangles the freedom of the art of the screen.

For instance, we found in Pennsylvania that our picture clashed with a set of so-called "standards."

The standards of the Pennsylvania Board, if rigorously applied, would eliminate the Bible, Shakespeare and most great paintings, operas and dramas.

Likewise we found that the Commissioner of Licenses in New York stated that if any picture were permissable dealing with commercialized evil he would pass our picture, but that this subject could not be discussed either on the screen or on the stage. He refused to commit himself as to whether it could be discussed in the pulpit.

It is an absurd and indefensible position that any subject may not be discussed if the discussion itself is a proper one. Thus to limit the art of the screen by placing arbitrary power in the hands of politically appointed, wooden-headed, mechanical-minded censors is fatal to the free development of the genius of the American people in motion picture art.

The National Board of Review, with its bulletin against the so-called white slave picture, recognizes that every production must be considered on its individual merit, and with great heartiness passed this picture on account of its social propaganda value.

If there is to be anything like the development of initiative with the incoming of new and constructive ideas, the expression of great new dramatic impulses such as Ibsen gave to the stage, the strangling hand of the mechanical censor has got to be removed.

In the second place, this discretionary power of censorship is so disturbing to the producer as to imperil the interests of the business, which in turn, of course, means a lower grade of picture for the patron. There must be a certain amount of uniformity in censorship if the motion picture business is to be maintained.

So long as we are subject to the whims of political and religious prejudices, to sectional provincialisms of arbitrary censors, we are going to be afraid to venture to say anything but the ordinary on the screen.

The third objection to this present autocratic system is that it places too much in one man's hands, creating opportunity for graft and oppression.

In New York the theatre managers are so pitifully in the power of the License Commissioner that in at least one instance a prominent manager feared to stand on his legal rights, and the mere hint of displeasure from the commissioner was sufficient to crowd him into yellow submission.

Finally, I oppose arbitrary censorship because it is essentially un-American. We have protected ourselves in this country by penal

(*Continued on page* 574)

Constructive Co-operative Booking *By Frank Rembusch*

THERE is always a fundamental keynote to everything. The gospel and fundamentals of pictures are GOOD PICTURES. With good pictures ever the first thought we may consider the natural desire of every exhibitor "GOOD PICTURES AT REASONABLE PRICES." This is made possible by good pictures produced and distributed economically. But always, first and forever, *good pictures.*

At a certain period, some years ago, one man had practically the whole picture market in the palm of his hand. He gave this simple correct formula for marketing pictures in about these words: "Produce good pictures and play them as many days as possible." In this way the producer receives a just reward for his picture and the exhibitor is able to rent the picture at a price where there will be some reward remain after presentation. This principle will always be true, even though not always carried into practice.

Every year we have noticed a gradual increasing power of the exhibitor in the film market. This power is very evident in co-operative booking plans. Exhibitors shall see that this power is properly used. Co-operative booking has been advocated for many years and can either be a great benefit, work much good to both producer and exhibitor, or, if formed along wrong principles, work harm to the industry.

At the meeting held in April at the Hotel Astor to consider all co-operative booking plans we read extracts from an address that Mr. Seivers gave three years ago at Chicago at a similar gathering. Most of the principles in Mr. Seivers address will fit today into the three national booking plans that are being offered to exhibitors. But there is a peculiar feature about co-operative booking, i. e., "all of the principles of full co-operation must be present and active in a plan or the whole idea is a failure, even though the general principles are correct."

It is a good saying that *"what is wrong in principle will be wrong in practice."* The plan proposed three years ago is wrong because it advocated that exhibitors should *produce* pictures. It seems self-evident that if *exhibitors produce* pictures or *producers exhibit* their product we may expect poor quality of pictures and reckon with the box office receipts.

The motion picture can only be as great as those forces which control its destinies. We firmly believe that the pictures should be free from censorship and all evils from *without* the industry. Therefore, to encourage the best pictures, we must have a free market and development *within* the industry. The best thought, the newest idea, must be at all times welcome, free and open, to the screen.

Exhibitors must be free to select the best pictures on merit alone and receive the good pictures of any producer without arbitrary restrictions, such as star contracts, etc., where quality is doubtful.

When exhibitors select good pictures and play them as many days through the force of co-operation, then co-operative booking will work good rewards for both exhibitor and producer.

WHEN CO-OPERATION FAILS

If a few exhibitors go into the market and pay a great star double the salary over what an old line producer has been paying and increase the film rentals of all other exhibitors an equal per cent, then exhibitors are not co-operating, but going from bad to worse. Exhibitor's dominance is desirable, but only when this entire branch of the industry exercises a dominating force towards the highest possible development of the business.

The everlasting struggle in the film market is *"who shall dominate?"* This power seems to go round in cycles and always follows the path traveled by the exhibitor which the exhibitor believes will lead to good pictures. Some years ago the market was dominated by three groups of producers who distributed in three large distributing companies. Exhibitors and producers made good profits. Production was kept down to about 100 reels a week, against about 300 today, and prices were very reasonable because these 100 reels played everywhere. There were a large number of smaller theatres, which, however, is equalized by large theatres today running more reels. We had ideal conditions. Why did they change? It is easy to remember that pictures were every day about the same—one, two and three-reelers. There were producers who saw greater things in pictures, produced them and consequently the *market passed to other hands because of the better pictures.*

Exhibitors will always pay a good price for good pictures. Too often exhibitors are over-sold, because they appreciate more than any one that the life of their business is *good pictures.*

ADVANCE DEPOSITS

Film service should be paid for on the day or a few days before used. The objection to the advance deposit is not the cash payment in advance of showing. The evil of this system is in allowing producers to borrow from the box office of the exhibitor to finance the making of pictures before we know what the picture is going to be. Producers who expect exhibitors to buy pictures of unknown quality should not be encouraged. The exhibitor puts up his theatre and adds the last finishing touch before he asks the public for a dime. The exhibitor needs the production to good pictures to secure his investment, and he cannot know what pictures are going to be unless he has had some voice in the story, scenario and star. The best plan is for the exhibitor to buy in the open market, and co-operative booking will enable him to buy properly. Through the advance deposit system we have been sending our money to New York, where a few could use that money to over-bid other producers; as a consequence salaries of stars have advanced and the cost of film service is 300 to 500 per cent more than it was before this system came in vogue. Any co-operative booking scheme that proposes to exhibitors to send their money to New York, or any other place, where a few can play with it, are encouraging the advance deposit system over again, and that plan should be condemned. Co-operation means that all of the units booking together combine their buying power and playing days, but each unit must hold its power to that extent that fair play will result. A large number of playing days can buy a picture at a price to each exhibitor much less than individual purchase, but no co-operative booking plan can be any stronger than its individual units.

DISTRIBUTION

Co-operative booking suggests exhibitor distribution. It matters little who distributes so long as same is done efficiently and economically. Distribution should really be a business of itself, and some day will be. The numerous exchanges today are a waste of time, an inconvenience and loss. One large distributing base in each large centre could handle all film. Co-operative booking seems a natural way of bringing this about.

Any one who has studied the gradual development of the film industry will agree that co-operative booking is here on trial and to stay. This business goes around in cycles. We are now entering the cycle, "Good pictures at reasonable prices; produced economically and distributed efficiently, encouraged by co-operative booking."

Co-operative booking will remedy many evils if promoted along right lines. If dominated by the wrong few and the same mistakes are made in judging correct values, it may be destructive instead of constructive.

¶ Special features this week:

¶ S. L. Rothapfel on the presentation of propaganda pictures.

¶ S. Barret McCormick on Exhibitor Advertising.

¶ Harold B. Franklin on Stage Settings.

¶ L. E. Grandjean on a pre-opening advertising campaign.

¶ All in the Exhibitor Service Bureau.

The World Market

Spain Short of New Subjects

Reports from Spain declare that many of the renters have been forced to suspend their usual weekly showings to theatre owners owing to a serious shortage in the number of new pictures available.

The principal reason advanced for the scarcity of new subjects is delay in receiving films ordered from England, France and Italy. Custom authorities are holding up shipments from all these countries for rigid inspection and in addition demand exacting guarantees and pledges from the Spanish agents that nothing connected with the film is of German origin.

A recent statement in *The Kinematograph and Lantern Weekly* (*London*) declared that it took film shipments on an average of two months to go from London and Turin to Barcelona and more than a month from Paris.

Elphinstone Circuit Handling Impressive List

J. F. Madan's Elphinstone Cinema Circuit, India, in an announcement recently received, shows an impressive list of feature productions being booked in that chain just now.

The list includes, "Masks and Faces," "The Girl Philippa," "Womanhood," "The Witching Hour," "The Common Law," "The Barrier," "The Lone Wolf," "Frou-Frou," "Chase Me, Charlie," "The Argyle Case," "The Gay Lord Quex," and the serial "The Great Secret."

The Elphinstone Circuit, with head offices at 5, Dharantola, Calcutta, now includes the following houses: Elphinstone Palace, Cornwallis, Albion, Rizon, and Corinthian theatres in Calcutta; Elphinstone Picture Palace in Madras, Rangoon, Delhi, Darjelling, Mussoorie; the Elphinstone Bioscope in Bankipore, and the Alfred theatre, Calcutta. These are operated in association with the Excelsior theatre, Bombay; Empire Cinema, Bombay; Electric Picturedome, Allahabad; Kohinoor Cinema, Benares; Crystal Bioscope, Bangalore; and the Rink theatre, Lucknow.

Garrett Not Associated with K. W. S.

Edwin E. Wolf, film broker, announces the following correction to an announcement published recently in the trade papers:

"Through an error in publishing the incorporation of the K. W. S. Distributing Co., Inc., the name of Sidney Garrett was mentioned as one of the incorporators. As much as we would like Mr. Garrett in this company, he was not one of the incorporators nor is he in any way associated with the K. W. S. Co.

(Signed) "Edwin E. Wolf."

A WORD OR TWO IN PASSING

THE Pilgrim's Progress of the film exporter in America has surely been a course not without a humorous aspect.

Not more than four years ago the average American manufacturer's knowledge of the export possibilities of his product began and ended with the word London. If he established a London agency, or made a contract with a man with a London letterhead, he washed his hands of his export problems.

A few knew that the house of Glucksman was a good customer for South America; a smaller few had been SOUGHT OUT by Japanese exporters handling everything from tractors to tracts and desirous of packing a few reels of film as ballast.

There it ended.

Selig had Montague; Lubin had Brockliss; Kalem had Nicholls; Mutual had Roy Aitken; Universal had Tupper; and so it went.

And Broadway—had you asked "Where can I find an exporter?"—could have given but one name, Millard Johnson of Australia.

But the war settled down into its semblance of eternity and—"how swiftly tempus does fugit."

The manufacturer met the taciturn Reginald Warde; from David Howells he learned that there was a place called India; the Paul Cromelin he had grown to like as the handler of Cosmofotofilm's imports came to his aid with "words to the wise" on exporting; Sydney Garrett arrived to announce a vastly expanded J. Frank Brockliss; John Olson's name was found on a Times Square door; the house of Glucksman became known to more than the wise ones; Hiller and Wilk expanded.

Winfield Sheehan went exploring for Fox; Harold Bolster for Goldwyn; J. C. Graham for Famous-Lasky.

Until now—

There are more exporters of one kind and another—

Than there are ships to carry their exports.

Stroller II

[Could "a word or two in passing" convey any tribute of admiration for Kinematograph's "Stroller" more sincere than the signature above?]

Italian Company Has Negatives for Sale

Motion Picture News is in receipt of an announcement from Augusta Films, of Rome, Italy, that the negatives and North and South American rights are for sale on the following subjects: "The Martyrs of Belfior," "The Death of Miss Cavell" and "The Heroes of Serbia."

The first named subject, running fourteen hundred metres, tells of the oppressions of the Austrians on the Italians in the territory wrested in past wars; the second, of 850 metres, is a picturization of the life and death of the martyr nurse, Edith Cavell; the last mentioned, as indicated by the title, covers the invasion of Serbia by Austria.

The subjects have met with success in Italy and because of the war interest it is thought would find favor in this country.

Augusta Film, of which Cesare Santaro is proprietor, would also like information in full regarding any available American subjects of a nature similar to those mentioned above.

Mercanton Arrives with French Films

Louis Mercanton, the producer of "Mothers of France," featuring Sarah Bernhardt, has just arrived from France with the negatives of a number of recent productions. Mr. Mercanton will make his headquarters at the French Pictorial Service, of which Edmund Ratisbonne is the director, at 220 West 42d street.

Shipments to Russia by Sea

Reports from abroad indicate that increased facilities for shipping of films to Russia are expected with the completion of the organization of a new shipping line to acquire ships now in Sweden's home harbors and build new motor ships. The "Svensk-Russian Shipping Co." has been organized in Stockholm with a capital of $800,000.

Piedmont Reports Large Foreign Sales

Piedmont Pictures Corporation, operating in foreign territory on the independent market, announces the sale of the Scandinavian rights to the Lincoln-Parker series of educational pictures; "The Eagle's Eye" serial for Cuba and Porto Rico; the forthcoming Select productions for Chile, Peru, Argentine, Uruguay and Paraguay; "The Seven Deadly Sins," for Brazil, Mexico, Argentine, Peru and Bolivia, and the Beatrice Fairfax series, by International, for Chile, India, Uraguay, Ceylon, China, Peru, Argentine and Paraguay.

Exporters Must Give Guarantees

Film Must Be Shipped to Trade Board Representative and Is Not Released Till Buyer Has Signed Strict Pact— Hold Exporters Responsible

NOTICES received by film exporters in New York City during the past week indicate that the War Trade Board has settled on a definite policy in regard to picture shipments. The rulings indicate a policy similar in many respects to that enforced on exporters of film from Great Britain, France and Italy to neutral countries.

The most important feature of the new regulations is an exhaustive guarantee which the foreign recipient of the film must sign before receiving his shipment, and a phrase in the license application signed by the exporter declaring that "the undersigned represents and declares that the named recipient is responsible and guarantees that such named recipient will comply with all of the terms and conditions."

Other Matters Settled

Though no official notice has been received by most exporters, statements from the National Association during the week also declared that an agreement had been reached with the Committee on Public Information by which the matter of including educational film with all shipments will be left largely to the volunteer co-operation of the exporters. In addition, it is understood that voluntary methods will be used to prevent the making of films likely to misrepresent America in neutral countries.

The regulations received during the past week first cover in brief the points previously understood regarding exports, i. e., first, that exposed but undeveloped film may not be exported under any conditions; second, that unexposed film may be exported only in quantities sufficient for foreign language titles, except under special license to Canada and Newfoundland; third, that positives may be exported only after approval by the Committee on Public Information and censoring by Customs officials, and, finally, the securing of a license from the War Trade Board complying with all regulations.

The new regulations require that the film shipments must be consigned to the representative of the War Trade Board, and by him delivered to the foreign buyer. Names of the representatives are given for the following countries: United Kingdom, L. P. Sheldon, American Embassy, London; France, George McFadden, American Embassy, Paris; Switzerland, Ellis Loring Dresel, American Legation, Berne; Cuba, Henry H. Morgan, Havana; Spain, W. A. Chadbourne, American Embassy, Madrid; Argentine, S. S. Burnet, American Legation, Buenos Ayres; Brazil, Henry R. Amory, American Embassy, Rio de Janeiro.

The Recipient's Strict Guarantee

In consideration of the release of the film to the foreign buyer by the Trade Board representative, he must sign a guarantee embodying the following points:

First, that the film or copies of it will not reach any enemy of the United States or its allies.

Second, that the film will not be re-exported from the particular country without the written or cabled approval of the War Trade Board.

Third, that none of the film or copies of it will be exhibited at any place where films made by enemies of the United States are shown, or where film detrimental to the interests of the United States or its allies is shown.

Fourth, that the recipient of the film will not himself exhibit at any time any film manufactured in the country of any enemy of the United States or its allies, or any film directly or indirectly of advantage to enemies or detrimental to the United States or its allies.

Fifth, that after completion of the life of the films they will either be destroyed under the supervision of the War Trade Board's representative or returned to the United States.

Sixth, that the film or any part of it may not be sold, rented, loaned, assigned, transferred or delivered to any person not complying with all the clauses of this agreement.

Seventh, that the film will at all times be exhibited in the same shape it has been approved by the United States authorities.

Eighth, that the film will be surrendered on demand to the War Trade Board at any time any duly authorized representative of that Board finds there has been a violation of the agreement.

Ninth, that the unexposed film covered by the license application will be used solely for titles and will be shown for approval to the War Trade Board's representative.

Printed information on the back of the official form of this agreement contains the following: "Applicants for licenses to export moving picture films are warned that they will be held responsible for the actions of the recipient. Applicants should not execute Form x-20 unless they are prepared to accept such responsibility. It is suggested that applicants safeguard their interests by securing adequate agreements of indemnity from such recipients."

NOTHING TO IT!

A NEW YORK daily during the week published a story to the effect that an embargo might be placed on the export of motion picture film by England.

The rumor caused a bit of excitement until investigation showed that its source lay in the fact that motion picture film is now on the "conservation list," as among articles for which strict regulations have been laid down by the war trade Board.

But aside from these rules, already known to all exporters, there is no prospect of an embargo. The story was of importance because of the inclination of American officials to follow foreign precedents.

Regarding the Film Tax on Export Shipments

From David Howells, president of the Exporters' Association, MOTION PICTURE NEWS has received a copy of the following ruling from the Treasury Department regarding the application of the film tax to exports. In transmitting the letter Mr. Howells makes this comment: "A circumstance of importance not covered in this ruling is where the manufacturer delivers a print to an exporter, who in turn ships it to foreign territory. Under this circumstance it appears that a 12-cent-a-foot tax must be paid. This seems entirely unfair and discriminatory in favor of the manufacturer."

The ruling follows:

TO COLLECTORS OF INTERNAL REVENUE AND OTHERS CONCERNED:

Section 600 of the Act of October 3, 1917, imposes a tax upon automobiles and other enumerated articles, and Sections 313 and 315 upon non-alcoholic beverages and other enumerated articles, sold by the manufacturer, producer or importer. Section 9 of Article 1 of the Constitution of the United States provides that "No tax or duty shall be laid on articles exported from any State."

Articles may normally be exported in several ways: (1) They may be shipped by the manufacturer to an agent in a foreign country and after reaching there may be sold by the agent. (2) They may be shipped by the manufacturer to a foreign purchaser to fill orders received by an agent in a foreign country. (3) They may be shipped by the manufacturer to a foreign purchaser to fill orders received by the manufacturer in the United States. (4) They may be shipped by the manufacturer to a foreign purchaser to fill orders solicited by mail and received by mail from the foreign purchaser.

In accordance with an opinion of the Attorney-General, dated June 5, 1918, it is held that the specified taxes do not apply to articles sold in foreign commerce by any of the methods outlined by a manufacturer, producer, or importer located in one of the several States of the United States. The taxes apply, however, to articles sold in foreign commerce by a manufacturer located in a Territory or elsewhere in the United States than in a State, and to articles sold in commerce between the United States and any of its island or other possessions except the West Indian Island acquired from Denmark.

This decision is supplemental to Regulations No. 44, approved May 31, 1918.

DANIEL C. ROPER,
Commissioner.

Bromhead, of Gaumont, to Wed

Announcement has been received that R. C. Bromhead, chief at Gaumont London offices, has become engaged to Miss Esme Gilroy, daughter of the late Charles Duff Miller, Agent-General for New Brunswick.

Recent Sales of the Robertson-Cole Co.

Among the sales closed by the Robertson-Cole Company in the last few days are:

"The Cast-Off," in Norway, Sweden and Denmark; Jester comedies, in Scandinavia and Australia; "The Belgian," in the West Indies, part of South America and Mexico; "The Eagle's Eye," in India, Canal Zone, Chile, Peru, Bolivia and Ecuador; "The Great White Trail," for England, Ireland, Scotland, Wales, Burma, Ceylon and Straits Settlements; "Just a Woman," Norway, Sweden, Denmark, Bolivia, Ecuador, Chile and Peru; "Men" for Norway, Sweden and Denmark; "The Mormon Maid" for British Isles; "The Eleventh Commandment" for Scandinavia; "Nine-Tenths the Law" for Cuba, Porto Rico, West Indies and part of South America; "Raffles" for England, Ireland, Scotland and Wales; "The Finger of Justice" for Africa, Chile, Peru, Bolivia and Ecuador; "The Struggle Everlasting" for Chile, Peru and Ecuador; "Those Who Pay" for West Indies and part of South America and British Isles; "Her Fighting Chance" in England, Ireland, Scotland and Wales; "Passing of the Third Floor Back," England, Ireland, Scotland, Wales, Ceylon, India, Burma; "The Pendleton Round-Up," for Australia and New Zealand; "The Sunset Princess," Norway, Sweden and Denmark; "The Zeppelins' Last Raid," West Indies, part of Central and South America and Mexico.

Robertson-Cole Settled in New Enlarged Quarters

Due to the increase in their business during the past few months, the Robertson-Cole Company, under the direction of W. H. Selley and Miss Edna Williams, have been forced to expand their film activities with the result that their film department is now located in new and commodious quarters at 1600 Broadway. They have their own projection room, complete departments for the sale, exploitation and delivery of film.

This company has been prominently identified in the exporting field for many years. No small part of the business of this organization consists of doing the actual exporting for some of our foremost foreign sales companies, this work consisting of routing, shipping, taking care of collections, exchange, insurance, etc.

Buyers' Lobby a Brockliss Feature

An innovation in the new quarters of the house of J. Frank Brockliss, Inc., has been installed by President Sidney Garrett. A visiting buyers' lobby has been furnished completely, both as a rest and conference room, as well as a foreign film journal library. Every motion picture publication in both American and all foreign tongues is kept on file for the reference and edification of foreign buyers.

As the projection rooms are busy practically every minute of the day, the lobby is a great comfort to foreign buyers while waiting for their particular production to be screened.

"Need Campaign to Awaken Foreign Press"

President Paul H. Cromelin, of Inter-Ocean Film, is behind a campaign of education that has its chief aim getting important foreign newspapers to give films the same proportionate news space they secure in the American press. He quoted an article in the London *Post* that comments on the apathy of European newspapers thusly: "While pages are devoted to theatres and music halls, but hardly a column to the pictures, although the latter advertise also." Mr. Cromelin says that this unfortunate condition obtained just as thoroughly in America up to five years ago, but was changed by united exhibitor action.

"American exhibitors got tired of the poor news recognition," he states, "when trade writers like Johnston and Sargent pointed out that baseball, which did little or no advertising, received pages to the 'sticks' given pictures. These men, being journalists themselves, made the important disclosure that the newspaper readers who 'counted'—the sort that bought the wares of the advertisers—were of the sex that doesn't read ball news—but WOULD be interested in picture news. In other words, the newspapers were overlooking their own interests in overlooking the exhibitors. No fact could be plainer.

"Well, it is this simple fact that we want the foreign cinema man to get before his press. We want him to tell the local publisher that a well-conducted department of motion picture news will be the biggest asset his paper can have.

Stoll Now in Scotland

The Stoll Film Company, handling Goldwyn productions in the United Kingdom, has opened its Scottish office under the direction of John Jacobs, former general manager of the Broadwest Film Co.

Offices have been opened by Mr. Jacobs on West Nile Street, Glasgow. Mr. Jacobs is assisted by Percy Humphries.

Glucksmann House Continues Busy Operations

An interview with Jacobo Glucksmann, manager of the New York buying office of Max Glucksmann, indicates that this concern continues its operations on a large scale. Max Glucksmann has just acquired the exclusive rights for Argentina, Uruguay, Paraguay and Chile on the following eleven Balboa subjects:

"Jackie, the Hoyden," with Jackie Saunders.
"The Angel Child," with Kathleen Clifford.
"The Broken Vow," with Kathleen Clifford.
"Petticoats vs. Pants," with Anita King.
"Whatever the Cost," with Anita King.
"The Locked Door," with Gloria Joy.
"Mary Lee Mixes In," with Gloria Joy.
"Sallie O'," with Gloria Joy.
"Wanted, a Brother," with Gloria Joy.
"No Children Wanted," with Gloria Joy.
"Little Miss Grownup," with Gloria Joy.

Besides the above, Max Glucksmann has recently acquired the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia on four W. H. productions, namely, "The Painted Soul," "The Cup of Life," "The Mating," "The Reward," with Bessie Barriscale.

The New York office has just given the Precision Machine Co. three orders for a quantity of Simplex projectors to be shipped respectively to Argentina, Chile and Uruguay direct. Since the house of Max Glucksmann acquired the exclusive distribution rights for the Simplex machine last year, this machine has been installed in the best theatres in the Argentine, where it has impressed the local exhibitors with its reliability and efficiency, enabling Max Glucksmann to dispose of all the machines previously shipped and creating a demand far greater than originally anticipated.

Inter-Ocean Places Comedies

Gus Schlesinger, of the Inter-Ocean Film sales department, announces the placing of the entire output of World Comedies, featuring Marie Dressler and Fay Tincher, for Australia and New Zealand.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Motion Picture News, published at New York, N. Y., April 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh Avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the News, 729 Seventh Avenue, N. Y. C., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh Avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh Avenue, New York City; Managing Editor, Robert Welsh, 729 Seventh Avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh Avenue, New York City.

2. That the owners are: Motion Picture News, Inc., 729 Seventh Avenue, New York City; Wm. A. Johnston, 729 Seventh Avenue, New York City; Percy S. Alden, 729 Seventh Avenue, New York City; E. Kendall Gillett, 729 Seventh Avenue, New York City; Wentworth Tucker, 729 Seventh Avenue, New York City; Henry F. Sewall, 729 Seventh Avenue, New York City; Carl Tucker, 729 Seventh Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 22nd day of March, 1918.

F. G. SPENCER.
Notary Public.

Queens County, Q. Co. Clerk's No. 2035.
Certificate filed in New York County.
N. Y. Co. Clerk's No. 515—N. Y. Reg. No. 9417.
Term expires March 30, 1919.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"To the Highest Bidder"

Alice Joyce Seen with a New Type of Villain

(Vitagraph—July 22. Directed by Tom Terris)

THIS offering starts off fine. It shows several situations with heart interest which bring sympathy to the star. About the middle, however, the story becomes impossible, while towards the end the roles of the hero and villain are reversed. This causes the sympathy to switch also.

The story was written by Florence Morse Kingsley. It shows Steven Jarvis threatening to foreclose on the property of Barbara Preston and her little brother. He offered her the alternative of either paying up the overdue mortgage or becoming his mistress.

In order to avoid either Barbara offered her labor for five years for sale to the highest bidder. Jarvis, coveting her, bid the highest through a third party just as David Whitcomb, her sweetheart, whom she was forced to give up on account of her little brother, arrived from the West with a small bank roll. Barbara told him he was a little too late and that she was going to stick to her contract. He replied he was going to marry her contract or no contract. After a while, however, David became fascinated with a pretty waitress, whom he marries.

In the meantime Jarvis disclosed to Barbara the fact that he was the owner of her services, and that he was sorry he made such a proposal, and asked to be forgiven. He also told her he would be happy if she would consent to become his wife. Eventually she married him.

It is a bad thing to have the heroine marry a man who has made such a dishonorable proposal to her. No amount of repenting on the part of the villain will be enough to purge him in the minds of the spectators.

No vulgar scenes are shown while the bargain goes on. Children will hardly get on to it.

"False Ambition"

Alma Rubens in a Feature That Suffers in Cutting

(Triangle—July 21. Directed by Gilbert P. Hamilton)

YOU would have to possess the wisdom of Solomon before you could make out what this picture aims to tell. It has been so badly chopped up in cutting and editing that it has lost its continuity entirely. The material is there and with proper subtitles to supply the missing links it could have been made into a fairly good picture.

The story was written by E. Magnus Ingleton. As nearly as it can be made out it tells of a heroine who succeeded in stealing her brother's sweetheart. She borrowed some money from him to go to the city and buy her trousseau but forgot to go back. She had ambitions so she became a clairvoyant and gained fame.

Later she became an impostor. She assumed the identity of a dead girl but not long afterwards was found out. She now comes to realize the folly of her false ambitions. Eventually she married a young man who loved her sincerely.

Another bad feature in the story is the fact that the heroine is not given a sympathetic part.

You will be able to get by with this but be careful and don't boost it too much. The picture is clean.

"The Locked Hearts"

Gloria Joy, the New Child Star, Pleases Harrison

(Oakdale-General Film. Released in July. Directed by Henry King)

NOT every good director can direct children. This requires somewhat of a special study. First of all, he must understand their nature and must like them, and second, children must like him.

Mr. King has demonstrated his ability for such task. He has produced some very fine pictures such as "Little Mary Sunshine," "Told at Twilight," and many others in which Baby Marie Osborn starred. He now promises to duplicate that feat with little Gloria Joy who is remarkably free from self consciousness for a child of her age and especially when one takes into consideration that it is her first picture.

The story of course is a simple one. Gloria's mother died just after her birth. Her father hated Gloria for that, so he went away to foreign lands. During his travels he saw a father who risked his life and battled with a ferocious kidnapper in order to save his little child from his hands. His own fatherly love now having awakened he returns to find his little daughter grown and lovable.

The picture contains plenty of human element. Booze scenes are entirely absent. It is good for diversity of entertainment therefore it ought to please any audience.

"A Woman's Fool"

A Pleasing Drama for Harry Carey's Latest

(Universal Special—August 12. Directed by Jack Ford)

THIS is a pleasing little picture chiefly because the hero is given a human part. It is full of heart appealing situations.

The story is based on the popular book, "Lin McLean," by Owen Wister. It tells of a big-hearted cowboy who quit the ranch and went to the city. There he meets a woman whom he takes to the country to save her from drudgery. In time he became interested in her and decided to marry her. However, he was shocked to find she was married. She had again met and joined her husband who had come to the little town and posed as a "rain maker."

The hero goes to the city to spend Christmas. There he meets a little child without home and adopts him. After the holidays he returns to the country with his little charge.

The woman, being mistreated by her husband, returns to the country and tries to persuade the cowboy to marry her but he scorns her. He had already met a real girl who loved him and who had also taken an interest in his little charge. Eventually he married her.

The child stuff will get real sympathy. On the whole it is a good picture and you should not be afraid to show it.

"By Proxy"

Roy Stewart in a Clean Picture That Entertains

(Triangle—July 21. Directed by Cliff Smith)

THIS is another picture of the Red Sanders' series, by Henry Wallace Phillips, and a good one. The hero again takes the sympathetic part in it. Picture goers will be pleased with it.

The story tells of the efforts on the part of the hero to make happy a love-sick cowboy. He volunteers to kidnap the girl, but he followed the wrong clue and got the wrong one. In the end he offered to compromise by marrying her himself.

The photography is splendid. The fine views of the rough country with the cow herds should prove a treat to picture goers in general especially to those of the large cities.

It is a clean picture that will appeal to all classes.

"The City of Dim Faces"

Sessue Hayakawa's Latest Paramount a Race Clash Story

(Paramount—July 15. Directed by George Melford)

DRAMATICALLY this offering could not have been better. The photography, interior settings and Chinese costumings are simply marvelous. The atmosphere is also extremely realistic.

As far as entertaining picture goers is concerned, opinion will be divided. Those who draw the line on the race question will not care for it, those who don't, will enjoy it. There are also several heart appealing situations to help make it entertaining among the latter.

The story was written by Frances Marion. It depicts life in San Francisco's Chinatown. It describes how a young Chinaman,

born of a white mother, fell in love with a white girl. She first reciprocated but later rejected him.

Thus jilted he determined on revenge. He made her his captive and sold her at a Chinese auction. But when told that he himself had white blood in him, at the risk of his life he rescued and restored her to her home.

The ending is very dramatic and somewhat depressing. He tears the bandage from a wound in his hand. It was inflicted on him while rescuing the girl. Thus he dies from loss of blood in the lap of his mother who went insane from her long imprisonment.

"The Vamp"

Enid Bennett in an Entertaining Paramount Offering

(Paramount-Ince—July 22. Directed by Jerome Storm)

"THE VAMP" is an interesting and entertaining offering. It is somewhat original in construction.

The story was written by Gardner Sullivan. It tells of a wardrobe girl in a musical show who had married a young man just out of college, where he had prepared for the ministerial profession.

The young man's uncle put him in charge of the Community House. It was built for the workers in his mines.

The uncle did not favor the match, but he told the girl she must show him she was the right kind of a wife for his nephew.

She helped catch a German spy who was trying to foment a strike among the miners by bribing the foreman. She thus proved she was made of the right stuff.

The picture is clean and suitable for any kind of an audience.

"The Dream Lady"

Carmel Myers in a Light But Pleasing Story

(Bluebird—July 29. Directed by Elsie Jane Wilson)

A LIGHT story, but well handled, makes this picture pleasing. There are no big situations to speak of in it, but it will hold your attention just the same.

The story, written by Margaret Widdemar, depicts a young orphan girl as possessing an imaginative disposition. She is a dreamer.

After the death of her uncle she devotes her time in helping other people have their dreams come true. This leads to some complications, which are eventually cleared away. In the struggle she loses her heart to the knight of her dreams.

It is a clean and breezy little picture, suitable mostly for high class audiences.

"The First Law"

Irene Castle in a Melodrama of the Serial Type

(Pathe—July 28. Directed by Lawrence McGill)

THE entertaining values of this photoplay are based on physical action. Also on the mystery element to a certain extent. It contains no heart appealing situations.

It is a picture of the serial story type with the hero and the heroine and of course the villain. The hero in this case is a wealthy young man who keeps himself modestly in the background and devotes his fortune for the betterment of the poor, while the heroine is the daughter of a prominent physician who had retired from activity after a nervous breakdown due to financial failure.

It is just a fair program picture.

"Impossible Susan"

Margarita Fisher Pleases in a Light Offering

(Mutual—July 22. Directed by Lloyd Ingram)

THIS is a pleasing little picture. It is another demonstration of what a director can do with ordinary material.

It is a simple love story, but owing to intelligent treatment it has been made into a good wholesome entertainment.

The story shows a brother who endeavored to prevent his young, wild brother from marrying a woman of the sporty type. He employed the cousin of his housemaid, a young country girl, for the purpose. He dressed her up in fine clothes and with the aid of a friend taught her good manners. He thus succeeded in attracting to her the attention of his brother who made love to her and asked her to marry him. When all was ready for the marriage, however, he fell again into the clutches of the other woman.

All the while, however, the young girl was in love with the big brother who had been most kind to her and whom she married in the end.

The case of the big brother's love for the girl is handled by the director most admirably. There are no facial twistings nor any subtitles to indicate that he inwardly loves the girl and that he prefers the happiness of his brother to his own. Still the spectator discerns that in the dignified expression of his face. Such handling raises the standard of picture production to a fine art.

The picture is clean and should please any audience especially the high-class kind.

"Less Than Kin"

Wallace Reid in a Dual Role Story

(Paramount—July 29. Directed by Donald Crisp)

YOUR patrons may enjoy this picture provided they don't take it seriously. It is the dual role type of a story with some of the situations impossible.

The story was written by Alice Duer Miller. It tells of the close resemblance of Robert Lee, a drunkard, and Lewis Vickers, a fugitive from justice for a murder he had accidentally committed (both roles assumed by Wallace Reid).

Lee died from dissipation and Vickers went to his home in the United States and assumed his identity. Eventually he was compelled to reveal who he was. When the sheriff attempted to arrest him he tried to escape. The girl who loved him followed and they were married. In the end he was pardoned by the governor.

There is some genuine comedy stuff in one part of the picture. It is caused by the splendid acting of one of the characters in the supporting cast. It helps add to the entertaining values.

The picture is clean.

"Neighbors"

An Average Offering with Madge Evans and Johnny Hines

(World—July 29. Directed by Frank Crane)

THIS is just a fair program offering. It lacks situations with heart interest.

The story was written by Maravene Thompson. It tells of the love of a young couple for each other and the objection of the boy's mother to the match because she disliked the girl's little sister. The latter, sometime later, saved the life of the boy's little sister at the risk of her own. The mother then consented to the union.

The kid comedy is a little too far fetched. It misses its mark

The picture is clean and will just get by.

Penal Code Censorship—Only—

(*Continued from page* 568)

laws against the criminal exploiter, and in the picture field in every state the man who deliberately panders to the nude, the lewd and the venal belongs in prison and can be placed there. Outside of this protection against crime in pictures, we want liberty in America.

We are against paternalism. We are not children who need to be told what to see and think. We want to see and think for ourselves. We do not want the tendencies of thought to be regulated by any system of political control.

In the long run the business interests of the exhibitor will protect his theatre against things which are habitually vile. I know a theatre in a large city which had to change its name because of getting a reputation for dirty pictures; it had to repent and make a new start.

In the "No Man's Land" between the criminally bad and certainly good in the land of pictures the solution of the problem lies not in putting this dangerous and autocratic power in the hands of stupid censors; it lies in the voluntary co-operation of producers through the National Board of Review and in the self-protecting good sense of the American people in staying away from productions that are harmful.

Let us have no censorship except under the Penal Code.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Kaiser's Shadow" (Paramount)—"Good picture, but title hurt business."

"Venus Model" (Goldwyn)—"Average business two days.'"

"The Bell Boy" (Paramount)—"Arbuckle top-notcher comedian."

"Twenty-One" (Pathe)—"Just great; that's a fine picture."

"Selfish Yates" (Artcraft)—"Good, but not Hart's best."

"Service Star" (Goldwyn)—"One of Goldwyn's best."

"A Red Haired Cupid" (Triangle)—"Played to big business; pleased all."

"The Last Rebel" (Triangle)—"Went big with our patrons."

"The Turn of a Card" (Paralta)—"Two days show to capacity business."

"Journey's End" (World)—"Star popular here."

"Come Through" (Jewel)—"Good picture; plenty of action."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
"$5,000 REWARD" (Farnum—Bluebird).....May	Poor	"Poor business due to heat."
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women."
BACHELOR'S CHILDREN, A (Morey—Vita.)....Apr.	Average	"Just average business." "Picture good, but did not draw."
BARBARY SHEEP (Ferguson—Artcraft).....June	Average	"Not well liked."
BELIEVE ME, XANTIPPE (Reid—F. P.-Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong here; Xantippe a very good story." "Very good comedy drama." "Very good."
BELL BOY, THE (Arbuckle—Paramount).....Apr.	Extra Big	"He never made a better one than this." "Some picture." "A knockout." "Great." "Best Arbuckle comedy we ever ran." "Big business; great."
BERLIN VIA AMERICA (Ford—Fordart).....May	Average	"A joke to thinking people—great for kids."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) .....May	Average	"Very good.' "Good circus stuff.' "Very good; her best; getting very popular here." "Fine picture; well liked.
BLUE EYED MARY (Caprice—Fox)..... ....June	Average	"Poor picture for her." "Poor title killed it.' "Pleased."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story." "Well liked; a picture that pleases."
BRIDE'S AWAKENING, THE (Murray—Universal) May	Poor	"What's in a name? Good title plus poor picture."
CABARET, THE (Blackwell—World) .....June	Big	"Stars put it over."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	No comment received with reports.
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one." "A very poor picture."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies." "Only difference between this and a big feature was the reasonable price."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with reports.
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked."
DOG'S LIFE, A (Chaplin—First National).....Apr.	Extra Big	"House record." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good." "Not as good as other Chaplins." "Chaplin at his best—his greatest comedy—good business."
DOLL'S HOUSE, A (Ferguson—F. P.-Lasky).....June	Poor	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated."
EAGLE'S EYE, THE (Wharton Serial).....	Big	"They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card." "Pleasing patrons every week."
EMPTY POCKETS (Brenon—First National).....May	Average	"Good picture." "Very poor picture." "Not as good as we expected."
FACE IN THE DARK, THE (Mae Marsh—Goldwyn) .....Apr	Average	"Name and story killed it." "Star not popular here." "Mae Marsh is not popular here—and never will be with this kind of story." "Did not draw for me — reason not known." "Pronounced good; fair in drawing power." "Clever picture." "Marsh no favorite here.' "Not a good drawing card. "Best Mae Marsh."
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FIREFLY OF FRANCE, THE (Reid—Para.)....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with reports.
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here.'
GRAIN OF DUST, THE (Lillian Walker—Crest Pictures)	Poor	"Better than average program picture; story drew more than star."
GUILT OF SILENCE (Salisbury—Bluebird).....May	Poor	"Wonderful snow scened; fine picture." "Pleased."
HEARTS OR DIAMONDS? (Russell—Mutual)....Apr.	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture." "Played to good business in hot weather." "A very good crook picture in which Russell does good work." "Universally pleased."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business."
HER ONE MISTAKE (Brockwell—Foxfilm).....Apr.	Average	"Should not have been released." "Pleased all who saw it." "Gets by; weakest spot on Fox program."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"The star is no drawing card." "Pulled it off after second day." "Cohan's best movie appearance." "Dandy picture." "Good picture, but Cohan no favorite here." "Poor business."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a big avorite here."
HOUSE OF HATE, THE (Pathe Serial).....	Big	"Sustains interest."
HOW COULD YOU CAROLINE?.(Love—Pathe).May	....	"Audience didn't like it."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Average	"Personality of star puts frail story over big." "Big all week."
JOAN OF PLATTSBURG (Normand—Gold.).....May	Poor	"Poor star; poor story; poor picture." "Poor on account of public prudes." "Very fine picture." "Simple story, much padded, but gets by."
JOURNEY'S END (Clayton—World).....May	Average	"Very light." "Star very popular here."
KAISER, THE (Jewel).....	Extra Big	"Three days' big business." "A picture with several powerful kicks—film in very poor condition."
LEAP TO FAME, A (Blackwell—World).....Apr.	Average	"Poorly directed, but pleased."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people." "Excellent picture; star popular."
LET'S GET A DIVORCE (Billie Burke—Paramount)Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best." "Well received. "Star well liked, picture ordinary."
LONE WOLF, THE (Lytell—Select).....June	....	"A very fine production."
LONELY WOMAN, THE (Bennett—Triangle)....Apr.	Average	No comment received with reports.
LOVE'S CONQUEST (Cavalieri—Jewel).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out." "Cavalieri good, but people here do not want this kind."
MADAM SPHINX (Rubens—Paralta) ....June	Average	"Good story, but morbid."
MAN TRAP, THE (Rawlinson—Bluebird).....May	Big	"Herbert Rawlinson at his best, and a great favorite here."
MARRIAGE LIE, THE (Myers—Universal).....Apr.	Average	"Very good." "A very fair picture." "Miss Myers is always a good value." "Average program picture; big business."
MASKS AND FACES (Forbes-Robertson—World) .May	Average	"Big, if not for costumes." "Poorest 'World' we ever ran." "Better than average business; if advertised in correct way should bring good returns. A wonderful cast is the big point."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good."
MIDNIGHT MADNESS (Julian—Bluebird).....June	Average	"Better than 'Mysterious Mr. Tiller'."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more ike that, please." "Great; one of the best of the year." "Very good; best war picture yet."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere." "Pleased them very much." "Little rough for Mary." "Very good." "Elaborate production; picture well liked here."
MME. PAULETTE (Claire Anderson—Triangle)..May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy." "Not as good as usual." "A scream; 'Fatty' is there, you have to give it to him." "Arbuckle always draws."
MR. FIX-IT (Fairbanks—Artcraft).....Apr.	Big	"Everybody pleased; good in every respect." "Big all week." "Reissues hurt star." "Fine, and a relief from his usual type of plays." "Dandy picture; good business for this time of year." "Not up to Doug.'s standard." "Fairbanks is getting left at the post."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone."
OLD WIVES FOR NEW (—Artcraft)....May	Big	"Fine production." "Was the talk of the town."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with reports.
ONE HOUR (Keefe-Foursquare).....May	Big	"A good picture, that draws business."
ONE MORE AMERICAN (Beban—Paramount).....	Average	"Great stuff." "Star not strong here." "Excellent." "Beban is wonderful, but the pub ic can't see it." "Star great, but doesn't draw for me." "Well liked, good picture."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture."
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all."
OVER THERE (Richman—Select).....	Average	"Pleased immensely. "Poor picture; did not draw.
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A rea piece of cheese." "Pulled it off after first day."
PAYING HIS DEBT (Stewart—Triangle).....Apr.	Poor	"Pleased." "Good direction." "Very ordinary; fair program picture."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.).Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture." "Pleasing light picture."
PRUNELLA (Clark—Lasky-Paramount). .....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes."
PURPLE LILY, THE (Gordon—World).....Apr.	Average	No comment received with reports.
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority." "Well produced, but misses fire." "Picture itself average—the author's name in connection with C. K. Young put it over; very well staged." "Easily C. K. Young's best picture." "Very good."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play."
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ROSE O' PARADISE (Barriscale—W. H. Hodkinson) May	Average	"Not up to standard." "Very poor feature—should never have been made."
RULER OF THE ROAD (Keenan—Pathe).....Apr.	Average	"Keenan always good." "Good." 'Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card." "Keenan fine; makes good character study in this picture."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Average	No comment received with reports.
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Average	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience; it takes hold in the first reel, and don't let up."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings."
SOCIETY FOR SALE (Desmond—Triangle).....Apr.	Average	"Good."
SON OF DEMOCRACY (Chapin—Paramount).....	Big	"Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful." "Theda Bara scores again splendid vehicle for her work" "Very good." "Fine Bara production."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it."
SQUARE DEAL, A (Fisher—Mutual)..... June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days."
TRAP, THE (Brady—World).....Apr.	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro).....Apr.	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..May	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star." "Good picture."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good." "One of Alice Joyce's best."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing." "A fair picture."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Picture cut to pieces; story ruined."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture." "Very good, probably a little rough."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	No comment received with reports.
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great dea but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite. "Very good."
WE SHOULD WORRY (Lee—Fox).....June	Big	"Splendid for Kids."
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here."
WILD GIRL, THE (Tanguay—Select).....June	Average	"Film in good condition."
WILD WOMEN AND TAME LIONS (—Fox).June	Extra Big	"The best I ever saw."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please; Miss Allison remained hidden too long to come back, perhaps. Just fair."
WITH HOOPS OF STEEL (Walthall—Paralta).....Apr	Average	No comment received with reports.
WOLVES OF THE BORDER (Stewart—Triangle) May	Average	"Nothing out of ordinary." "Good picture, well received."
YELLOW TICKET, THE (Ward—Pathe).....June	Extra Big	"Very good picture."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Sign Invisible, The (Mitchell Lewis-First Nat'l)—"Picture not bad, but did not suit my audiences."

Scarlet Drop, The (Carey-Universal)—"An average picture; nothing extra."

Revelation (Metro)—"A very good picture; went big for four days."

Honor's Cross (Goldwyn)—"A good picture; did average business."

His Mother's Boy (Paramount)—"Star growing in popularity."

Headin' South (Artcraft)—"Doug. is great in this one—good business."

Final Reckoning, The (Paramount)—"A very good picture, average business."

Scandal (Select)—"Photography extra, film perfect; brought big business."

Rich Man, Poor Man (Paramount)—"Not up to Clark standard, but pleased." "Not up to standard."

Ruggles of Red Gap (Kleine)—"Great cast as to types."

Shirley Kaye (Select)—"Average picture, poor business; pleased women, better business second day."

Rough and Ready (Fox)—"Great; an A1 attraction."

Blindness of Divorce, The (Fox)—"They raved about this."

Her Boy (Metro)—"A fairly good picture; drew better second night."

Turn of a Card, The (Paralta)—"Good picture, but did not draw. Liked by those who saw it."

Weaver of Dreams, A (Metro)—"Bad ending; had better attendance second night."

Pride of New York, The (Fox)—"Fairly well liked."

Voice of Conscience, The (Metro)—"A good picture, well liked."

Blue Jeans (Metro)—"Exceptionally good and well liked."

Planter, The (Mutual)—"Rather spicy for a religious town; did not satisfy."

By Right of Purchase (Select)—"A good picture that pleased."

Bit of Jade, A (Mutual)—"Not a good story."

Family Skeleton, The (Paramount)—"Wrong kind of picture for Chas. Ray—give him the 'rube' part."

Rough and Ready (Fox)—"Illogical."

Blue Blood (Selectart)—"Only average business, but adverse conditions did not give fair trial."

House of Silence, The (Lasky)—"A good picture, well received."

Toys of Fate (Metro)—"Nazimova very fine; story poor."

Eternal Temptress, The (Famous Players)—"Took very well. Cavalieri fine actress; extra big business."

Manx Man, The (Goldwyn)—"Very poor program stuff; poor business."

Kid is Clever, The (Fox)—"A fall down for G. Walsh."

Exhibitor Service Bureau

Detroit Supplies One Model

Sunday Newspaper Comes Close to Giving What It Should in News Matter, But Rates Are High and Few Houses Advertise

THERE are too few times in this survey of the co-operation between newspapers and theatres in the principal cities that our hearts are made glad by what we find. But one case of this occurs when we turn to Detroit and find in one of the papers an almost ideal motion picture page. And that there may be no delay in giving credit where credit is due, let us say that paper is *The Detroit News.*

Yet at the same time we are told by leading exhibitors of Detroit, and men who are willing to spend money in advertising, that there is not a great deal of co-operation on the part of the papers and that most of them are not willing to go further than to give reading notices on the various productions and that they make no effort to encourage the really big things that some of the houses are doing.

The newspapers charge the theatres the amusement rate, and this is very high, $3.50 an inch in the Sunday papers. We imagine that this very thing keeps the majority of the neighborhood theatres and the smaller houses out of the papers. There are about 135 theatres in Detroit, and here is a case where the first newspaper that undertakes a campaign to get all of the theatres into advertising and makes a rate low enough to permit that will score a hit.

Many times in the course of these articles we have referred to the value to the newspaper of carrying a "directory" system of the theatres. We believe that a paper that could carry in its Sunday issue advertising of every theatre in the city and at the same time print a chart showing the attractions at the various houses for the entire week, as do some of the papers in Baltimore, Philadelphia, New Orleans and a few other cities, would be so supreme in the circulation field that there would be no question.

Today there is some one in nearly every family that is interested in pictures and that goes more or less regularly. The newspaper that affords its readers a ready reference place to which every one turns and finds its amusement for that particular day, is getting close to being a hundred per cent newspaper. There is not a daily in the country that would fail to print what baseball team is playing against the home boys that day, but for every person who goes to the ball game there are twenty that go to the motion pictures. That comparison may be far-fetched, and we will probably get the reply that baseball is the "great national sport" and that every one wants to read the baseball news whether they attend the games or not. Which is quite true. But it is also true that there are others in the family than the business man who has to hurry from home to work and the laborer, and that there are thousands of these who are interested in the motion picture. Some day we believe that the motion picture department will be just as much of a necessity in the daily paper as the editorial page.

Newspapers can afford to make a lower rate to the neighborhood houses and the smaller ones so as to get their advertising of the current bill each day. If the newspapers made this rate to cover the bare cost of publication they would be profiting by it, because of the circulation worth and the reader interest. These smaller houses should be satisfied with the general motion picture matter carried, without demand for reading notices, which are of little value to them, because the pictures have already been given publicity when they were shown at the first-run houses. *And in a paper with such a photoplay department as The Sunday News, the smaller houses would find a place where advertising is practically a necessity.*

Back from idealism. There are four papers in Detroit, but the circulation of one of them, according to Lord and Thomas, is so comparatively small that it may be dropped from consideration here. This is the way they line up:

Free Press, morning daily (137,163) and Sunday (150,933).

Journal, afternoon daily (106,385.

News, evening daily (221,183) and Sunday (174,547).

Times, afternoon daily (32,341).

Detroit's situation is peculiar in that some of the leading houses are far removed from the business section of the city. Ordinarily they would be classed as neighborhood houses, yet in this case they cannot be, for they have a city-wide appeal and in at least one case first-run and a theatre that leads in the matter of presentation of pictures and in newspaper advertising.

That very point, it seems to us, should be the argument why the strictly neighborhood houses should use small advertising space—if they could get the rate—to retain as much of their clientele as possible.

For instance, the Majestic is a mile and a half from the center of the city, but it is not only one of the leading theatres of Detroit, but one of the best in the country, and during the past few months it has established new records for long runs of big pictures. One theatre which advertises, the Ferry Field, is three miles from the center of the city.

Downtown there are twelve theatres. The first-run theatres are the Majestic, Washington, Adams, Madison, Majestic and Broadway Strand. All of these use the newspapers.

There is considerable syndicate ownership in Detroit, the John H. Kunsky Enterprises operating ten theatres, the Madison, Washington, Alhambra, Strand, Adams, Empress, Columbia, Liberty, Garden and Royal, while the Woodward Amusement Company has six smaller houses, Comique, Grand Circus, Woodward No. 1, Woodward No. 2, La Salle, and Rosebud.

Now, let's look at the newspaper situation and see what is being done. We started this article by mentioning the excellent page of the *News.* Three pages in the Sunday issue is devoted to amusements, the first page being given over entirely to motion pictures, and every line of matter we find there is real NEWS for the fans. It is well edited and there is no reason why every photoplay fan in Detroit and in the neighboring territory should not find mighty interesting reading in the *News.*

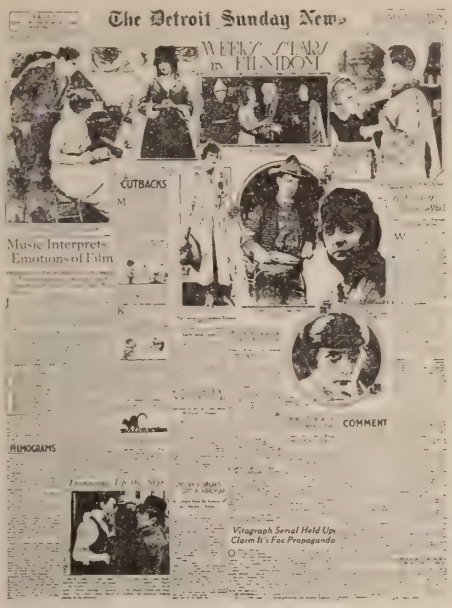
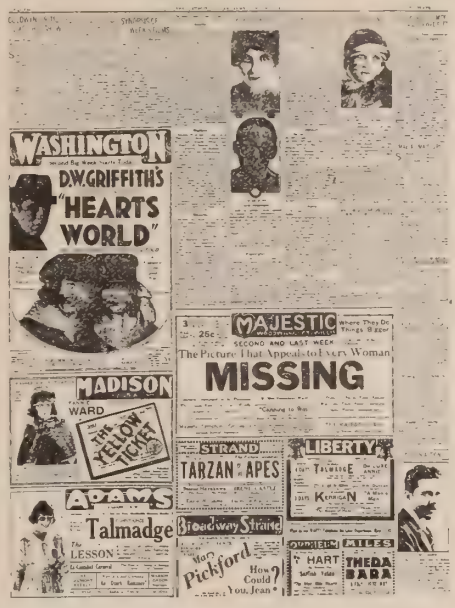
Across the page is an eight-column layout giving the attractions at the leading houses, but the reading notices are taken into the second page and the remainder of the first devoted to real news. Here we find a story with a two-column head about music interpreting the emotions of the film and other matter with news heading such as Cost to Film Just a Gamble, British Official Film Destroyed, Tom Moore One of Goldwyn Stars, etc. We mention these to show how real news matter can be gotten into the newspaper. There is a picture of Griffith "making up" Bobbie Harron. There is a clever column headed "Cut Backs," and illustrated with single column drawings, chatty sort of matter. Then there are "Filmographs," short paragraphs and other fillers. *It would be mighty hard to beat that page.*

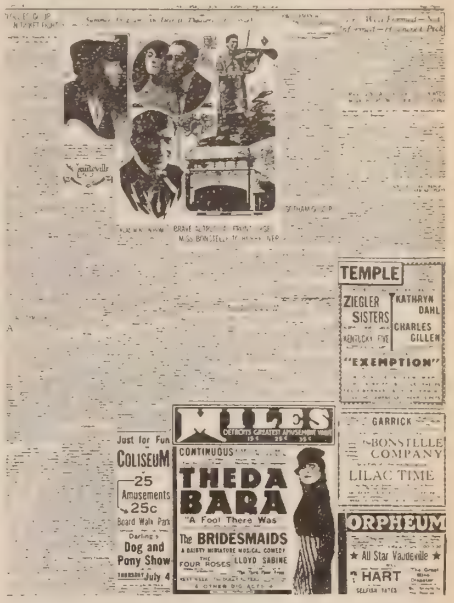
There is further news matter on the second page. But first let us notice that the matter given to the advertising theatres is relieved of the curse of "reading notices" by the heading, "Synopsis of the Weekly Films." On this same page are pictures of Jack Pickford and Louise Huff, with a story about the war breaking up the duo, and another of Mrs. Castle with the news that she is going to France, and a third of S. Rankin Drew, who was killed in battle—all timely, up-to-date stuff.

The third page, which we have reproduced, is devoted to legitimate and vaudeville. Now right here is another place where Detroit is different from most cities, because two of the larger theatres, the Miles and the Orpheum, play vaudeville and pictures, but feature the latter. And they use advertising on both the motion picture page and the dramatic, in order to be sure to get the at-

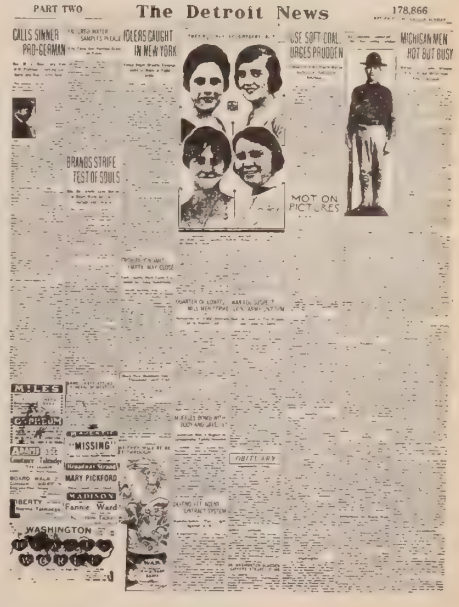
(*Continued on page* 586)

How the Newspapers in Detroit Are "Carrying On" With Pictures

At the Top Are Three Pages from the Sunday News and in the Center Three from the Sunday Free Press. At the Lower Left the Saturday Page in the Journal and Then the Monday Page in the Free Press and the Monday Page in the News. See Article on Opposite Page





THE SCREEN
Bringing Fresh Air to City Weary Kiddies
The Detroit Free Press FILM EDITION
Our July Clearance Sale
Custom-Tailored Suits
Now 20 30 and 40%
The E. M. Bigsby Co.



Smaller Cities Named on Advisory Board

SINCE the Exhibitors' Service Bureau made its original announcement about a year ago, the smaller exhibitors have been invited and urged to send accounts of what they are doing to the Motion Picture News to be recorded in these pages. Many have responded but not the number that should have done so.

We have invited the exhibitors of all classes to call upon us whenever they want any sort of SERVICE, and there have been a surprising number of calls. We have done everything from naming a theatre in a town so small that there is only one showing a week to designing entire presentation for houses in the largest cities in the country.

Today the Motion Picture News is printing more matter about what theatres are doing than anyone ever believed it possible to gather together week after week. Not only are we telling you how the leading managers of the country are presenting various bills, but a number of them are writing articles for this department, which contain invaluable advice for everyone.

We realize that there are few theatres in the country that could do what the Rialto, or the Circle, or Shea's Hippodrome, or a number of the other leaders are doing. We do not print the matter because we believe that the same thing can be copied on the same scale, but for the inspiration that we believe that it affords—because smaller houses can get ideas from what these larger theatres are doing.

That more matter has not come from the smaller theatres we believe is because the managers feel that their efforts are not as worthy as that of the very leaders in the exhibition and that they have held back because of pure modesty. As a matter of fact, they should not feel that way. There are a hundred smaller theatres for each of the large ones and their fellows need to know what the smaller ones are doing.

Nearly all the members of the Advisory Board are men who started close to the bottom of exhibiting and we believe that they are familiar with the conditions that obtain there. *But we are going further than this and have taken steps to name on this board a number of men who are operating houses in the smaller cities. Announcement of the first of these names will appear very soon.* There will be others to appear later.

This step will make the Board representative of every branch of the exhibition field. We hope to gather together here a group of the leaders. It is impossible to name all of those who are really doing things and the names that we have picked are those of men and women who have already evinced a willingness to record their ideas for the benefit of others.

We believe that this is a distinct step forward.

For some weeks we have been planning to make this announcement, but we are hurried to it by the inspiring letter that we have received from Miss Flossie Jones, of whose success in Waukesha, Wis., a city of 10,000, we have told you. We take the liberty of printing a portion of it:

"The little manager needs so much attention and there is so much that he can do with a little help and a few suggestions that one should do everything in their power to further the cause. The News must be the prescription for all the exhibitors' ills. It is helping the big man tremendously. It is causing a competition for new ideas, the feeling that I want to do something bigger and better.

"It's all on a big scale, big things for the big city. But now comes the little fellow who has no daily paper, no up-to-date printer, no electrician, no symphony orchestra, and just a plain, ordinary house—no pep himself, nothing to spur him on and the taxes and the high cost of living and the lack of spirit to hold him back.

"He is the fellow to help and the hardest to reach. He is here and there, all by himself and growing apart from the industry. He is falling behind for lack of attention. The exchange men, his fellow exhibitors and even the periodicals are to blame, perhaps a little, because of the glamour of the new and expensive houses. We all frankly admit that the little house is the backbone of the industry. Then why not give them a little more personal attention and more practical suggestions.

"The News is wonderful. It is doing so much, but can't you do a little more? Your Advisory Department is great; there is food for thought in every issue but couldn't you add a page more—something exclusively for the little fellow, something he can reach and make him forget the show business is 'one long grind'?

"I want you to reach the least of all business men—the small town manager of the fellow who is merely running his house as a side line—the man who is not fair to himself or fair to the public because he is wasting his time and good pictures without trying to get the best results from every standpoint. I want you to show him how important he is to the industry, to the government, his own community and himself. I want you to give him new life, to show him the way to prosperity."

There is inspiration to us, at least, in this letter. And so we have taken the first step by going to the smaller cities for additional members of the Advisory Board. Miss Jones will, of course, be one of these. They will be managers who haven't the facilities of the biggest theatres, but who have the ginger, the brains and the determination to accomplish that counts. *They will be just as LIVE WIRES as the proprietor of the largest house.*

And this is just the first step of more SERVICE FOR THE SMALLER EXHIBITOR. It won't be our fault if we fail to reach them all. And in this we are going to have the co-operation of the greatest group of men and women that have ever been assembled in one body in the history of the industry.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
M. Marcus, former manager, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Landau Shows How to Use Trade Papers

HERE is a statement of exploitation from the exhibitor's standpoint, addressed to the producers and distributors of motion pictures.

Leo A. Landau, manager of the Butterfly theatre, Milwaukee, demands that the manufacturers cut out the waste and that they devote their trade paper advertising to telling the exhibitor how to exploit the production.

Mr. Landau does not here deal in purely theoretical statements. He tells the producers just what they should do and how to do it.

It is the most illuminating article along these lines. Every line of it is full of thought:

Tons of useless literature, thousands of unused heralds, press sheets, cuts, mats, etc., are laying on the shelves of the distributing exchanges throughout the country, all charged to expense, in which the exhibitor is expected to share and from which he drives no actual value.

Is it possible, in this day, that there is an exhibitor who does not read at least one of the trade journals?

And if there be such an exhibitor, what interest has he in exploitation *at all?*

Why not, then, instead of amassing this accumulation of material, instead of using the advertising pages of the trade journal as a ballyhoo, use it to tell the exhibitor how to exploit his production?

What there is in it of special interest?

What particular class of people it will interest?

Why it will interest them?

Suggestions for gaining the "pulling" kind of publicity for it?

An illustration of *one heart interest scene* from the story?

A synopsis of the story?

An illustration of the star?

A notation of the various size mats or cuts of these illustrations that are obtainable upon request?

Why not put these things and other useful information which will show the exhibitor HOW to get money with the subject—that's the point, HOW to get money with it, instead of simply a BRAY that it's the best ever and a gold-brick description of its wonderful drawing qualities, written by a man WHO HAS NOT SEEN THE PRODUCTION and perhaps never will see it?

No advertising promoter for a film company has any honest justification to YELL about a production until he has *reviewed* it himself.

Exhibitors have been so frequently gold-bricked by the trade journal advertisements that (unless they are changed) these announcements will soon be passed over like so much mere paper and ink.

Time and time again have exhibitors complained that the mats and cuts were not suited for newspaper use—with what effect? The fellow in New York writes us we are mistaken—we continue to receive cuts that look fine on magazine paper but simply a blotch of ink in the newspaper. If they look that way in a big metropolitan newspaper, how must they look in the smaller city newspaper?

Why not make these cuts in various screens and furnish the exhibitor the screen HE knows he WANTS instead of telling him that he doesn't know what he wants?

The fault is, that the film companies employ men to prepare their copy who may be very fine and artistic copy writers, but they are NOT SHOW MEN—it takes a SHOW MAN to prepare copy for a SHOW—not merely an ad. writer with lots of ARTISTIC ideas!

The sooner the producing companies wake up to this fact the better it will be for all concerned, and some money will be saved.

So much for that part of the exploitation. Now for the "stills"—the exhibitor's SHOW WINDOW—and they ARE show windows at which the public "SHOPS," exactly the same as in the department store show window.

If the window trimmer displayed ladies' waists on sale for that day—if he had room in his show window for just eight of those waists, though the lot consisted of fifty or a hundred of them, which eight would he select—the LEAST attractive? Would he put in a single *unattractive* one? Would he put a waist in the window that was NOT *in the lot on sale?* Wouldn't he exercise the greatest care and take the greatest pains to make a selection for his show window display?

Yet, it has been said, by those who are in a position to *know,* that the motion picture director regards the "still" as merely a "necessary evil" and dislikes to stop to make them, and does so indifferently. Well, the writer wonders how much attention the same director would give to the production of a graphaphone record of a TALK about his picture, which was to be placed in front of every theatre playing the picture, for the passers-by to stop and listen to? If he knew that millions of people were going to LISTEN to that SPEECH about the picture, let us say for example, that these people were going to be gathered in a vast throng for him to ADDRESS, about HIS picture—he'd give a lot of TIME and THOUGHT to what he was going to TELL them—he'd be *dog-gone careful* what he said, too. Yet, the "still" is a "NECESSARY EVIL"!

WHAT'S THE DIFFERENCE? ISN'T THAT JUST EXACTLY WHAT A "STILL" IS? A SPEECH TO EVERY PASSER-BY?

And now another cloud on the exploitation sky—and it's a *dark* one, too—*THE REISSUE.*

All fine to be done—deserving to be shown the public, time and time again—*BUT NOT AT A LOWER ADMISSION PRICE THAN THE FIRST RUN IN THE LOCALITY CHARGES!*

Now *why* not?

Everybody knows that no producer turns out 100 per cent of good productions—no exhibitor expects that. Yet, he pays, let's say, $100 a day for his regular program. Then why should the fellow near him who pays, let's say, $25 for a *100 per cent picture,* be permitted to show it at a *lower* admission price? Why should the film company hit his first-run account in the face with competition which he cannot *meet?*

Bear in mind, all this time, that these reissues are *100 PER CENT PRODUCTIONS!* They are being carefully CHOSEN. They show the SAME STAR—it's not like a "reissued" theatrical show playing for less money, because it has an INFERIOR *cast.* Not much—it's *different!* For example, some day "The Music Master" may show for less money with another star, but so long as DAVID WARFIELD is in it, it's the same *"first-run"* production as it were, and still plays at and GETS first run prices. And so it *should!*

It's generally conceded that reissues in the past year have hurt certain stars. It's not so much that they were bad pictures, as that they showed in all the cheaper theatres.

As sure as fate, if the producer does not wake up to the fact that a 100 PER CENT PICTURE with the ORIGINAL STAR and cast is ALWAYS a first-run *admission price* picture, and as such is *unfair* competition to his first-run account if shown for LESS money than *first run,* he will depreciate the value of that star's first-run new pictures, and the exhibitor playing that first-run will not be able to pay the rental asked him.

This, in the writer's opinion, is the gravest one thing on the exhibitors' horizon at this time, and motion picture journals should immediately open it up for general discussion before contracts for the new year are made and immeasurable harm done the exhibitor and the industry in general.

AD TALKS

They Appear This Week on Pages 638 and 639

Your Idea and Ours

UNLESS your eyes are good you won't get all the "fine points" of this display. Yet the reduction that we have made here is not so great for the Clinton Square theatre, Albany, N. Y., used only seven inches three columns wide for the couple of hundred words that the writer stuck into it. It is jammed, crowded,

CLINTON SQUARE THEATRE
DE LUXE PICTURES ONLY—FIRST RUN—LATEST HEARST-PATHE NEWS DAILY
THIS WEEK'S BIG FEATURES
Monday and Tuesday
J. WARREN KERRIGAN in
"A MAN'S MAN"
Best Drama of the Year
Wednesday and Thursday (4th of July)
Harold Hickman in "Blue Blood"
Friday and Saturday
JUNE ELVIDGE in "A Woman of Redemption"
Music by the Superb Clinton Square Orchestra and Grand Organ
Always airy and comfortable—Daily admission, Aft. 10c; Eves. 15c

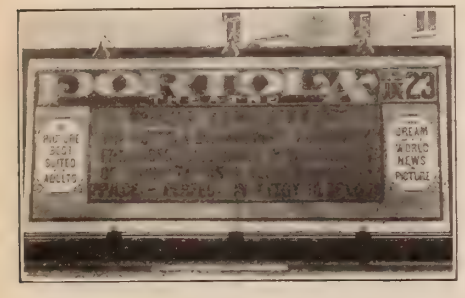
messy, but it's much worse than that, for it has just about as many adjectives in it as were ever written into a circus display—and that is going some.

We are told that "A Man's Man" is "Best drama of the year," and a few lines further down we hear that "Blue Blood" is "the most daring of the season." The writer slows up a little when he gets to the June Elvidge picture and he only calls it "Fast-moving, intensely dramatic, and surprising narrative moving swiftly to a smashing climax."

Just a few of the adjectives: "Red-blooded, gripping, virile, spectacular, startling, fidelity, beautiful, splendid, striking." Heavens pity a constituency that has to be appealed to like this to see three really good pictures.

Samson didn't have anything on some exhibitors. He got his hair cut, but some showmen never venture enough to get theirs singed.

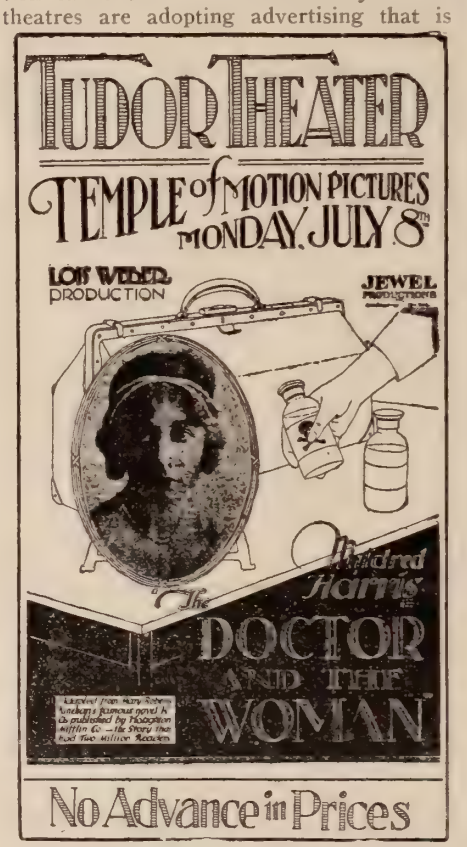
THIS is something unique in the way of billboard advertising. Several managers have used the personally guarantee method in their newspaper advertising of exceptional productions, but this time the Portola theatre, San Francisco, devoted whole billboards to putting the name of the theatre behind Alice Brady in "The Ordeal of Rosetta."



This paper was especially printed for the Portola and it is unique in that there is not a piece of the paper furnished by the producer or a picture of Miss Brady used. The reason for this is that the management wanted to center all the punch on the guarantee idea and did not want to put on anything else to detract the attention.

If you get enough pep in your business you'll soon be able to salt away a roll.

WEEK after week we, and the leading exhibitors of the country, have been telling the manufacturers to use their pages in the MOTION PICTURE NEWS to give the exhibitors a selling argument to pass along to the ultimate consumer—the patron. Recently we have had our attention called to the fact that many of the theatres are adopting advertising that is



appearing in the trade papers merely to convince the exhibitor and that they are using this on the public.

Here is a case where the Tudor theatre, Atlanta, took a page from the trade papers, put the name of the theatre and date at the top and "No advance in prices" at the bottom and had an attractive display. It pays to watch the advertising pages of the MOTION PICTURE NEWS carefully. Most of the producers employ high-class artists and often there is material that can be taken by the exhibitor and used without great expense to him.

How much better would it be if all of the advertising was such as to help the exhibitor merchandise his picture!

HERE is the best Fourth of July advertisement that has come to our attention. It is the work of the Dayton theatre, Dayton, O., where the man who writes the displays is showing with every effort that he is really thinking. And the result is that he is getting over effective work.

Some may criticise this display on the ground that the writer has sacrificed the attraction for the design. This is true and if you are merely selling your picture, the argument will hold. But if you are selling your theatre, and that is the proper thing to do, it is good work. You must remember that the Dayton is a new house and that its needs to attract the attention of everyone. The originality of the design will catch every eye and we would wager that practically every person who read this newspaper also knew what was the current attraction at the Dayton before they laid the paper down.

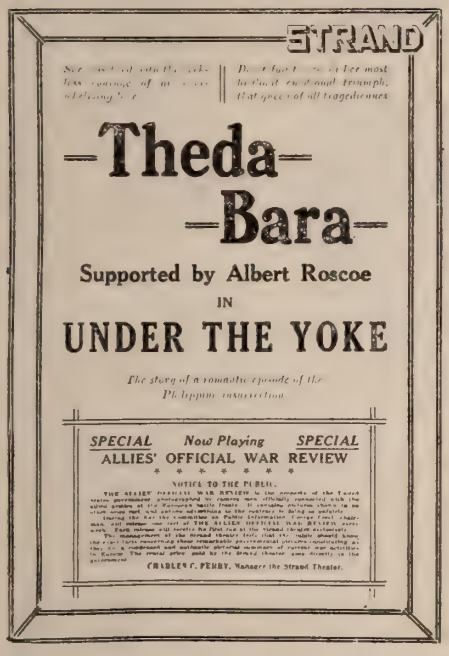
And as we have said before it pays to show that you are up to date by marking holidays and special events.

Just because your house is small is no reason that it cannot be better than most small houses.

THIS display shows how repression may be used in advertising to secure emphasis. Now, Manager Charles C. Perry of the Strand theatre, Milwaukee, has a strong attraction in Theda Bara in "Under the Yoke." He wanted to play that strong, but he had also another object in view. He wanted to call especial attention to the fact that the Allies' Official War Review is having the first run at his theatre.

Now, most managers would have played up that fact just as strong as the Theda Bara announcement. In the first place

What Live Wires are Doing



there would have been a messy divided interest effect, and, next, some people might begin to hunt for "bunk." But Mr. Perry did what he wanted to do by putting the announcement in smaller type and making it appear less important matter, but he did it so well that we are sure that nine-tenths of the people read the whole announcement. It's not always necessary to yell from the house tops to get your message over.

Let the fans, not your programs, do the exhausting in your theatre.

WITHOUT the slightest question of a doubt, here is the finest piece of star advertising, without the use of a cut, that we have ever seen, but with one serious fault.

It is the work of Max Allen, manager of the Monarch theatre at Edmonton, Alberta, Canada. Here the theatre made its name dominant. It played the name of Mary Pickford where it belonged and then with the circling formation of the name of the star it brought in the name of the picture. The boxed effect about the nature of the story is well done and the comedy is played in the right way.

But don't the people up in Edmonton know Bret Harte. We'll bet that there are a lot of Americans who have laughed and cried with him. The producer is always fond of slathering all over his cuts the name of an author that you have never heard of, telling you the director, the scenario writer and the camera man. But certainly in this case the name of the author was a thing to be brought in.

But from a hitting-you-in-the-eye and a typographical effect we cannot beat this in a thousand years.

MONARCH
ONE WEEK - COMMENCING MONDAY
THE INCOMPARABLE
MARY PICKFORD
IN
"M'LISS"
A QUAINT LITTLE RAGGED GIRL, BUFFETED BY FORTUNE AND FATE IN THE CALIFORNIA GOLD RUSH, STAKES HER ALL IN THE FAITH OF HER SWEETHEART
FRIEND HUSBAND
ARTCRAFT PICTURES

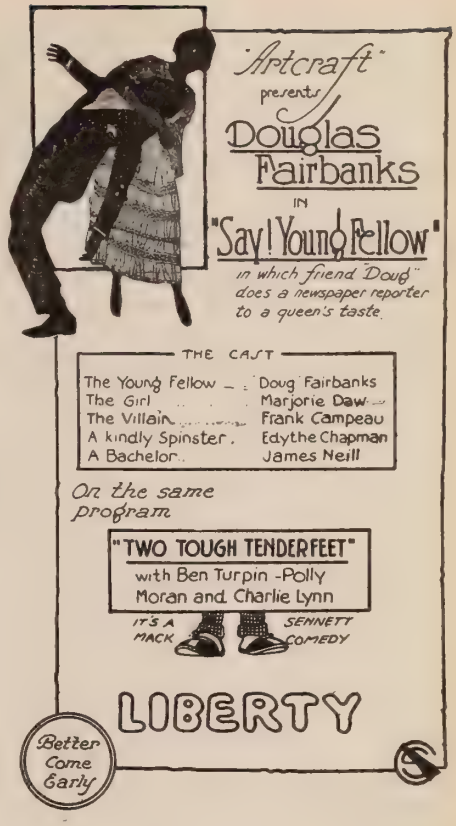
Trouble with the "language" of some screens is that it needs an interpreter.

THERE'S just one thing wrong with this advertisement, and that appears in the box to the right of the Hun ruler's face. It reads "8 Magnificent Parts" and then "A stupendous, lavish and blood-tingling picture that will bring you to your feet when an outraged officer smashes the Kaiser's face." Now, this picture does not need those adjectives. They won't get a person into the theatre; in fact, adjectives such as these are calculated to arouse suspicion.

It Strips Naked the Soul of
ORIGINAL
Starting Today Saturday June 1
THE KAISER
THE BEAST OF BERLIN
Some of the Characters
8 Magnificent Parts
8 Magnificent Parts
First Time Shown In Vancouver
There Will Be Great Crowds that Will Increase as the Week Progresses—Don't Wait—Come Today—Early in the Day if You Can
Shown in the Great Eastern Cities at $1.50 Per Seat
MAPLE LEAF THEATRE
Prices

Now get the way this sounds: "8 parts and every one of them filled with blood-tingling action. You will come to your feet cheering when you see an outraged officer smack the Kaiser's face." How much stronger is the simple statement of fact than the camouflage of the superlative. That's worth thinking about in all of your advertising.

Maple Leaf theatre, Vancouver, B. C., has used a full page for this effective display. The box effects are used exactly as they should be—each one to cover a different angle.


Artcraft presents
Douglas Fairbanks
IN
"Say! Young Fellow"
in which friend "Doug" does a newspaper reporter to a queen's taste
THE CAST
The Young Fellow — Doug Fairbanks
The Girl — Marjorie Daw
The Villain — Frank Campeau
A kindly Spinster — Edythe Chapman
A Bachelor — James Neill
On the same program
"TWO TOUGH TENDERFEET"
with Ben Turpin -Polly Moran and Charlie Lynn
IT'S A MACK SENNETT COMEDY
LIBERTY
Better Come Early

HERE is just about the best Douglas Fairbanks ad that we have seen in a mighty long time. But before we get called for an error we want to say that this reproduction was taken from the engraver and therefore the date of the showing does not appear here. There was also another little change made by placing a small Artcraft trademark cut where the monogram appears in this reproduction.

This is a splendid sample of what can be obtained with very light lines and lettering and with a predominance of white space. There isn't an adjective in the display. And you don't need it in cases like this. We'll make the flat statement that half of the theatres that advertised this picture in large space used the statement, "Fairbank's best picture," or something along that line. We don't believe in ever using that expression, and especially are we opposed to repeating the statement with each successive production.

List of the cast as it is done adds just a little more appearance to the display.

YOU'RE INVITED

Turn back to Page 582 and Read Announcement

WE want to do more than ever to help the smaller exhibitors. Turn back to page 582 and read the announcement there and then let us hear what you are doing. We will be glad to give the closest attention to your advertising either here or in a personal letter, as you may desire.

Real SERVICE—without obligation.

One Sunday Newspaper Stands Out in the Detroit Field

(*Continued from page* 580)

tention of every one that sees the paper.

Motion picture advertising in Detroit is all very similar, and one reason for this is that practically every house has done what every theatre everywhere should do—*adopt a distinctive name plate and use it in every advertisement. That is one thing that is essential if the theatre is to become an institution and the manager who fails to make his house THE thing is not looking out for his best interests.*

Washington theatre is 3 columns, nine inches, with cuts of the Gish girls and Griffith. The Majestic has 4¾ inches across four, there being no cut used. This was the second week of the run of "Missing" and the last week of operation before the house closed for redecoration. Madison uses four inches double and Adams just a little more with pictures of the stars, while Broadway, Strand and Liberty each use 3½, two columns wide. For some reason the advertisements of the Ferry Field and the Detroit Opera House, the latter running pictures during the summer, do not appear in the *News*. The Orpheum and the Miles each use two inches single on this page, announcing the picture and on the opposite page Miles has 3 x 7, on the entire bill, but featuring the Theda Bara picture. Orpheum, in its larger space, also features the picture star, Bill Hart.

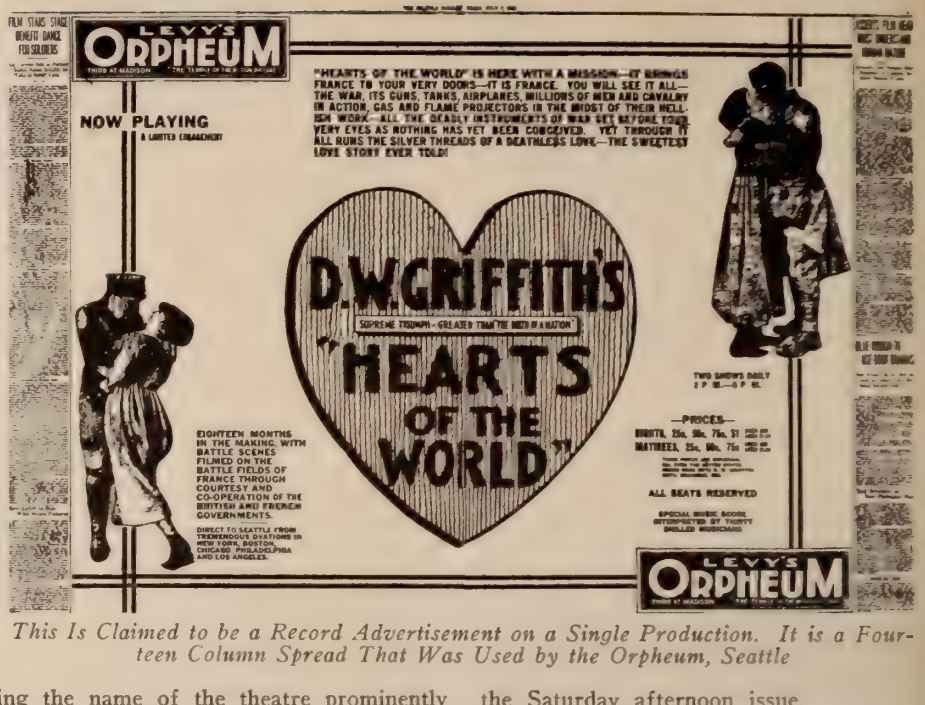
Three pages are also devoted to amusements in the Sunday *Free Press*. The first of these is devoted to the legitimate, vaudeville and the parks with a three column layout on them and carries that class of advertising. On the opposite page appears the same motion picture advertising that appears in the *News*, with the addition of the Ferry Field, advertising the daily bill for the week, and the Detroit Opera House.

The third of the pages is the motion picture matter. There is a five column layout and reading notices for each of the advertising houses, headed with the names of the theatres. There are a few news items and a column of interesting "Screen Chatter," but it lacks a great deal of supplying the interesting page that the *News* offers.

The Saturday *Journal* carries all the amusement matter on one page. Majestic and Washington use smaller space than in the other papers and Detroit Opera House, Broadway Strand, Adams, Madison and Liberty use the same as in the others. There is a three-column layout and reading notices—and no real news matter.

Reading matter and adverising on vaudeville, legitimate, motion pictures, circus and dog and pony shows occupy a full page in the Saturday *Times*. We have not reproduced the page. There is an array of separate single column cuts. Wsahington, Majestic, Adams, Madison, Miles and Orpheum all use two column ads of varying depth.

Now during the week most of the theatres that advertise at all advertise every day. These are mainly card advertisements, about an inch single column, carrying the name of the theatre prominently with the title of the feature and the star. None, so far as the copies of the papers before us, increase the space they use on the change of bill. That probably comes from the fact that they get reading notices from all the theatres on this change.


LEVY'S ORPHEUM
NOW PLAYING
"HEARTS OF THE WORLD" IS HERE WITH A MISSION—IT BRINGS FRANCE TO YOUR VERY DOORS—IT IS FRANCE. YOU WILL SEE IT ALL—THE WAR, ITS GUNS, TANKS, AIRPLANES, MILLIONS OF MEN AND CAVALRY IN ACTION, GAS AND FLAME PROJECTORS IN THE MIDST OF THEIR HELLISH WORK—ALL THE DEADLY INSTRUMENTS OF WAR SET BEFORE YOUR VERY EYES AS NOTHING HAS YET BEEN CONCEIVED. YET THROUGH IT ALL RUNS THE SILVER THREADS OF A DEATHLESS LOVE—THE SWEETEST LOVE STORY EVER TOLD!
D.W. GRIFFITH'S
"HEARTS OF THE WORLD"
EIGHTEEN MONTHS IN THE MAKING, WITH BATTLE SCENES FILMED ON THE BATTLE FIELDS OF FRANCE THROUGH COURTESY AND CO-OPERATION OF THE BRITISH AND FRENCH GOVERNMENTS.
—PRICES—
ALL SEATS RESERVED
LEVY'S ORPHEUM

This Is Claimed to be a Record Advertisement on a Single Production. It is a Fourteen Column Spread That Was Used by the Orpheum, Seattle

The *Free Press* is the best of the papers on the motion picture matter which appears in the Monday and Thursday issues. We have reproduced the Monday page showing a two-column cut of Jane Novak, and a little story about her and quite extended notices for each of the advertising theatres. There is also about a half column of interesting reading in "Screen Chatter." The same arrangement is repeated on Thursday, and this time we have a cut of the Dolly Sisters, reading notices and "Screen Chatter." On other days there is no motion picture mention. Majestic, Liberty, Madison, Adams, Broadway, Strand, Orpheum, Miles and Detroit Opera House used this paper daily.

The *Journal* carries the same advertisements and under the heading, "New Features in the Film Houses," gives reading notices on Mondays and Thursdays and on other days it carries a few lines giving the program at each house for that day and the next. This is a splendid feature and a help to the theatres.

The *Times* prints about a column and a half of reading notices on Mondays and Thursdays under two column heads, and carries advertising of the Washington, Majestic, Madison, Adams, Miles and Orpheum.

On Mondays and Thursdays the matter that the *News* prints is pure reading notices, and it carries advertising of all the houses that appear in the other papers except the Detroit Opera House.

But the *News* plays them going and coming, and in addition to its advertising of Sunday it also gets considerable space in the Saturday afternoon issues. It gives the picture houses a four-column layout and then a couple of columns of reading notices about the next week bills. About four columns of advertising is carried in the Saturday afternoon issue.

To sum up the Detroit situation: It is good in spots. The houses that do advertise do so consistently, but there should be far more of them and certainly the newspapers should make an effort to get the neighborhood theatres as regular advertisers. We believe that the trouble is the high rate that is charged, and there should be a lower rate as we have suggested that does not call for reading notices.

The Sunday issue of the *News* is splendid, but it stops there. We would like to see a daily column in that paper edited with the same intelligence.

The *Free Press* is doing good work in the Monday and Thursday columns.

Something is wrong, though, for there is not real evidence of the fullest co-operation all the way around. If the rate, as we have been told is to blame, there is probably a stumbling block that will prevent more theatres advertising. What we believe Detroit needs is some newspaper man with a knowledge of both ends of the game who can bring the theatre and the paper closer together.

Swimming Contest Staged for "Venus Model"

"The Venus Model" seems to be accepted by exhibitors in various parts of the country as affording an opportunity to do something original. George J. Schade, manager of the Schade theatre, Sandusky, O., and one of the most enterprising exhibitors in the country, is the latest.

Two days before the showing of "The Venus Model" he staged a swimming contest and offered a loving cup to be known as the Mabel Normand "Venus Model" trophy. Each contestant was given an autographed picture of Miss Normand. Professional swimmers were barred and a huge crowd assembled at the Sandusky Yacht Club for the event. The contest was preceded by a diving exhibition given by a professional attired in one of the "Venus Models."

How Rothapfel Views Patriotic Pictures

By S. L. Rothapfel
Managing Director, Rialto and Rivoli Theatres

This article gives some of the general views of Mr. Rothapfel on propaganda in motion pictures, based on the policies that govern the conduct of his two houses. This is the first of a series of articles which will take up the various phases of the manner in which the theatre can aid the winning of the war.

I HAVE been extremely busy of late and have not had time to answer a great many of the questions that have come to me, but at the earnest request of the editor of the Motion Picture News I will endeavor to give my views concerning patriotic propaganda in theatres.

In the first place, the motion picture theatre of today can do a great deal toward molding public opinion. It can do much to help the Government, but it must be handled with discretion, good taste and good judgment or else it will have exactly the opposite effect to what is desired. Wholesome propaganda presented in an entertaining way is not alone advantageous to the Government, but to the theatre and the man who presents it. I have noted the results and the enthusiastic way in which my audiences receive the propaganda pictures that I am presenting. They put the people in such a mood that they will accept more readily that which we wish to give them. And yet it has been hard work and has placed me in many embarrassing positions to maintain the high standard for which we are always striving.

We should avoid flag waving, braggadocio titles (commercial patriotism as it were), cheap sentiment, holding the enemy cheaply, bad taste in presentation, lack of dramatic psychology in presentation, overpresentation and, above all things, too much of the same thing on one bill are the things to steer away from. I must be frank and say that I have no sympathy whatever with the producer who commercializes patriotic love of country. A subject may be timely and in good taste, but the producer must also show this good taste. Unfortunately this is not always being done.

S. L. Rothapfel in the Uniform of a Lieutenant of the U. S. Marine Corps

How the Rivoli Theatre Looks Now. It Was Intended That There Should Never Be Any Sign on the Building, But This Had Been Laid Aside for the Patriotic Display Which Includes the Emblem of the Marine Corps

The other night I had the honor to dine with some foreign officers and the conversation drifted to certain pictures that were being shown or had been shown in New York. This did not apply alone to the so-called features, but to the news pictures. Several of the foreign officers (among them being Italian, French and British officers) were strangely quiet. I noticed it and asked one of them with whom I had become good friends why he had remained so quiet during the discussion. He told me that it was a delicate matter, and that if he said what he really thought it might create bad feeling. When I finally made him give his opinion he said that unless people across the seas could know us as we really are we would be considered a nation of braggarts and egotists, and they would feel that we were not taking this great conflict seriously. I tell you, my friend exhibitors, that could you have heard this man speak and have seen the grave expression on his face you would have taken warning indeed. Don't let them use your theatre to exploit commercial patriotism. The Government does not want it, for it only acts as a boomerang. It is in extremely bad taste and, to say the least, most unpatriotic.

The Government has made the motion picture industry essential because it could not have done anything else. It is an essential industry and it can do the utmost good to the nation in spreading wholesome propaganda in a dignified, tasteful way and every exhibitor, every manager can do his country a great service as much as any man in a front line trench can do if he will bear in mind that he is invested with a responsibility which few seem to realize. He must guard that responsibility as a sacred possession and under no circumstance swerve from the straight and narrow path of good taste and discretion, absolute sincerity and pride of country and institution.

Next week I will endeavor to show the readers of the News just how and why we use propaganda pictures and to try to impart to you the reason for the remarkable success of propaganda films in the Rialto and Rivoli theatres.

I have been showing pictures for some time and I have never yet in all my career heard such outbursts of applause and enthusiasm as I have witnessed in these two houses during the past year. I have struck something. I have been guided by common sense and the advice of Government officials and only the other day I had a compliment paid to me by a very high Government official whose name I cannot divulge, but who said that we are doing more good in these two theatres toward our country's cause than any other medium he had ever known. This statement repaid me a million times for all the hard work and for all of the effort that I had given, and if it were within my power I would give a thousand times more.

Schade Theatre, Sandusky, O., Entered This Float in the Fourth of July Parade. Concealed Behind the 100 Pine Trees Was an Electric Calliope. A Donkey, That Moved His Head, a Policeman, Cat, Dog, Lion, Rabbit, Giant, Clown and Elephant Were Represented. Two Sets of Eight Allied Flags Formed a Portion of the Decoration

"Raffles" Stunt Used With Success By Portland Theatre For "Madam Who?"

WALTER W. KOFELDT, highly successful ex-Pathe manager in the Pacific Northwest, with a reputation as a "stunt" champion, literally set Portland, Ore., by the ears during his second week as manager of the Majestic theatre. It was a "female Raffles" trick, turned in conjunction with the screening of the Bessie Barriscale - Paralta picture, "Madam Who?"

In co-operation with the Evening *Telegram*, one of the three Portland evening newspapers, Mr. Kofeldt secured three full pages of advertising for "Madam Who?" and the Majestic theatre, as well as many columns of free publicity. He billboarded the town, used the usual big space in other newspapers, had "Madam Who?" paged in every big hotel for several days, and had the town talking about "Madam Who?" long before the picture opened its one-week screening.

The "female Raffles" stunt is not a new one, but it's new as applied to pictures in the Northwest, and it went over big. Mr. Kofeldt hired a female detective to pose as "Madam Who?" and through advertisements and news stories in the *Telegram* the public was informed that the mysterious one would be at different stores at definite periods of the day. The person who addressed "Madam Who?" in the proper word-formula was offered $50 in War Savings Stamps.

A persistent girl cornered "Madam Who?" in a dairy lunch and was presented with the stamps from the stage of the Majestic at one of the early performances. "Madam Who?" this time a different one, again went about town fulfilling a promised five-day engagement, but, despite every effort, she evaded capture a second time.

The screening of "Madam Who?" was highly successful, despite hot weather, and Mr. Kofeldt has another success credited to his enviable record.

One of Series of Asd in Which Merchants Participated Advertising "Madame Who?"

Yellow Background Used on "Yellow Ticket"

So far as records show, Criterion theatre, Atlanta, Ga., has pulled a new one. When it started in to advertise Fannie Ward in "The Yellow Ticket" it took a half page in the *American* and used a background of yellow behind it. The other matter was in type display with plenty of white space and very effective.

HYMAN AGAIN

He Will Now Book All Pictures for the Liberty Theatres

WHEN we selected the members of the Advisory Board we selected people who were doing things.

Edward L. Hyman was attracting attention as manager of the Victoria theatre, Buffalo, and for his work we named him.

But with the war well under way he decided to give his efforts to the Government and he was made manager of the Liberty theatre at Camp Wheeler, near Macon, Ga. In a few weeks came his promotion and he was sent to Camp Gordon, Atlanta, Ga., in the same capacity, but with the duty of selecting all the pictures for some ten Liberty theatres.

Now he has been promoted again. He has been sent back to New York to pick all the pictures for ALL the Liberty theatres. He will have his offices here in the future.

His articles have already brought much attention to the columns of the MOTION PICTURE NEWS. There will be others of them and they will have the same PUNCH.

Portland Exhibitor Making Own Feature Prologues

Claude S. Jensen, of the firm of Jensen and Von Herberg, controlling a string of theatres in Portland, Ore., Seattle, Wash., and other cities are going into the picture making business at least so far as Portland is concerned. They have installed complete motion picture camera outfits, together with laboratories for the development and printing of the film. Local events will be used.

During the recent showing of "My Four Years in Germany" Mr. Jensen arranged for a "home made" introduction. This was entitled, "Making the World Fit to Live In," and showed a battalion from the camp at Vancouver at drill and on march.

Says Mr. Von Herberg: "I feel that the patrons of motion picture theatres want entertainment and entertainment that's worth while.

"They want a good story picturized, a good cast to play the characters and a film of sufficient length to make the story entertaining. To that film my idea is to write a prologue, an introduction, that will have a bearing on the main features of the big picture to be shown and which will lead up to that film and add interest to it, rounding out a complete entertainment.

"The second idea is to provide news pictures of the doings in and around Portland and at the various camps where our boys are stationed, pictures that will be shown over our entire circuit, which includes Seattle, Butte and here."

How Stage Settings Provide Atmosphere

By Harold B. Franklin

Manager Shea's Hippodrome, Buffalo, and Member Advisory Board

This is the second of the articles by Mr. Franklin dealing with the atmosphere of the theatre. Because of the numerous stage settings of his that have been reproduced in these pages, Mr. Franklin is probably better known for this work than for any of the other many evidences of splendid showmanship that he gives. This article proves the value of settings in adding the atmosphere.

IN striving for better things in the presentation of motion pictures, managers of the larger houses have developed the art of stage settings to a high degree. It has been shown repeatedly that special stage dressings can be used with proportionate success in the smaller theatre. As there is an almost unlimited field, stretching from the Grecian period to the present day, to draw upon, suggestions for appropriate scenes may be readily found.

Stage settings may be divided into many classes. Most of the modern houses employ a special setting to display the picture screen. Some of these are elaborately planned, others are more simple in design. Many novel and pleasing effects have been worked out.

It is customary to give a specially prepared overture with illuminations in houses that boast of their music. The stage setting shows individuality and offers an attractive background to the orchestra. A delicate interpretation of a fantastic sunken garden, surrounded by a picturesque landscape bathed in light, does much toward enhancing the entertaining qualities of an orchestra. It is color-music made captivating not only to the ear, but to the eye as well.

Giving the Atmosphere

A striking stage dress produces a more practical and psychological effect upon the audience than one may realize. Patrons unconsciously welcome a few minutes' rest after watching the screen unfold seven, eight or nine reels. It gives patrons an opportunity to shift about, to listen to the musical feature, to converse and to admire the theatre in general.

At Shea's Hippodrome we have succeeded in developing stage settings to such an extent that we consider them as an essential part of our program. Settings that are a little story in light and paint have become very popular. These are specially painted every week and two artists are constantly at work on new ideas.

We have found that it is not enough for a setting to merely represent an attractive piece of country. Mere scenic embellishments are likely to become monotonous.

Our settings take the audience into the realm of fancy, the glory of battle, or the events of everyday life. Famous paintings offer a wealth of material. Big events can be successfully pictured and patriotic subjects are always available.

Some of these have the same effect as a posed tableaux, the only difference being that the figures are painted. During a recent Smokes Fund drive by the Buffalo *Evening News,* we prepared a setting that showed a wounded soldier with a Red Cross nurse filling his pipe. MOTION PICTURE NEWS reproduced a photo of this setting. In this connection we were able to get some very valuable free publicity from the local papers, who were very glad to reproduce the set in question. During the recent Red Cross drive we reproduced the famous poster "The Greatest Mother in the World," a cut of which MOTION PICTURE NEWS also published. The outline figures were shown against a sky of twilight blue and a red cross was hung to one side of the figures brilliantly illuminated. The effect on the audience was electrifying.

"America Is Coming," Fourth of July Stage Setting at Shea's Hippodrome, Buffalo

Patriotism Is Aroused

During the last Liberty Loan campaign we prepared a setting showing Pershing's doughboys going over the top. Against a blue sky, with exploding shells, that were electrically operated from the back drop, and an American silk flag waving, blown by a fan in the wings, a most realistic effect was obtained.

In working out these settings we have also developed what we are pleased to call cartoon-stage settings, which humorously treat situations in connection with the war. These always put the audience in good humor. This week we are showing a single Sammie taking back to the U. S. trenches from No Man's Land a half dozen Boche soldiers, whose faces show anything but content and satisfaction. The face of the Sammie, of course, is bubbling over with smiles. The audience, when it looks upon it, does the same thing, and here we have the desired effect, breaking the program of its monotony and adding the smile. That smile well repays the expense involved in the getting out of the special setting. Today if a theatre can make patrons smile its future is assured. Smiles have been placed in the "essential" list by everyone.

Special holidays always lend themselves admirably to special settings. Thanksgiving we showed a gigantic turkey. Washington's Birthday gave us an opportunity to stage a reproduction of the famous painting "Washington Crossing the Delaware," and on this occasion the lighting effects gave this subject color that even the painting does not show. Frequently settings are used to depict the atmosphere of the feature being shown. During the presentation of "The Bluebird" we selected a symbolic scene from the play for the stage setting. For "Uncle Tom's Cabin" we have planned a big plantation scene. Some of our patriotic settings have been loaned the city to aid patriotic movements, such as the Red Cross, W. S. S. and Liberty Loan.

Settings must arouse interest. The story quality in this case, as well as in motion pictures, has a strong hold on the average layman. A simple subject will at times have more appeal than an elaborate one. The love of pictures is universal. Stage settings are pictures in color and light and are to the eye what music is to the ear.

It is true that every theatre may not have the facilities to make a weekly change, but progressive exhibitors with initiative can at little expense give sufficient novelty to make settings an important feature on their program. Those who cannot afford scenic artists can usually find artistically inclined sign painters who can readily master the art of scenic work.

The lighting of stage settings is really a question of personal taste, and it depends greatly on the equipment of a theatre as to what can be done in this respect. Most modern houses are equipped with a system which enables them to use a combination of three colors, red, white or amber and blue. When these lights are operated on dimmers almost every desirable color or hue can be obtained. Where dimmers are

(*Continued on page* 590)

Wisconsin Manager Quickly Puts End to Boycott with Newspaper Declaration

THIS story is a little old, but everything is news until it is printed. It happened several weeks ago when "The Kaiser" was shown at the Majestic theatre, La Crosse, Wis. And it was not a piece of press agent's work, but an example of how a manager can meet a situation when he had the initiative.

Every one knows that there is a large element of German population in Wisconsin and there have been accusations that some of these were not loyal to their adopted country. Certain it is that a very secret boycott against the picture was started in that section. The truth did not come out until on Friday of the week during which the picture was shown and so the advertisement which is reproduced here could have hardly been used for the effect on the final day's business.

Manager Koppelberger, however, stood on his Americanism and wanted every one to know just what the position of the Majestic theatre was. So he inserted a quarter of a page advertisement that didn't leave much in doubt. "If you're for Germany stay away from the Majestic and La Crosse theatres. We serve plain notice that if we find in one of our theatres an enemy of the United States we will throw him out and throw his money in his face."

The men behind the boycott quickly ended their activities. Which proves there is no use of putting on the silencer when you mean business.

"The Kaiser" had one of the most notable runs in the history of the house, playing for a solid week. An augmented orchestra and the organ played a special program and the stage and lobby were decorated with flags. In addition to large newspaper space every available bill board was used and circulars were distributed in a radius of 75 miles.

In this connection Mr. Koppelberger called on and secured the co-operation of the merchants in the surrounding territory by carefully posting them as to the time of the performances, prices, etc., and they were prepared to answer any questions of their customers concerning the picture.

To Whom It May Concern:

It has come to the management of the Majestic Theatre that certain individuals are saying that the picture, "The Kaiser, the Beast of Berlin," has "hurt" the theatre. The significance of this talk is a covert threat of boycott.

We accept the challenge. We stand by "The Kaiser, the Beast of Berlin."

We stand by this picture because it is an AMERICAN picture.

Anyone who resents the message or the spirit of this picture IS NOT A LOYAL AMERICAN.

No loyal American will boycott a theatre for showing this accurate and instructive picture of German war methods and Germany's oppression of its own citizens.

Now the sum and substance of all this is that PRO-GERMANS are threatening to boycott the Majestic Theatre. We will beat them to it. WE DON'T WANT PRO-GERMAN MONEY! We don't want a dollar that isn't a loyal American dollar, a dollar FOR America, from the purse of a PATRIOTIC AMERICAN.

Get this straight: If you're for Germany, STAY AWAY FROM THE MAJESTIC AND LA CROSSE THEATRES. We serve plain notice that if we find in one of our theatres AN ENEMY OF THE UNITED STATES, we will THROW HIM OUT AND THROW HIS MONEY IN HIS FACE!

F. L. Koppelberger, Mgr.
Majestic and La Crosse Theatres

Advertisement in Which Mr. Koppelberger Squelched Boycott

YOUR BEST ONE

What Brought You the Most New Business During the Summer?

RECENTLY we printed a number of live suggestions for keeping up business in the summer season.

Some managers are inclined to get discouraged when the hot weather comes around and conclude that they are not going to do much business.

Others take on new ginger and speed up a little with the result that when the fall rolls around they find that they had a mighty prosperous season.

We believe that there are a large number of exhibitors in the latter class. We want accounts of what you have done for the benefit of the less fortunate. Where possible send photographs or reproductions of the stunt that you used.

Wyoming Theatre Runs Own Tobacco Fund

Joe K. Koehler, manager of the Orpheum theatre, Sheridan, Wyo., is having great success in raising money to buy soldiers tobacco. Already it has shipped one and a quarter tons of smokes, the most of it going to the One Hundred and Forty-eighth regiment, which is composed of Wyoming boys.

Mr. Koehler is not only using his theatre to foster this work, but he is distributing cards which bears an inscription "Joe K" says, and then a quotation about helping the boys out. Then there is a space for a large number of names and the signers can pledge any amount that they desire, though 25 cents is the amount suggested. It is reported that the signatures are coming in by the scores.

Up to the present the fund has been making a shipment each month and hopes to even increase the amount that is being sent "over there."

Intense Local Campaign on "Mormon Maid"

Alhambra Amusement Company, Utica, N. Y., reports a successful eight-day run of "A Mormon Maid," in which Mae Murray was featured, as the result of the strongly localized advertising campaign that was used. The picture was such a success that it was played for a week at the Alhambra theatre and then brought back later for two days at the DeLuxe, which is under the same management.

The entire publicity campaign was based on a fight against Mormonism and polygamy, along the line that the Mormons are taking advantage of the war to spread their propaganda. The endorsements of the ministers of the city were obtained as a result of the pre-showing of the picture and in addition to this city officials and the members of the New Century Club, the most exclusive organization of Utica, got behind the picture.

"The Unbeliever" Runs 4 Days in City of 31,367

"The Unbeliever" has just made a record-breaking four-day run at the Bijou theatre, La Crosse, Wis., a city of 31,367. From the very first performance the theatre was packed to capacity, and during the last two days hundreds of people were turned away.

H. H. Burford, manager of the Bijou, is a very consistent user of newspaper space, but in advertising "The Unbeliever" he used a great deal more space than usual, beginning his campaign a week before the showing. He augmented his newspaper advertising by a liberal use of window cards and billboards, and utilized the windows of several vacant stores to good advantage.

Atmosphere in Settings

(*Continued from page* 589)

not a part of the regular equipment they can be installed very easily and at little expense. Strips of different colored lights also help to emphasize different parts of the set, such as faces, sky line, water, etc. Spot lamps and floods are also useful.

If I were arranging a setting for Mother's Day, I would select Whistler's famous painting of his mother. What a wonderful effect such a setting would have on an audience. The spirit of motherhood, accompanied by music expressing love and devotion, is appealing at all times to all classes. On Easter a religious subject might be desirable. A large white cross made up of frosted electric lights suspended at one side of a setting is also effective on this occasion. Last week as a Fourth of July setting we reproduced a patriotic subject showing the "Coming of America," which is illustrated here.

The effort is well worth while, and from a publicity standpoint proves most valuable, because patrons never fail to tell their friends of what they saw at Shea's Hippodrome. As a medium of instilling patriotism into an audience the stage setting is unequaled; in fact, we have found that settings of a patriotic nature have usually been the most successful ones. During the campaigns for the Red Cross, W. S. S. and Liberty loans, they form a striking background for Four-Minute Men, especially so when they are unveiled as the last few bars of a big patriotic overture are played and the speaker steps upon the stage. Exhibitors will find the subject one of great interest and a source of never-ending study.

Continuity in Advertising Pictures

By S. Barret McCormick

Managing Director, Circle theatre, Indianapolis

This is the third of a series of articles on advertising of motion pictures by Mr. McCormick. The first was on "Advertising to the Heart" and the second "Atmosphere in Film Advertising." Other articles by Mr. McCormick, who occupies a position at the very forefront of motion picture advertisers, will appear regularly every two weeks in these columns.

ADVERTISING is the *sales spell-binder.*

It influences buying only because it creates desire and pictures the necessity of a thing.

In all merchandising there is a natural tendency on the part of the consumer to *oppose* the salesman. The faction with the most forceful will power wins. If the consumer succeeds in convincing himself that he does not require a thing the sale is lost while persistency on the part of the salesman who is armed with convincing arguments of desirability will eventually succeed in consummating the deal.

Buying is entirely an emotional act.

In film advertising, perhaps more than in any other, the emotions have to be played upon not only with appealing copy *but with a continuous drive against the resistance* of the public.

Must Break Barriers

Before any advertising can succeed in its mission it must exert an influence over the public mind that breaks down the barriers of prejudice and creates interest in the place of a noncommittal attitude.

It must place the mind of the public in such a nervous state, so filled with suggestions, and created anticipation that resistance is impossible.

To sell a show the old fireside has to be made *mentally undesirable* and the easy chair as uncomfortable as a bed of cobble stones.

Advertising is primarily the faith of a producer in the merits of his product. *Continued advertising is the public's acknowledgement of the merits of the advertised.*

Just as success begets success and confidence creates confidence, so does continued and continuous advertising *reflect the necessity and desirability of a thing.*

Advertising is a power because it is *founded on confidence.*

As an argument in favor of continuity in advertising there can be no stronger reason than that *the advertiser's faith in his merchandise is mirrored in his appeal to the buyer.*

These are basic principles of the philosophy of printed salesmanship.

Impressions Short Lived

In motion picture exploitation as in all amusement selling it is well to remember that *impressions are short lived.* Department stores, it is said, estimate the memory of an advertisement to last twenty-four hours, *with each hour after publication its influence dwindles simply because as the public detaches itself from the first emotional impulse to buy it musters its own reserves to resist the appeal.*

In amusement advertising the most attractive of printed appeals will have lost its lure by the end of a day or two, in a week it has dropped into the great void of forgotten things. Suppose that a large display is used on the opening day of a week's attraction and assuming that every possible buyer was reached by it. How many people are able to follow the dictates of their desire and see the picture? Perhaps one-fifth.

What then of the other four-fifths? By to-morrow there is a haze over their memory, they are undecided, *the gold has been tarnished by the appeal of other things.* They have to be re-sold, the appetite whetted by another taste, and so persistency in advertising, as in personal salesmanship will eventually capture the entire group of sales possibilities.

Then why not so divide an advertising appropriation as to reach each day's prospects each day? A most desirable thing were it possible, but in advertising *we deal with masses and not individuals.* The big drive that begins previous to or with the start of an engagement, *by its own overwhelming force weakens the power of the public to resist and makes it easier for the follow up campaign to rout out the backward or stubborn prospects.*

The bass drum will attract a bigger crowd than a 'cello solo.

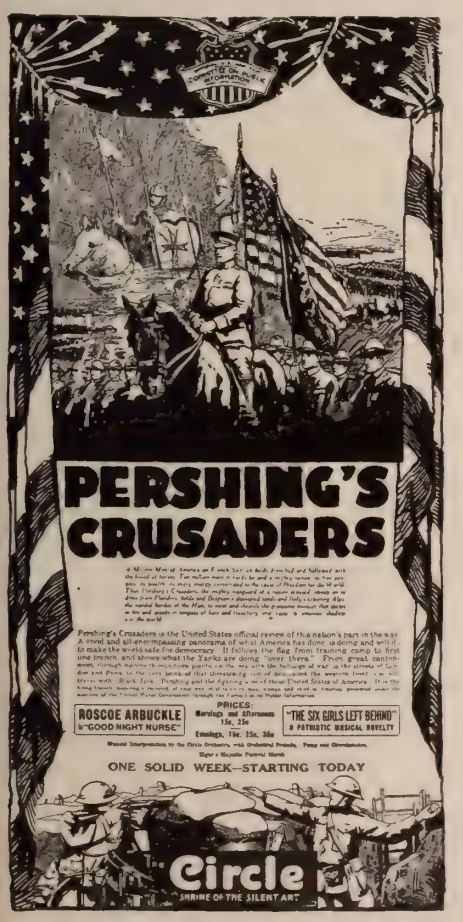
Appeals Are Varied

In picture advertising there are so many and varied appeals in each attraction that properly presented in a different fashion day after day some of them cannot fail to strike the responsive chord in every one who reads, and when that has been gained the *emotional impulse* will, in the majority of cases, influence purchase.

But it is bad policy to shoot one gun and wait for a bread riot to end the war.

As an example of continuity in advertising, both in the matter of *continuity of thought and continuous salesmanship in print,* MOTION PICTURE NEWS is reproducing advertisements used in the recent campaign of the Circle theatre for "Pershing's Crusaders." Here was a picture with almost countless sales arguments. An advertising campaign could have been carried on indefinitely without once duplicating in

(*Continued on page* 590)



This five full columns appearing the day of the showing, sketches the broad panorama of war activities the picture contains

This ad. appeared the day before the opening of the run of the picture, and gave a general impression of it. Four full columns

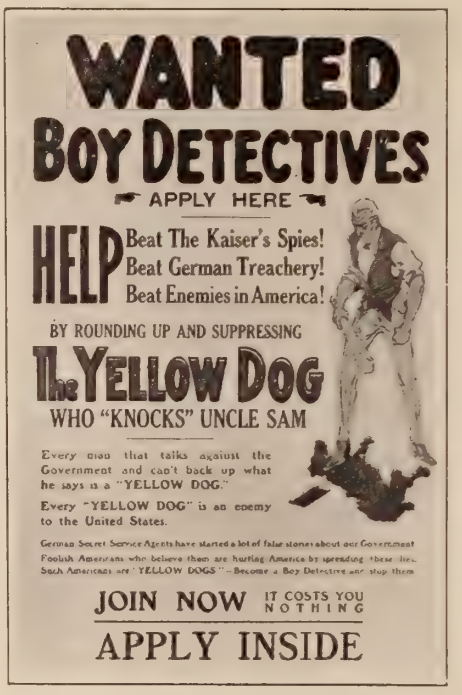
Jewel Productions Starts Formation of "Yellow Dog" Clubs All Over the Country

JEWEL PRODUCTIONS is conducting a unique campaign in the pre-exploitation of "The Yellow Dog," the Henry Irving Dodge story which appeared in the *Saturday Evening Post* and which is now being made into a motion picture. This campaign is destined to serve the government as well as pave the way for the picture, and it is unique in that the fact that the story is being made into a screen production is nowhere mentioned in any of the publicity.

The story tells of a commuter who was struck by the conversations that he overheard on the trains and in the community where he lived. He started in to organize the boys of the community into "Boy Detectives" and supplied them with cards which were to be handed to people who were heard talking against the government or spreading false rumors as facts. Jewel Productions is now spreading the formation of the "Anti-Yellow Dog" clubs to all parts of the country.

Theatres everywhere are being asked to co-operate in formation of these clubs. Recruiting posters have been issued and slides designed asking the boys of the community to gather at a specified date and place and organize one of these clubs. In addition to this there are folders stating the objects of the clubs, another giving directions for their formation, cards of membership and finally clips that are to be used by the boys in summoning the "Yellow Dogs." All of this printed matter closely follows the material that is used in the original story.

Jewel Productions, in its letters to exhibitors, point out that they will be doing a service to the country by the organization of these clubs along the lines that Mr. Dodge suggested. Certainly coming in vacation time and with the natural desire of the younger generation to act as detectives there should be a most popular appeal here. And there is not exaggeration of the good that such clubs can do. Great credit has been given the Boy Scouts of England for the work they have done in helping to ferret out spies.


WANTED
BOY DETECTIVES
APPLY HERE
HELP
Beat The Kaiser's Spies!
Beat German Treachery!
Beat Enemies in America!
BY ROUNDING UP AND SUPPRESSING
The YELLOW DOG
WHO "KNOCKS" UNCLE SAM
Every dog that talks against the Government and can't back up what he says is a "YELLOW DOG."
Every "YELLOW DOG" is an enemy to the United States.
German Secret Service Agents have started a lot of false stories about our Government
Foolish Americans who believe them are hurting America by spreading these lies.
Such Americans are "YELLOW DOGS"—Become a Boy Detective and stop them
JOIN NOW IT COSTS YOU NOTHING
APPLY INSIDE

Continuity in Advertising

(*Continued from page* 589)

print the appealing points. But for a ten days' drive a half-dozen of the most vital issues were selected, *those possessing nearest to a universal appeal.*

For several days prior to the opening *interest was created in the first official United States Government film.* A general impression of its nature was given. Desire to see what our own Government was doing was created? Minor points of appeal were eliminated, and the thing as a whole exploited in what might be called general publicity work.

With the opening of the engagement broadsides of four and five full columns were fired still maintaining the same general trend of the early publicity, but sketching an interesting synopsis of the broad panorama of war activities it contained, and into this was injected *the thought of the lofty ideal that actuated our country's entry into the conflict.*

That thought, the debt to humanity, *the debt to France,* the same ardent patriotism was carried into the next advertisement which had as its theme General Pershing's own words, "Lafayette, we come," *words that have in themselves a tremendous driving force, a great emotional appeal.*

Pride of Country

Next to overwhelming patriotism, pride was the most *stirring* of the issues contained in the film, the pride in every American's heart for what his country is doing. This was expressed in the four-column display captioned, "My Country 'tis of Thee."

Next came *individual interest,* the personal element, *the appeal to the home where the service flag hangs in the window.* The idea that this picture might carry a personal message to every home touched by the hand of war was conveyed pictorially through a drawing of a censored post card from "Somewhere in France" through which could be seen a regiment being reviewed by General Pershing.

This display, four columns, eight inches, appealed to love of country

Utilizing Publicity

During the campaign the War Department officially announced the safe arrival in France of a million men. This publicity was capitalized in several ways, among them a Fourth of July advertisement headed "The Million Men Under the Eagle's Wings in France," and which strove to give an inspiring picture of the Fourth of 142 years ago and to-day, when the Stars and Stripes symbolize the same motives now as when the bell in Liberty Hall rang out its message of Freedom.

Alternating with these were ten or more pieces of copy ranging from small two-column advertisements to four and five-column displays, dealing with everything from practical issues to emotional outbursts, but throughout the same general principle of selling was maintained, *continuity of thought* was gained by letting the powerful elements of patriotism and pride dominate while the lesser appeals found their own receptive audience. *Continuity of selling power was gained by the accumulative effect, the constant pounding against the resistance of the public's unwillingness to buy.*

Perhaps in many cases the lack of continuity in advertising is influenced by an *overestimated value* of "word of mouth" advertising. Its value as a selling force cannot be denied, but *to depend on it is to revert to the methods of the town crier and to overlook the fact that the press is the universal tongue.*

Johnson Couples Up Music and Film

Coupling up of music with pictures was well illustrated last week at the New Garrick theatre, Minneapolis. Manager Julius Johnson is recognized as being one of the best musicians in the Northwest, having devoted himself to the organ before becoming a house manager. Yet he gives a great share of his attention now to the music and to the special settings which he changes twice each month.

During the overture, which featured a harp solo, the slowly changing lights finally flooded a garden scene, showing in the distance a lake. Just at the close of this the curtains came together slowly over the stage setting, the scenic staring right on the curtains before they parted again, baring the screen. This was a Robert Bruce-Educational subject, "The Cruise of the Quicker'n-ell," and so the water effects fitted in with the lake feature of the special setting.

Goddard's "Berceuse," played by organ, violin and harp trio, followed and then came the feature, "How Could You, Jean?" followed by a Vitagraph comedy, "Boodle and Bandits."

Splendid Advertising Campaign Arouses Interest in New Theatre Before Opening

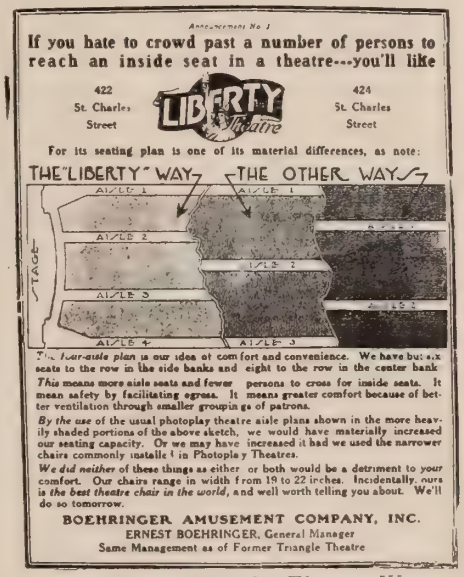
By L. H. Grandjean
Publicity Director, Liberty Theatre, New Orleans

Here, we believe, is the best pre-opening publicity campaign ever put out by a theatre. These displays ran in two and three column width daily and discussed every feature of the news house.

THE editor of Exhibitors' Service Bureau of MOTION PICTURE NEWS has asked me to give my own story of the pre-opening campaign of advertising of Liberty theatre. He had read but a few ads of the series before complimenting me on what he said he knew would be a thorough campaign of the very sort that gladdened his heart, inasmuch as our friend, the editor, has so often appealed to theatre advertisers to keep their houses in the public eye, to give them an individuality which would make them appeal to the public on their own merits—not alone for what patricular attraction might be current. It has been a hobby with us to create a distinctive atmosphere about the houses we have managed and we shall not hark back to the past to recall its successes. We are now concerned with the Liberty theatre publicity.

The Liberty was designed chiefly by its capable manager, Ernst Boehringer, from ideas he had gathered in his extensive travels and from the very thorough school of practical experience; his assistant, the writer, also contributing ideas and transferring the combined ideas to paper for the guidance of the architects. We do not assume that architects are incapable of designing motion picture theatres, but how many architects know the problems of the exhibitor? How many, in fact, guide themselves in designing photoplay theatres by the fact that the chief concern of the exhibitor is to project a picture on a screen, said picture to be in focus at all points on the screen and not distorted? Not many, or there would be fewer screens tilted, fewer screens painted to obliterate the reversed keystone effect.

The Liberty was designed to be practical and to offer the utmost in comfort and convenience to its patrons. And as each of the features of the theatre were very carefully discussed, with the writer one of the parties to the discussion, the planning of the advertising campaign was not a particularly trying task. The campaign was conceived, written and carried out to advertise Liberty theatre. And it does not represent all that is intended in the advertising of Liberty theatre. We're going to continue to talk Liberty even while using lots of space promoting its shows. But Liberty theatre will become known as a house to go to even when the amusement seeker is ignorant as to what particular program he will find once he is seated; for we believe in house advertising.


Announcement No. 1
If you hate to crowd past a number of persons to reach an inside seat in a theatre---you'll like
422 St. Charles Street
LIBERTY Theatre
424 St. Charles Street
For its seating plan is one of its material differences, as note:
THE "LIBERTY" WAY
THE OTHER WAY
AISLE 1
AISLE 2
AISLE 3
AISLE 4
AISLE 5
STAGE
The four-aisle plan is our idea of comfort and convenience. We have but six seats to the row in the side banks and eight to the row in the center bank
This means more aisle seats and fewer persons to cross for inside seats. It mean safety by facilitating egress. It means greater comfort because of better ventilation through smaller groupings of patrons.
By the use of the usual photoplay theatre aisle plans shown in the more heavily shaded portions of the above sketch, we would have materially increased our seating capacity. Or we may have increased it had we used the narrower chairs commonly installed in Photoplay Theatres.
We did neither of these things as either or both would be a detriment to your comfort. Our chairs range in width from 19 to 22 inches. Incidentally, ours is the best theatre chair in the world, and well worth telling you about. We'll do so tomorrow.
BOEHRINGER AMUSEMENT COMPANY, INC.
ERNEST BOEHRINGER, General Manager
Same Management as of Former Triangle Theatre

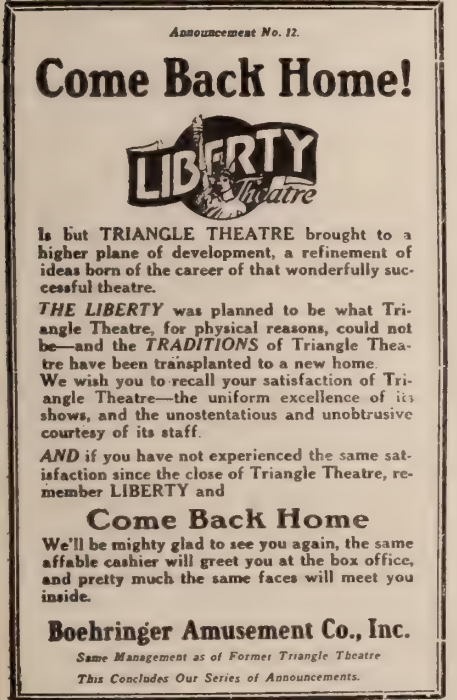
How Features of the Theatre Were Discussed

The pre-opening campaign of Liberty Theatre was inaugurated with an announcement that the house was practically completed and was soon to be opened. It called attention to the past satisfaction on photoplay lovers in the method of the Boehringer Amusement Company while operating Triangle theatre, hinted at a number of material differences in Liberty theatre and called attention to the announcement of the succeeding day which was to be an illustrated talk on projection. From then on, each day a separate feature of the house was discussed, each numbered and each noting the succeeding day's subject. Projection, aisle arrangement, seating, lighted raisers in stairways, ventilation, shadow boxes, duplex box-office, decoration, location, safety-first, prices, etc., followed in succesion until finally the opening date and feature were announced and dwelt upon and the advertising given a twist to promote a substantial benefit for the Red Cross on the opening day.

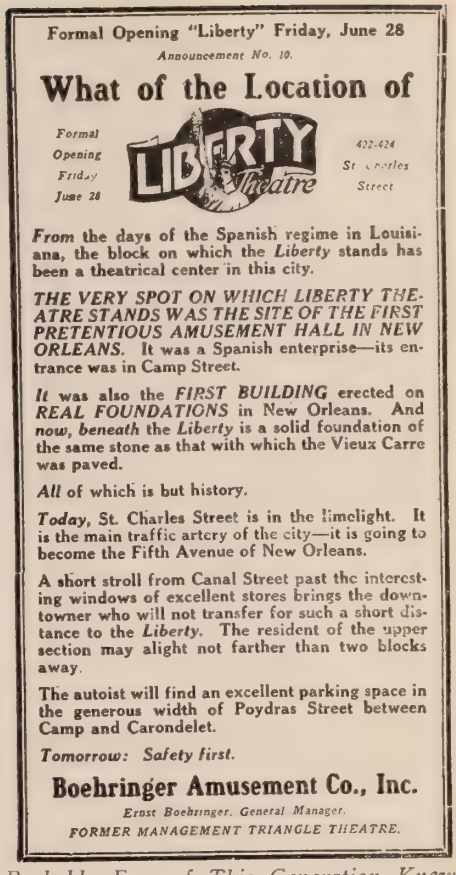
On the day of the opening, a ten-page special section was published in honor of Liberty theatre by the *Times-Picayune*, this honor having never been conferred on any private venture of any character by the conservative and venerable newspaper. And there ended the campaign.

On Wednesday, July 3, we placed a full page advertisement of "Over the Top" in the New Orleans *Item*, the first full page advertisement, by the way, ever used in New Orleans for the exploitation of a single picture or play. This page inaugurated the picture-promotion publicity of Liberty theatre.

If the picture-promotion publicity of Liberty theatre is as eagerly read and as favorably commented upon as was the pre-opening campaign, we will be more than happy. For we have tangible proof that our pre-opening campaign made a very deep impression.


Announcement No. 12.
Come Back Home!
LIBERTY Theatre
Is but TRIANGLE THEATRE brought to a higher plane of development, a refinement of ideas born of the career of that wonderfully successful theatre.
THE LIBERTY was planned to be what Triangle Theatre, for physical reasons, could not be—and the TRADITIONS of Triangle Theatre have been transplanted to a new home.
We wish you to recall your satisfaction of Triangle Theatre—the uniform excellence of its shows, and the unostentatious and unobtrusive courtesy of its staff.
AND if you have not experienced the same satisfaction since the close of Triangle Theatre, remember LIBERTY and
Come Back Home
We'll be mighty glad to see you again, the same affable cashier will greet you at the box office, and pretty much the same faces will meet you inside.
Boehringer Amusement Co., Inc.
Same Management as of Former Triangle Theatre
This Concludes Our Series of Announcements.

Mr. Boehringer Conducted the Triangle, a Wonderful Success in New Orleans—Hence This Close-up Punch


Formal Opening "Liberty" Friday, June 28
Announcement No. 10.
What of the Location of
Formal Opening Friday June 28
LIBERTY Theatre
422-424 St. Charles Street
From the days of the Spanish regime in Louisiana, the block on which the Liberty stands has been a theatrical center in this city.
THE VERY SPOT ON WHICH LIBERTY THEATRE STANDS WAS THE SITE OF THE FIRST PRETENTIOUS AMUSEMENT HALL IN NEW ORLEANS. It was a Spanish enterprise—its entrance was in Camp Street.
It was also the FIRST BUILDING erected on REAL FOUNDATIONS in New Orleans. And now, beneath the Liberty is a solid foundation of the same stone as that with which the Vieux Carre was paved.
All of which is but history.
Today, St. Charles Street is in the limelight. It is the main traffic artery of the city—it is going to become the Fifth Avenue of New Orleans.
A short stroll from Canal Street past the interesting windows of excellent stores brings the downtowner who will not transfer for such a short distance to the Liberty. The resident of the upper section may alight not farther than two blocks away.
The autoist will find an excellent parking space in the generous width of Poydras Street between Camp and Carondelet.
Tomorrow: Safety first.
Boehringer Amusement Co., Inc.
Ernst Boehringer, General Manager.
FORMER MANAGEMENT TRIANGLE THEATRE.

Probably Few of This Generation Knew This Fact, But It Was a Good One to Recall to Every Citizen

Perfume Employed in Big Cleveland Theatre

Manager Jack Kuhn of Loew's Stillman theatre, Cleveland, Ohio, scored a big hit by the use of perfume in connection with the showing of "Old Wives for New." There is a place in the picture where a curtain of lilies is shown and just at this point breezes of lily perfume were wafted through the house. This was accomplished by sprinkling the perfume on the blades of the big blowers in the basement and the scent was transmitted through the mushroom ventilators under each seat.

Seeing Rialto and Rivoli with Rothapfel

INTO the presentations at the Rialto and Rivoli this week enters the spirit of France, marking the national holiday of our sister republic and ally—the Fourteenth of July. *And the tribute is paid just in the right degree, not overdone, but always in good taste—stirring, but in a reverent spirit.*

At the Rialto the tribute is paid with the overture "Robespierre" and a special setting. At the Rivoli there is a distinct number given to it with the "Marseillaise," sung and the attack on the Bastille reproduced in motion pictures in the cleverest sort of a way. At both houses the audiences are stirred to the greatest of applause. Not merely mad cheering, but the people are really moved by the heart appeal.

On another page appears the introduction to a series of talks by Mr. Rothapfel about linking the theatre and patriotism, and in a following article he will tell how he does this at his theatres, but certainly nothing offers a better example than the way that the Fourteenth of July was observed. Here was a case where it was a desire of every one to pay a tribute to France in return for the way that she observed our Fourth of July and we don't hesitate to say that every one goes away from the two houses this week feeling that they have done some little toward honoring the great, suffering nation of France by the cheers that they have given and by the tuggings that they have felt at their hearts.

"Marseillaise" forms the climax to "Robespierre," the Rialto overture, which is really a musical picture of the French revolution. First the lights of the theatre are all blue as the first portion of the selection is played. Then a bugle call is heard from behind the scenes and the lights all turn to red and the side panels part, showing the palace from which the revolutionists started on their march at the right and at the left the Bastille, which toward the end of the number bursts into flame. And near the end the lights become white again, giving the red, white and blue setting to the number. One need not be told to what height the audiences are aroused by this rendition.

Then follows a picture of "Paris, the Beautiful," made by Beacon Films, and for this five musical selections are used, "Guard Madelon," "Manon," "Amorouse," "Ponts de Paris" and "Passepied" No. 2. The French spirit is maintained through the musical number that follows, Count Lorrie Grimaldi singing the aria from "Robert le Diable," with the lighting effects all red.

Rialto Animated is unusually short this week, but it is there with the punch. It opens with Gaumont pictures of the navy boys the guest of the army at Camp Ayers, Mass., and for this the music is "Rifle Regiment" march. Then come Hearst-Pathe pictures of the Mitchel funeral, with Chopin's "Funebre" on the organ. It produces a most solemn effect and there was but one thing to mar it when we say—the presentation. Some misguided partisan insisted on applauding the picture of Col. Roosevelt marching in the funeral parade, but this man was alone in his jarring note and his enthusiasm came to a quick halt. Tolling bells effects were used and toward the end "Taps" was sounded on the bugle.

"Washington Post March" is used for Gaumont pictures showing the launching of eight destroyers and nine ships at San Francisco on the nation's birthday, with keels for others being laid before the launching crowds had budged. Gaumont supplies pictures of the amphibious automobile at Chicago and here "Avec Elan" is used.

Then come Hearst-Pathe pictures of the King and Queen visiting one of the war plants and here "Royal Hearts" is used. The same selection is used with other pictures of King George at the Rivoli. This is done with a purpose, for in this number the British national air is counterpointed, *and don't you think that it is fitting that a program that it paying especial honor to France should also show that we appreciate the part that the British nation is playing in the Great Sacrifice?* This number gets a great deal of applause. Gaumont pictures show the inoculation of our boys in France for the fever and here the music changes to "There's a Million Heroes." There is an unusual but stirring finish with the Hearst-Pathe pictures of the parade of young patriots in Honolulu and "Liberty Bell March" is used. The finale is made all the more punchy by the display of allied flags by the marchers right at the end of the picture.

Then comes Lucy Lee Call singing "Give Me Back My Hope," from "I Puritani," before the Byzantine setting. The curtains at the side panels are in green, the footlights in red, the orchestra lighted in blue and the center dome in orange, crimson and green.

Practically all of the music for the feature, "The Vampire," is the light and airy sort, such selections as "Ziegfeld's Follies," "Katinka," "My Dreamy China" and "Opera Ball," together with several of the Rialto numbered selections which we have explained before. There are some clever effects obtained in the music, for during the scene showing the benefit where flags are waved after the news of the U. S. entering the war, the organ brings in just a suggestion of the national anthem and at another point "My Little Grey House" is played through twice with the full orchestra, and then as a violin solo, with the effect that every one in the house wants to whistle it. "Turkey in the Straw" gets a laugh at the point where Mr. Mulligan is found under the bed.

Selections from "Oh, Boy," played by the orchestra follow and then there comes one of the most amazing of comedies, a Fox Sunshine, "A Tight Squeeze." One of the funniest scenes is where the rooster chases the duck and the latter takes to the water and squirts a stream of it on the rooster. There is a goat and a donkey, too, and these wonderfully trained animals are responsible for many of the continuous laughs.

The French spirit is brought back with the final organ solo, "March aux Flambeaux."

Now let's go to the Rivoli and see the way that the tribute to France is paid there.

Here the overture is "La Forza del Destino," its title appropriate in the fact that the destiny of the world is today being fought in France. It is superbly rendered with all the lights in gold.

There is a novel introduction to the scenic, "Roping a Canadian Lynx." First there is a trumpet call in the orchestra and then another in the distance from behind the stage and the picture starts. The introduction to "Allegro Vivace" is used, being muted the second time, and then the last strain is played twice, followed by an agitato and then "Allegro Vivace" at the end.

Another of the striking John Wenger settings is used with Martha Atwood playing "In an Old-Fashioned Town." First the orchestra plays several bars and then the curtains part, revealing Miss Atwood seated at a piano. There is a tall center window just behind the piano and at either side circular windows with the figure of Madonna. Directly over the piano there is one hanging light and others barely visible in the folds of the curtains at either side of the stage. The stage is barely lighted and a burning candle on the piano is in sympathy with the air.

There is a delightful touch with the opening of the Animated when a scenic is shown with views on the Rue de Rivoli and a title tells us "Hence the name of this theatre." That title gets a big hand and the orchestra plays "The Fairest of the Fair." Of course every one sees what has been done. *The Rivoli theatre has been linked right up with the capital of the nation whose day we are celebrating and we'll wager that this little incident caused more word of mouth advertising for the theatre than hundreds of twenty-four sheets could arouse.*

IS THIS RECORD?

F. M. EDGETT, manager of the Lyric theatre, Earlville, Ill., claims to have set a world record in showing "Over the Top" for three days in a town of 1,000 inhabitants, and we are inclind to believe that he is entitled to the medal.

Mr. Edgett brought the Leland juvenile band over to play in front of the theatre during the engagement, and the boys and girls composing this organization made a big hit. The front of the theatre was decorated with pictures of Empey and scenes from the play.

He charged 75 and 50 cents admission successfully.

Rialto and Rivoli

Gaumont shows views of motor bike stunts in California and "High Stepper" is used. From the same source come pictures showing the first American bombing machines making good at Elizabeth, N. J., with "Air Queen" used. Gaumont pictures of the Mitchel funeral follow with "Funibre" used and "Taps," muted, sounded as the funeral party enters the church.

But we are not allowed to linger long in this spirit for we are given a thrill with pictures of the British King inspecting the tanks on the western battle front and in the front line watching a bombardment. As we have told you, "Loyal Hearts" is also used with this selection. And let us make this observation right here: *If the British King gets nothing else out of the war he will know that the motion picture camera has made him one of the most popular of men.* The King is shown to be a genuine man in all the pictures of him and in this instance he smiles into the camera and the audience applauds vigorously. Pictures of General Haig bidding the ruler farewell gets an especially stirring reception.

Then comes the Allies' Official War Review. You may remember that two weeks ago we declared that we believed that all records for patriotic applause had been broken at the Rialto and last week we told you that the Rialto record went by the boards at the Rivoli that week. *Well, this week all we have to say is that we are done talking about records.* When we saw the showing of these pictures it was the wildest demonstration of enthusiasm that could be possible without literally tearing down the house and throwing pieces of it around. Watch one of the things that brought this about.

"They Did Not Pass" is the first title and with a battle agitato we are shown pictures of the British guns which held the line against the Huns. There are some wonderful shots of all calibres of cannon and the enthusiasm is so great that it drowns almost the crashing music of the orchestra and works the audience up to a high pitch with the huge cannon mounted on railway cars.

Then the bugle call to advance and we are shown pictures of the Marines going forward. Just as this title is flashed on the spotlights are turned on the American and Marine flags on the proscenium arch and there is continued shouting as the boys are shown leaving their training camp and starting for the front. "Marine Hymn" is first used and then *when General Pershing comes by in his auto the music changes to "Semper Fidelis," and the audience,* OH, BOY! During the remainder of this picture these two official marine selections are alternated with drum rolls and trumpet calls leading them into each other.

There are still other thrills supplied with the title "with more than a million overseas millions of others are preparing" and here we get pictures at the Great Lakes training school. Sailors in white form the words "Great Lakes" and an anchor, and in red are the letters "U. S. N." and "100,000."

But watch the end. There come pictures of Our Boys entering the "Place de Bastille" and being cheered by the French throngs. With "Stars and Stripes" being played and *the combination of the American troops and the French crowds can you imagine anything being more thrilling?*

LAST 11 ROWS MAT AND EVE 15¢
NEXT 10 ROWS MAT 15¢ EVE 25¢
LOGES IN BALCONY MAT 25¢ EVE 35¢
LAST 15 ROWS MAT 25¢ EVE 35¢
1ST 15 ROWS MATS 15¢ EVE 25¢
15¢ SEATS 17¢ - 25¢ SEATS 28¢ - 35¢ SEATS 39¢
EVENING STARTS AT 5 30

Grauman's Theatre, Los Angeles, Has Provided This Convenience So That Patrons Will Know the General Location of Seats Bought. This Reproduction of the Plan of the House Is Framed in Front of the Ticket Windows

And yet, possibly there was in the next number, for here we had the tribute that was paid to the Fourteenth of July. The audience begins the opening strains of "Robespierre" and in the center of the curtain there appears a flash of the Liberty Cap and then the curtains part, showing a panelled setting and Desere La Salle comes on the stage attired as a French peasant of the days of the revolution and when he starts the first words of "Marseillaise" the audience arises to its feet and applauds. Now there is a most unusual effect used here in the middle panel of the setting, for motion pictures showing scenes in the French revolution are used. Mr. Rothapfel dug these up for this occasion and nothing could have been more appropriate. It was really one of the biggest hits that we have ever known, a glorious tribute to a glorious nation. *And if every one did not leave the theatre with a fuller determination to make every sacrifice necessary that France shall be utterly redeemed we are poor judges.*

Then follows the feature, "We Can't Have Everything." Are the producers going to bring the war into every picture? It looks that way and this particular one is not a bit strengthened by that, though there is a chance for a musical variation when the soldiers are shown playing the piano and the same tin-panny effect is reproduced.

"Love's Torment" is the theme and various other love selections are introduced with "Love Song" as the opening and a few strains of it near the end of the picture. "Love's Confession" is also used. "On the Volga," "Air de Ballet," "Dance Oriental" and "Follow the Girl" are also used. There is a little of the Egyptian dance in one of the studio scenes and toward the end in the soldier episodes we are given "When Yankee Doodle Learns to Parley Voo" and "Good Luck, U. S. A."

Mr. Rothapfel continues to give us selections from the successful operas of Victor Herbert and they are delighting the audiences. This week it is selections from "The Fortune Teller."

We are all sent away with a big laugh after we have seen the International Educational cartoon, Happy Hooligan in "Mopping up a Million." The orchestra gets an opportunity for some clever imitation effects and there come out the old favorite, "Hot Time," when the girl is seen playing the piano, and the imitations of dogs during the wrestling match gets a big laugh.

Now the result of the bill at the Rivoli. In the first place we have been given a splendid show. We have paid a tribute that we all wanted to pay to France and thanks to the arrangements we haven't paid it in any vainglorious way, *but our hearts have gone out to Her of Joan.* And we have paid a little tribute to the other great ally, Britain, and our own boys have not been forgotten. We have seen them in the Place de Bastille and we have almost been able to hear the welcomes of the French thousands gathered there to greet them. And we have had our own theatre linked up with one of the most beautiful of Paris streets—something that most of the spectators had never thought of before. And then we were brought back into the laughs, for there are many of them in the feature, and then the fun idea is kept predominant through the musical number and we all get away laughing.

The same thing has been accomplished in a different way at the Rialto, and between the two we believe that the Rivoli method is the more striking. But at any rate the pleasing thing about the two presentations is that waving of French flags or the time-worn device of crossing the Tricolor with the Stars and Stripes are not resorted to. *It is simply another case of Rothapfel getting at the spirit of things and getting that spirit in his presentations and into the hearts of the audiences.*

The things that he is doing at his two houses this week will be remembered long after all have forgotten how one day we got out and waved a flag and thought that we were showing a lot of patriotism. *That was the patriotism of the muscle and the voice. In these other cases it was written into our hearts—and it stays there.*

Live News from the Producers

American Plans Told in Detail

S. S. Hutchison Makes Authoritative Statement of New Policy—Distribution Through Pathe with Special Representatives at All Exchanges

PRESIDENT S. S. HUTCHISON, of the American Film Manufacturing Company, this week issued a complete and authoritative statement regarding his plans for the coming season to a MOTION PICTURE NEWS representative in Chicago.

Aside from confirming the news first given in MOTION PICTURE NEWS that American releases would be distributed through Pathe, the statement tells in detail of the manner by which this will be done in collaboration with special American representatives at each Pathe exchange.

Mr. Hutchison declared: "The rumor that our future productions will be sold direct to exhibitors through American Film Company representatives established in Pathe exchanges is true. Personal representatives of mine will be found at each of the thirty Pathe exchanges in the United States on and after Monday, July 22nd, and will be pleased to meet all exhibitors and explain to them the details of the booking arrangement we have effected, also to show them the first completed subjects and take applications for bookings. The productions will star Mary Miles Minter and Margarita Fisher. The contract also calls for the release of the William Russell productions, which I control.

"You will note that we are not asking the exhibitors to book our productions unsight-unseen. The first of the new American releases will be actually on hand and can be seen on the screen at least sixty days in advance of their first public presentation. American will absolutely control the productions from the moment they are turned over to the director until the finished prints are passed out to the exhibitor for showing to his audience. Pathe will attend to the physical handling of the film, but American will both supply the production and control the selling organization. The salesmen who will be found in each Pathe exchange on and after Monday, July 22, will be personal representatives of the American Film Company and when an exhibitor calls upon them it is exactly the same as though he were dealing with the American Film Company direct.

"The forthcoming pictures are being staged by Directors Edward Sloman, Henry King and Lloyd Ingraham and I am confident will be voted superior to any we have ever offered in the past. However, we are letting the pictures speak for themselves and invite exhibitors to book them only after they have themselves witnessed them on the screen at any Pathe exchange."

Second Official War Film at Cohan

THROUGH the Committee on Public Information, of which George Creel is chairman, and Charles S. Hart director of the division of films, the U. S. Government will present the second of the series of official Government war pictures, titled "America's Answer," at the George M. Cohan theatre, opening Monday, the week of July 29th.

The feature is in eight reels. It tells the story of the arrival in France of the first half million men of the American army and of what they have accomplished. From convoyed transport to the first line trenches the activities of the American army in France are portrayed on the screen.

The building of 800 miles of railroad in France, the erection of enormous docks, storage warehouses and railroad shops where hundreds of American-built locomotives are assembled, all of the work which is being done for the maintenance of the American Expeditionary Force in France, will be shown. There will also be shown the arrival and landing of "our boys" and interesting scenes of their daily life in the trenches and in rest camps. Panoramic views of military activities at the front are included also.

"America's Answer" was selected and assembled from over 30,000 feet of film made by order of General John J. Pershing under the direction of the General Staff, and photographed by the Signal Corps of the American Expeditionary Force in France.

Rork in South for Hayakawa

Sam Rork, manager of distribution for the new Hayakawa pictures, is now making a tour of the South in the interests of those subjects. Manager Rork had only recently arrived back in Los Angeles after a trip through the West and East that added numerous first run houses to the list that will show the eight Hayakawa releases scheduled for the coming year.

New Lois Weber Completed

By the end of next week Lois Weber will have completed the filming of her present subject titled "Orange Blossoms." Mildred Harris has the featured part in this Weber Production and is supported by Louis J. Cody.

Radical Change in Hart Subjects Promised

After a brief vacation William S. Hart has returned to the Ince studio and started work on his next release, as yet unnamed. The announcement states, however, that "it will be the first of a new series marking a complete change from previous pictures starring the famous Western actor." Wanda Hawley will be the star's leading lady.

The next Hart subject now on the release list is "Riddle Gawn," scheduled for August 15th.

Charles Alden Seltzer wrote the story, which originally appeared in the *Argosy*.

Katherine MacDonald again is seen as Hart's leading woman, while the heavy part is taken by Lon Chaney. Other roles are enacted by Gretchen Lederer, Gertrude Short, Leon Kent, Milton Rose and E. B. Tilton.

Kleine Receives Delayed Italian Films

George Kleine's new Italian war picture, which has been more than six weeks overdue and caused him no end of anxiety, has at last arrived at New York and passed the Customs. It will be released in a very short time. The picture was made under commission from the Minister of Munitions and Arms of Italy, and the battle scenes were taken by the Cinematograph Corps of the Royal Italian Army. These pictures will be a revelation to the American public, who have always associated the Italian nation with romance, poetry and music. They will explain, in a measure, some of the recent successes of the Italian arms and show how sincerely and earnestly the Italians are working for the great victory for peace and freedom, even down to the women and children.

Spoor's "Young America" Nears Completion

"Young America," George K. Spoor's late special production, is nearing completion in Chicago, under the direction of Arthur Bertholet. It will be shown in seven reels and is an adaptation of the Cohen and Harris stage play, of the same title, written by Fred Ballard. Madelyn Clare has the featured feminine role, the part of the married woman who is the only human being who understands the village bad-boy, portrayed by Charles Frohman Everett.

Golden to Newfoundland

Joseph A. Golden and company of players interpreting the roles of the Leah Baird Serial, left this week for Newfoundland, where exterior scenes will be taken.

Three Scenes From Lila Lee's First Paramount Picture, "The Cruise of the Make-Believes," Which Fully Illustrate the Young Star's Versatility of Expression

Lila Lee Gets Good Cast on First Film

For her first appearance in films, Lila Lee, newest Paramount star, will have what Paramount declares is an exceptionally fine cast. The picture is "The Cruise of the Make-Believes," by Tom Gallon, with the scenario by Edith Kennedy. George Melford is director, assisted by Claude Mitchell and with Paul Perry at the camera.

Harrison Ford is leading man. Ford has done much fine work in support of Vivian Martin, Constance Talmadge and other stars.

Raymond Hatton has a character role that is said to be one of the best he has ever essayed and to which he will as usual bring the remarkable talent of which he is possessed. Others in the cast are William Brunton, Parks-Jones, Spottiswoode Aitken, Bud Duncan, Eunice Moore, Maym Kelso, Nina Byron, William McLaughlin, Jane Wolff and J. McKinnon.

The picture is a whimsical story of New York tenement life and an imaginary place known as Dream Valley.

"Waifs" Features Pathe's August 4th Program

Gladys Hulette and Creighton Hale in "Waifs" feature the Pathe program, No. 210, for the week of Aug. 4. "Waifs" is a comedy-drama in five parts, co-starring Miss Hulette and Mr. Hale.

The Official War Review No. 6 will be released Aug. 4 as will the Post Travel Series No. 8, which has as its subject "Venezuela." Hearst-Pathe News, No. 64, and Hearst-Pathe News, No. 65, will be released on this program.

"Dream Lady," Carmel Myers' Late Universal

Universal's late production, starring Carmel Myers, is "The Dream Lady." In the supporting cast are seen Thomas Holding, Kathleen Emerson, Harry von Meter, Philo McCullough and Elizabeth Janes. It is scheduled for release July 29th.

Hodkinson Every Week Soon

Review of Corporation's Activities Since Beginning Includes That Promise for Near Future—Six Star Series Now Available

RELEASES of the W. W. Hodkinson Corporation, now coming forward every two weeks, are likely to reach an every week schedule in the very near future, according to hints in a recently issued review of the organization's activities since its beginning eight months ago.

In all six "Star Series" are now available to clients of the Hodkinson Service, including the Paralata pictures, of which sixteen have been released to the exhibitors, and the Plaza brand bringing three new stars. The stars are J. Warren Kerrigan, Bessie Barriscale, Louise Glaum, Henry B. Walthall, Anita King and Kathleen Clifford.

Mr. Hodkinson's personal statement continues: "The two thousand theatres that are using our service are the proof of our sincerity and the vindication of my ideals of fairness, equity and protection for the exhibitor.

"With the new product we have announced and will announce the number of these exhibitors, I know, will be greatly increased. On the other hand, our co-partnership plan, which, of course, rests on the base our distribution business provides, is going ahead with a constant and healthy growth that is most encouraging. The entire Western half of the United States is embraced by it, and we shall be ready shortly to announce the completion of our tie-in in several other States.

"We are firmly rooted and, because of these roots, are here to stay.

"Every exhibitor that supports us, even as far as using product we are distributing, is helping to build the structure that will eventually be a tower of strength to his own individual house, and which will offer him the protection and give him the benefit and freedom that he has wished for for so long.

"Our organization is not geared nor built with the idea of forcing product upon the exhibitor. We, rather, will buy for him the product he knows he can make money with. When this condition is fully realized, the day of the exhibitor being forced to use product that is actually unprofitable to him and which his audiences do not care for, will be past.

"Conditions in the industry as well as generally have made our battle a hard one, but we are winning, and winning in spite of the fact that our goal is so different, so much higher and so much harder to achieve than that of any other organization. Our slogan for the next six months is going to be, 'Watch us grow.'"

Essanay Issues New Snakeville Series

Beginning August 10 Essanay will issue a new series of the Snakeville comedies. This is the third block of ten pictures put ont on these Western comedies, which feature Slippery Slim, Mustang Pete and Sophie Clutts.

They will be released through the General Film Company. The first twenty are now on the market.

Among those to be issued in the third are the following: "When Slippery Slim Went for the Eggs," "Others Started but Sophie Finished," "Slippery Slim Gets Square," "Snakeville's Twins," "Snakeville's Beauty Parlor" and "Versus Sledge Hammers."

Parsons on Vacation

"Smiling Bill" Parsons, heralded as "the millionaire comedian," after spending a few weeks in New York at work on coming Capitol Comedies, distributed through Goldwyn, leaves soon for his summer home at Bar Harbor, Me., to remain until late in August.

The comedian is well ahead on releases and in shape to rest until he takes up the producing burden again in August.

De Mille Promises His Share

Director-General Echoes Declarations of Famous Players-Lasky Heads and Pledges Self to "Help Morale" Policy

THE recent Famous Players-Lasky broadside announcing production and distribution plans for the coming year and placing emphasis on the policy of helping "to win the war over here" has brought a statement from Cecil De Mille, director-general of the organization, echoing these declarations and pledging the studio forces to carrying out their shares.

The statement, issued from the producing headquarters at the Lasky Hollywood studio says:

"There seems little for any one to add to what has so thoroughly been covered by Mr. Zukor and Mr. Lasky. Certainly I, for one, can only express genuine satisfaction at the outlook and the sentiments so effectively announced with relation to the organization's purpose in making its output definitely a part of the great machine for the winning of the war.

"'The motion picture is in the war to win the war,' says Mr. Zukor. I, for one, would certainly not wish to be identified with the making of films were it not so. And naturally my aim in producing pictures will be to live up to this purpose.

"I need make no comment upon the splendid program laid out for the coming year's output. I am personally charged with the production of six pictures. Of these I can as yet say no more than that each one, if it is within my power to make it so, will be better than the last. I and my associates are constantly striving to the end that our product may be better and better, artistically, technically—in every way. And, beyond all, it shall, within only the limits imposed by conditions or circumstances, be dedicated to the one cause which is now pre-eminent in the mind and effort of all Americans—the cause for which we are fighting.

"Mr. Zukor says again: 'The motion picture's mightiest task is to keep up the morale of the folks at home.'

"Unquestionably, this is the one thing toward which every phase of the amusement business should be directed. How enormous is the influence of the motion picture has been recounted time and again. It reaches all and every class; it can 'put across' its message where the stage drama or the printed page of book or paper may fail to do so, because it appeals to the visual organism—at once the most potent and primitive and therefore the most convincing. But, with *thought* behind the visual appeal; with careful attention to the psychological influence wielded by the picture, this may be exchanged enormously. In other words, by making people see, you make them think. How all-important that this thought force be properly directed and led, it is scarcely necessary to indicate.

"This has been concisely summarized in these ringing words by Jesse L. Lasky:

"'It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there." To the work of helping to keep up the morale of the Americans at home we dedicate our organization.'

"I may add to this only that every department of the organization in which I am concerned or over which I exert any control is dedicated irrevocably and unequivocally to the end expressed in such unmistakable terms by those who dictate the policies of the organization as a whole and with whom it is my constant and ever-increasing pleasure and satisfaction to be associated."

"Secret Strings," Tell's First Metro

"SECRET STRINGS," written by Kate Jordan and scenarioized by June Mathis, is now under production at Metro's Sixty-first street studio under the direction of John Ince. "Secret Strings" is the initial starring vehicle on the Metro program for Olive Tell. Miss Tell has the role of Alice Monroe, the American girl in Screen Classics, Inc., feature "To Hell with the Kaiser."

William J. Kelly will play opposite Miss Tell, portraying the part played by Lou Tellegen in the stage production of "Secret Strings"—that of a polished, shrewd and brainy crook. While a newcomer to Metro, Mr. Kelly has already co-starred in three photoplays, "Romance," "The Woman's Resurrection," for Fox, and with Jane Grey in "When My Ship Comes In." Mr. Kelly's most recent success was as Major Terry Fielding in "Seven Days' Leave," which ran at the Park theatre, New York, for twenty-six weeks.

Marie Wainwright has been engaged also as a member of Miss Tell's company. Miss Wainwright, when a child, created the role of Josephine in the famous old Gilbert and Sullivan operetta, "Pinafore," in its first American production by juvenile performers. She made her dramatic debut as Juliet in George Rignold's production of "Romeo and Juliet" at the old Booth theatre, New York, now a Twenty-third street department store.

Another member of Miss Tell's company who is well known to Metro fans is Hugh S. Jeffrey, who will play the part of the priest. Among the Metro photoplays in which he has appeared are "The Wager," "The End of the Tour" and "The Price of Malice." Other actors well known on stage and screen whom Director Ince has secured to support Miss Tell are Hugh S. Thompson and John Smylie, both of whom have been given prominent roles.

Mr. Ince is being assisted by Louis R. Wolheim, "Wallie Wolheim," as he is known by his associates. Mr. Wolheim is familiar with every angle in the motion picture business, and while with Metro has attained success in acting, writing and directing. He wrote Metro's patriotic play, "The Greatest Power," in which Ethel Barrymore starred. He was associated with Lionel Barrymore in directing another of Miss Barrymore's starring vehicles, "Life's Whirlpool." More recently he has been assisting Charles J. Brabin

Kathleen Clifford, Whose Latest Starring Venture Is In "Angel Child" (Plaza-Hodkinson Pictures)

Kathleen Clifford Added to Plaza Stars

The second star announced by the W. W. Hodkinson Corporation for the new Plaza Pictures soon to be released is Kathleen Clifford, well known in vaudeville and previous to that on the musical comedy stage.

Miss Clifford will make her Plaza debut in "Angel Child," a comedy which finds her in the role of a mischief loving younger sister who keeps things lively for the rest of the family.

Aside from her stage career, Miss Clifford recently came into prominence because of her noteworthy work as a Red Cross nurse in England. She served there at the outbreak of the war until the strain forced her to seek a rest. Her splendid services earned for her the honorary colonelcy of a Canadian Royal regiment of infantry.

Reports Received on Fox Big Six Series

The first two of the William Fox Big Six series of re-issues for 1918, "A Fool There Was" and "The Bondman," were released last week, and, according to reports, has brought most favorable comment from exhibitors and inquiries regarding the future releases in this group of proved successes.

Several letters have been received, according to the Fox statement, from exhibitors who booked these films when they were first shown in their original form a few years ago. The letters are unanimous, it is said, in their praise of the revised versions.

Douglas Film Shown in East Soon

The Douglas Natural Color feature, "Cupid Angling," which has been released throughout California by the W. W. Hodkinson Corporation, will be exhibited to the trade in the East soon, according to announcement made this week.

Reports from the coast indicate that "Cupid Angling," which is a five-reel offering and has Ruth Roland as a feature, has met with a favorable reception. J. A. Partington, of the Imperial theatre, San Francisco, wrote to the Hodkinson service:

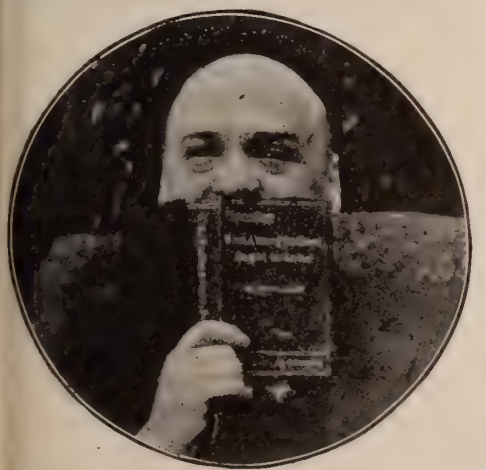
"The week ending June 23 has been one of our best weeks, and we attribute this to the popular favor with which your Douglas Natural Color picture, 'Cupid Angling,' was received by the public. The applause throughout the run of the picture was constant and hearty, and we congratulate you on your great success in producing pictures in natural colors."

Dallas House Featuring Short Subjects

General Film Company learns from Dallas, Tex., that one of the largest theatres to adopt the plan of showing a program of short length features on two days of the week instead of having a long feature, is the Hippodrome. Each of the short stories is made a headliner, consisting of an O. Henry story, a Wolfville Tale, and a Judge Brown story, The initial novelty program shown at the Hippodrome was "Sisters of the Golden Circle," O. Henry; "The Coming of Faro Nell," Wolfville, and "The Accusing Toe," a Judge Brown story. The second week listed "Mammon and the Archer," O. Henry; "The Dismissal of Silver Phil," Wolfville, and "The Preacher's Son," a Judge Brown story.

"Italian Battlefront" Opens at Poli's

General's release, "The Italian Battlefront," opened at Poli's theatre, Washington, D. C., Sunday, at one dollar top admission. General is distributing this feature in several territories left open by Fort Pitt Theatre Company, which handled this picture at the time of its initial release.



Notice the Look of Awed Intelligence on Bill Parsons' Face, Gained from Reading the Valuable Booklet which He Discovers in "Bill Settles Down," His Latest National-Goldwyn Comedy

Fox Gets Four "Best Sellers"

One by Forman, One by Hurlbut and Two by Zane Grey Added to List for Production—Other Popular Works Picturized

TO the list of literary works which William Fox has to date reproduced for presentation on the screen the Fox Film Corporation announces that the rights to Justus Miles Forman's "Buchanan's Wife," William J. Hurlbut's "The Strange Woman," and two more of Zane Grey's works, "The Last of the Duanes" and "The Lone Star Ranger" have been purchased and will be seen on the screen as Fox productions.

The list includes some of the best known works in literature and the names of the best writers in this country and Europe. Not only have the books of contemporary writers been bought for Fox Films, but William Fox has gone into the classics and has picturized stories that will live forever. "Les Miserables," "A Tale of Two Cities," "Salome," "Cleopatra," "Camille," "The Two Orphans," "The Clemenceau Case"—all are classics.

"Jack and the Beanstalk," "Babes in the Woods," "Alladin and the Wonderful Lamp," "The Conqueror," starring William Farnum; "Camille," with Theda Bara; "When a Man Sees Red," in which William Farnum starred; "The Painted Lady," by Larry Evans, and "Treasure Island," Robert Louis Stevenson's famous book, are some of the popular works screened by Fox.

A similar grade of stories have been picturized for the William Fox Special Features. "Durant of the Bad Lands." "Brave and Bold," and "The Fallen Angel," which has just been finished at Hollywood, Cal., by Jewel Carmen, is an adaptation of the magazine story by Gouverneur Morris, "You Can't Get Away With It." "Fame and Fortune," just finished by Tom Mix for an early release, is the screen version of "Slow Burgess," a novel which ran serially in the magazines. It was written by Charles Alden Seltzer. Two more of Mr. Seltzer's books have just been purchased by William Fox for early production by Mr. Mix. These are "The Coming of the Law" and "The Two-Gun Man."

Wm. Farnum In the Fox, 1918, Version of "A Soldier's Oath"

Jewel Carman has just completed the filming of another magazine story, "Above the Law," which was written by Max Brand. The title of the picture has been changed to "Lawless Love."

"The Strange Woman" is a work which attained nation-wide popularity both as a play and as a book. Gladys Brockwell will star. In its stage version it ran an entire season on Broadway. It was written by Sidney McCall.

William Farnum is at work on "The Rainbow Trail," a novel by Zane Grey, which is a sequel to "Riders of the Purple Sage," also screened by Mr. Farnum. He will begin work upon the completion of "The Rainbow Trail" on one of the latest Zane Grey stories purchased by Mr. Fox, "The Last of the Duanes," or "The Lone Star Ranger."

Zukor Films Score on Board Transports

Adolph Zukor, president of the Famous Players-Lasky Corporation, has received a letter which he prizes highly. When the suggestion was made some time ago that the men on Uncle Sam's fighting ships and transports would appreciate the loan of motion picture films for their entertainment, Mr. Zukor was among the first to respond, with the result that hundreds of thousands of soldiers and sailors have been provided with Paramount and Artcraft features and shorter films, chiefly comedies, while on their way either to or from the shores of France. The letter in question was received from Commander Robert Henderson, U. S. N., in charge of one of the American transports which recently completed a trip to France and return. Commander Henderson wrote that the men appreciated the pictures highly.

Active Bookings on "Triumph of Venus"

General Film reports good bookings on its release, "The Triumph of Venus," Edwin Bower Hesser's production featuring Betty Lee as Venus. The report says that bookings in the Cleveland territory have been especially big.

Grace Henderson in World

Grace Henderson, whose name before her retirement for several seasons was coupled with such players as Augustin Daly, Ada Rehan, John Drew, Georgia Cayvan, E. H. Sothern, Herbert Kelcey and Effie Shannon, has been given an important role in support of June Elvidge in "The Love Wraith," a coming World production which Travers Vale is directing.

In the First Episode, the New Universal Serial, "The Brass Bullet," Gets Away to "A Flying Start," and Is So Entitled. Juanita Hansen Is the Center of the Scene

Burlesque on "Kaiser" Ready

Jewel Productions Reports Additional Prints Necessary to Supply Demand—Comedy Burlesque with Propaganda

THE home office of Jewel Productions announces that because of the big demand for bookings on "The Geezer of Berlin," a comedy-burlesque on "The Kaiser, the Beast of Berlin," the various exchanges handling the Jewel production have placed orders for twenty additional prints to the number originally intended.

Harry M. Berman, sales manager of Jewel Productions, Inc., reports that there is every indication that "The Geezer of Berlin" will exceed in point of numbers the bookings obtained to date on "The Kaiser." "The fact that the first comedy ever handled by our organization combines comedy with patriotic propaganda is undoubtedly the reason for the demand that has already been made," said Mr. Berman.

"The popularity of 'The Kaiser,' of which this is a burlesque, has a good deal to do with the demand for the comedy," he continued. "Practically every exhibitor who ran the former has already requested dates.

"At the convention of Jewel salesmen held at Chicago recently, we gave a special showing of this picture to a number of exhibitors. Without exception, these men declared that the picture was a riot from a comedy standpoint. Everybody knows that the surest way to dispel the atmosphere of awe or mystery which surrounds an object—or an individual—is to poke fun at it.

"That's exactly what we have done in 'The Geezer of Berlin.' We have taken Willie Hohenzollern, his sweet little son, Von Hindenburg, and his soulmate, Von Tirpitz, and have subjected them to a bath of unalloyed ridicule. We've deliberately divested them of the 'superman' atmosphere with which they have taken pains to surround themselves and it's dollars to doughnuts that no person who sees the Jewel comedy will ever be able to repress a snicker when they think of the Kaiser.

"The value of the picture as propaganda can be judged when I make mention of the request we have just received from Lou Goldstein, Secretary of the Women's National Committee, American Defense Society, requesting permission to include the subject among the patriotic features which that organization indorses and which are presented under the auspices of its branches. Although the first Jewel Comedy is only two thousand feet long, we have given the advertising accessories the same minute attention as was the case with 'The Kaiser.' In fact, only in one particular does 'The Geezer of Berlin' fall short of being as complete in advertising helps as is the picture it burlesques and that is in point of twenty-four sheets. There is a series of one sheets, three sheets, slides, cuts, window cards, heralds, booklets and other advertising props."

The release date for "The Geezer of Berlin" has been set for Aug. 1.

Rockliffe Fellows in New Goldwyn Cast

Rockliffe Fellows, well known on the stage in support of Ethel Barrymore, and on the screen with Ethel Clayton, heads the supporting cast for Madge Kennedy in her coming Goldwyn "Friend Husband." George Bunny, Paul Everton, William Davidson, Victory Bateman, and Jean Armour are others in the list.

"Friend Husband," set in the atmosphere of smart society, has received special treatment from Hugo Ballin, Goldwyn's art director.

Casting Improvement Claimed by World

By the discarding of the system of casting a player on the basis of "stills" showing his past work World Pictures claims to have made an advance that assures splendid results in the acting of its productions. World Pictures is now casting players as much as possible only after screen tests and try-outs.

Regarding the step a World statement declares: "In most cases now when an experienced picture actor applies for work at a new studio he is compelled to show "stills" of the roles he has assumed in former productions for other companies. From these "stills" the director casts the actor and, naturally, casts him in the same sort of a role that he played in the other pictures. By this system a motion picture actor is tagged for a certain line of roles during his entire motion picture experience. It may be for roles that he dislikes, roles that he cannot play as well as other parts, but he simply can't get away from his tag—he's got to keep on playing for his entire motion picture career the same sort of a role that he played upon his first entry into pictures. And the worst of it is that in all probability the first director for whom he worked grabbed him out of a crowd and hustled him into a make-up without trying him out or testing his ability in any manner."

Joyce Film Comes Week of July 22

"To the Highest Bidder" is the title of the Blue Ribbon feature announced for release the week of July 22 by Albert E. Smith, president of Vitagraph, with Alice Joyce as the featured star. The play is from the Florence Morse Kingsley novel of the same name and was made under the direction of Tom Terriss. Walter McGrail, Percy Standing, Jules Cowles, little Stephen Carr, Mary Carr and Edna Murphy appear in support of Miss Joyce.

This is the seventh picture in which Miss Joyce has worked under the direction of Tom Terriss and is declared to be one of the best of the series. It presents Alice Joyce the type of role in which she has made her greatest appeal and affords her plenty of opportunity for display of her talents as an emotional actress.

"No Children Wanted" Second Oakdale Release

"No Children Wanted" is announced by General Film Company as the second of the new Oakdale series of feature productions to be released on the twice a month schedule for those subjects. "Miss Mischief Maker" will follow.

Gloria Joy, star of the Oakdale Productions, is again seen in "No Children Wanted." The supporting cast numbers in its roster Ethel Ritchie, R. Henry Grey, Edward Jobson, Neil Hardin and Daniel Gilfether.

The story finds Gloria Joy in the role of a daughter whose desire for parental love is denied by her society loving mother and literary father.

"The Girl from Bohemia" Is the Title of a Pathe Picture Shortly to Be Released With Irene Castle In the Stellar Role

Castle Film Heads Pathe New List

"The First Law," in which Irene Castle stars, is the important feature of the program released for the week starting July 28. Antonio Moreno is Mrs. Castle's leading man in this play. "The First Law" is based upon the novel written by Gilson Willets, who is now regularly engaged by Pathe and who wrote "Hands Up," the new Pathe serial.

The comedy feature on the program is supplied by Toto and a bevy of girls in "Beach Nuts." The twelfth and concluding part of "Britain's Bulwarks," the official British war review, is called "The Canadians at Vimy Ridge."

The seventh part of the Post Travel Series is called "The East Indians in British Guiana." The Hearst-Pathe News No. 62 will be released on July 31 and Hearst-Pathe News No. 63 on August 3.

Magnet Film Reports Good on Re-Issue

The Magnet Film Exchange, which is exploiting William S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," "The Hell Hound of Alaska" and "Staking His Life"; the series of 28 Mack Sennett two-reel Keystone comedy re-issues, the series of 16 two-reel Shorty Hamilton Western comedy-drama re-issues, the series of 26 one and two-reel Charlie Chaplin comedy re-issues and Bessie Barriscale in "Satan's Pawn," re-issue in Greater New York, reports that these W. H. Productions' re-issues are booked in the largest houses in Greater New York. Jules Burnstein, manager of the Magnet exchange, says that a number of the exhibitors who have booked the series of re-issues paid in advance for the entire series and asked to waive the cancellation clause in their contracts. Big success with the series is reported.

Outline Pathe War Review

Official Government War Pictures Scheduled for Release on Pathe Program, July 22nd—Scenes on Firing Line

THE Official War Review, No. 4, issued by the Division of Films, Committee on Public Information, of which George Creel is Chairman, will be released on the Pathe program the week of July 22. This official Government war picture shows for the first time in this country the results following a German assault against the Allied lines along the Western front.

These pictures, taken by British cinematographers, show British soldiers, after days of fighting, leaving the first lines. They are covered with mud and exhausted but the smile of victory illumines their faces and they wave their hands cheerfully at the cameraman. They are shown on their way to rest and in the rest billets.

Other views show roads being prepared for an artillery advance; munition trains bringing up shells from the big guns and the field artillery prepares for an attack and the "limber line" that carries munitions to the batteries at the front. Just what kind of people the plain soldiers are in the ranks of the German army, is shown. In this reel are shown thousands of Germans who have been captured by the French and are being marched to the rear. These pictures show the low order of mentality of the Germans in the ranks.

Another part shows a French village that has been made the target of the big guns of the Germans and is devastated. There are pictures in this reel taken by the official Italian army cinematographers and show the Austrian positions at Valbella Peak as they appear from an Italian outpost; Italian guns on Monte Grappa bombard the foe; other batteries throw a curtain of shells to cover the advancing Italian infantry; the Italians reach their objectives, capturing possessions on Valbella Peak. In this section, too, are shown pictures of hundreds of Austrians captured by the Italians and being treated by doctors and being fed by kindly Italians. American soldiers are shown pushing forward to take their part in the heavy fight in a sector in France.

"Paid in Full" Stars Pauline Frederick

FOLLOWING the completion of "The Shadow of the Rope," Pauline Frederick will start work this week at the Fifty-sixth street studio of the Famous Players-Lasky Corporation on her next production for Paramount release, which will be "Paid in Full," Eugene Walter's drama. As in her two previous productions for Paramount, Miss Frederick will be directed by Emile Chautard, the French producer, who will again have the aid of Al Lena as assistant director, and Jacques Bizeul as cameraman.

With the filming of "The Shadow of the Rope" completed, Director Chautard is now engaged in cutting and assembling the film. Before the work is finished Mr. Chautard and Mr. Bizeul will incorporate some rain effects which promise to be a novel contribution to motion picture art. The final interiors were taken at the studio last week, and included reproductions of the cells and cell corridor of the Tombs prison. One of the largest casts ever employed at an Eastern studio was utilized in this production, including Wyndham Standing, leading man; Roland Byron, Syn. de Conde, W. T. Hayes, W. Gross, Emma Campbell, Mrs. A. Wakefield, I. Nethaway, J. W. Johnson, Harry Kocher and Harold Heaton.

"Out of a Clear Sky," Marguerite Clark's big production for Paramount, has been finished so far as the actual work of filming is concerned, and Director Marshall Neilan is now engaged in cutting and assembling the many thousands of feet of film which were required by the numerous scenes. Miss Clark is now enjoying a brief vacation before starting on her next production. The same is true of Elsie Ferguson, who recently finished "Heart of the Wilds" for Artcraft, and Mme. Lina Cavalieri, the subjects of whose next productions will shortly be announced by Famous Players-Lasky Corporation.

Four on List of Fox's August Releases

ACCORDING to the schedule announced this week by William Fox, four productions from the East and West studios are to be released as special features in August. The following is the order of release: Jane and Katherine Lee in "Doing Their Bit," a story of two children's war on slackers and disloyalists, written and staged by Kenean Buel; Gladys Brockwell in "The Bird of Prey," a story of Mexican border intrigue, love and vengeance, written by Charles Kenyon and staged by Edward J. Le Saint; Virginia Pearson in "The Liar," a story of an alien blood strain that brings shame and suffering to a beautiful woman, directed by Edward Lawrence; Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of love and patriotism, written by Hamilton Thompson and directed by Harry Millarde.

In "Doing Their Bit" Jane and Katherine Lee are supported by Franklynn Hann, Gertrude Le Brandt, Beth Ivins, Alex Hall, Kate Lester, William Pollard, Aimee Abbott, Jay Strong, R. R. Neil and Edwin Sturgis.

Gladys Brockwell is supported in "The Bird of Prey" by Herbert Heyes, L. C. Shumway and Willard Louis.

Virginia Pearson is nearing the completion of "The Liar," which is being directed by Mr. Lawrence at the Blackton studio.

In "Bonnie Annie Laurie" Miss Hyland portrays the role of an English Red Cross nurse.

Lois Wilson As She Appears Opposite J. Warren Kerrigan in "A Burglar for a Night.'

Christie Worries Not in Naming Comedies

Director Al Christie has struck a new note in the titles which he has bequeathed upon the newly made Christie comedies. "You Can't Believe Everything" is the latest picture to be named by Al Christie. It featured Jay Belasco and Ethel Lynne. Previous to that we have "Does Your Sweetheart Flirt?" with Dorothy Dane and Bobby Vernon; "Know Your Neighbor" and "Where Is Your Husband?" with Ethel Lynne and Jay Belasco.

The naming of a picture is the least of Al Christie's worries. He is particularly prolific as regards titles. Director Al was speaking of a forthcoming Christie comedy which will have to do with aeroplanes.

"I have picked Ethel Lynne to do the aeroplane story," said Al Christie. "I will make it in those captive aeroplanes down at the end of the Ocean Park pier and I'll call it "'There She Goes.'"

And just that quick, a title was given a picture which Mr. Christie will not begin to produce for at least two weeks.

"Testing of Mildred Vane," Allison's Next

May Allison's second Metro West Coast production carries the corking title of "The Testing of Mildred Vane." George D. Baker, manager of productions of Metro's West Coast studios, has prepared the scenario of "The Return of Mary," in which Miss Allison will be seen following her appearance in "The Testing of Mildred Vane. Charles T. Dazey wrote "The Testing of Mildred Vane." George D. Baker and H. L. Snyders did the scenario.

"Hypocrites" Will Open in Loew Houses

"The Hypocrites," the six-part George Loane Tucker production, starring Elizabeth Risdon, will open its New York engagement in the principal Marcus Loew houses, it is announced by J. A. Hammell, manager of General Film's local Exchange.

"The Sea Waif" New Title for Second Huff

"The Sea Waif" is the new title selected for the World Pictures production which will mark Louise Huff's second appearance under that banner. The story, by Captain Howard Irving Young, now in France, had been originally announced as "The Song of the Heart" but the title has been changed because of the discovery that another film company had produced a picture by that name.

World Pictures discovered when working on this production that Uncle Sam has placed a tight mesh of red tape about the use of ships for anything but industrial purposes and the photographing of coast scenes.

A ruling from "higher up" and permits of all sorts for every member of the company were necessary before Director Frank Reicher could take the scenes for this production requiring the use of a large ship off the Jersey coast.

"Over the Top" Adds Some New Laurels

"Over the Top" last week added a new record to its list of accomplishments when it opened the Liberty theatre, New Orleans, and brought higher admission prices than ever were paid by motion picture patrons in the Crescent City. One newspaper devoted an eight-page supplement to "Over the Top" and the new theatre.

Walter W. Irwin, general manager of the Vitagraph distributing organization, has received reports that "Over the Top" is packing the new house, and indications are that the original run, which was for one week, may have to be lengthened into two. Ernest Bohringer, general manager of the Liberty, in a letter to the Vitagraph Company, paid a splendid tribute to "Over the Top" and Sergeant Arthur Guy Empey, its soldier-star, saying that the initial run of the picture confirmed him in the opinion "that 'Over the Top' is by far the greatest patriotic drama of the year and the strongest propaganda picture made with the assistance of the War Department."

Harry Morey, With Betty Blythe, Appears In "Tangled Lives," Vitagraph Feature

Anna H. Sessions, Manager of the New Orleans Branch of the World Film Corporation

Woman Makes Good at World Branch

Anna H. Sessions, branch manager for World Pictures at New Orleans, is now entering upon her third year in that capacity. World, in announcing the celebration of the anniversary, said this position was not created for her in order to get publicity as the "first woman to hold down the job of manager of an exchange." She landed by making good from one position to another and when the position of chief executive in the New Orleans branch was vacant naturally Mrs. Sessions fitted right in and she is staying there because she is making good.

Fox Production, Feature at Baltimore Celebration

The William Fox production, "A Tale of Two Cities," starring William Farnum, was shown at the Peabody Institute, Baltimore, as the principal feature of Baltimore's celebration of Bastile Day, July 14, the national holiday of France. In speaking of the celebration, the Baltimore *Star* said:

"A special feature of the meeting was an excellent moving picture, 'A Tale of Two Cities,' the most realistic account in fiction of the Fall of the Bastile. This tale by Dickens was presented in film through the courtesy of William Fox, the part of the hero being taken by William Farnum."

Oakdale Dates Chosen by General Film

A definite release schedule for the Oakdale productions featuring Gloria Joy is announced this week by General Film Company. "The Licked Heart," the first subject in the series, will be issued the week of July 20, and the five remaining subjects will be released at fortnightly intervals. The second release of the series will be "No Children Wanted," following which will come "Miss Mischief Maker." The titles and order of the three remaining subjects will be announced shortly by General Film Company.

Simmonds Aids Exhibitor in Exploiting "Mickey"

Joseph Simmonds, president of W. H. Productions Company, which company will distribute "Mickey" on the independent market, for The Western Import Company, in a statement issued relative to the plans which have been laid for the exploitation of this feature, said:

"In the past, many of the state rights distributors of big pictures have been unable to secure not only for themselves but for buyers and exhibitors, results warranted by the production itself, because the advertising, publicity and exploitation campaigns were incomplete and of a poor standard. This will not be said of "Mickey." Every possibility of exploitation has been devised in the simplest form and woven into a continuity that is as perfect as the continuity of the picture itself. Our campaign book covers and illustrates every phase of this production. Our posters and lobby display are artistic, attractive and full of punch. Every bit of advertising matter is a written or illustrated sales talk to create interest for every type of people in "Mickey."

Post-Travel Series Announced by Pathe

A list of twenty of the Post-Travel Series of short subjects are announced by Pathe for weekly release on its program, as follows: Scenes of St. Thomas, Virgin Islands of the United States; St. Croix, Virgin Islands of the United States; Gaudeloupe, French West Indies; Dominica, British West Indies; Our Volcanic Neighbors; East Indians of Trinidad; East Indians of British Guiana; Venezuela; From La Guaira to Caracas; Caracas, Venezuela's Premier City; A Sun-Kissed Isle; Twenty Years After—Porto Rico; Antigua, British West Indies; Punting with Sugar, British Guiana; Georgetown, British Guiana; A Hollandized Caribbee; St. Kitts-Mother Colony; On Caribbean-Lapped Shores; Barbados, British West Indies; Far East in the Far West.

Florence Malone Added to "Sea Waif" Cast

Florence Malone, who made her screen debut in a serial, "The Yellow Menace," has been added to the cast of "The Sea Waif," on which World Pictures is now working with Louise Huff starring.

Miss Malone ranks high on the stage, her last season having been spent as leading woman for Guy Bates Post in "The Masquerader." She hails from Syracuse, N. Y., where her career began at the age of sixteen in a Chauncey Olcott company. She made a quick jump to the front, playing the lead to Tully Marshall the following season in "The Talker" at the Harris, New York. "The Commuters" followed after which she was a coast favorite for three years with the famous Alcazar stock company in San Francisco.

"Pershing's Crusaders" a Hit

First National Reports Glowing Tributes from Public Officials, Exhibitors and the Public on Official War Film

FIRST NATIONAL EXHIBITORS' CIRCUIT, which distributing organization is releasing through its exchanges the official Government war film, "Pershing's Crusaders," gives a few brief extracts from reports received at the New York offices from prominent public officials, exchange men and exhibitors testifying to the success which this propaganda feature is meeting in its round of the country's leading theatres through the exchanges of the First National.

George Schneider, representative of the First National in Washington, D. C., where "Pershing's Crusaders" opened Monday at the Auditorium in the national capital to an overflow, reports that the opening night of its presentation there witnessed one of the largest crowds that ever turned out to see a motion picture in the capital city. Hundreds had to be turned away from the Auditorium, he wrote.

Ex-Governor Goldsboro of Maryland and Mayor Preston of Baltimore were the guests of honor for the occasion and delivered patriotic addresses during the intermission. "Pershing's Crusaders" gives every evidence of registering a phenomenal two weeks' engagement at the Auditorium, it is reported.

R. C. Seery, of the First National Exchange of Chicago, reports that "Pershing's Crusaders" is continuing to pack them in at several theatres in the Windy City, the business in many cases showing a substantial increase from day to day.

The following letter from Jacob Fabian, proprietor of the Regent theatre, Paterson, N. J., to J. D. Williams, gives interesting facts regarding the successful showing of the picture at the Regent two weeks ago:

"'Pershing's Crusaders' played this house last week, and I can truly say that in all my years of exhibiting I have never seen such enthusiasm nor heard such applause as were produced by this picture. During the entire week the house was in a continual uproar. The first day the attendance was good, and every day thereafter the number of people grew larger, finishing off on Saturday with a long waiting line. I consider this picture a patriotic spectacle which should be shown in every theatre in the land, because of the great interest which all my audiences took in seeing their boys at the business of war."

At the Garden, Des Moines, Ia., people stood in line for hours waiting to get into the theatre, where the big Government war feature was screened during the week of July 8, reads the report. The Des Moines newspapers carried columns in praise of the film.

The Evening Tribune said:

"The Garden theatre was dotted with anxious-eyed mothers and dads eagerly watching every foot of the 8,000 feet for a glimpse of their sons. How proud they must be—how proud everyone must be who is privileged to wear a service flag—to make the big sacrifice."

These successful premiers were varied in a novel manner on July 16, when "Pershing's Crusaders" was shown at the Military Academy at West Point. The engagement, which was personally arranged by Carey Wilson, was pronounced a success from every point of view.

Ebony Films in New Studio Quarters

"Catastrophe Cassie" is the title of the first Ebony comedy to be produced by the Ebony Film Company at its new studio on the east shore of Lake Winnebago, near Fond du Lac. Work was begun on the picture Saturday, July 6, with Director R. G. Phillips in charge. It is the plan to use two companies and produce two pictures a week at this studio. One company will be directed by A. B. Heath, the producer, the other by Mr. Phillips.

The casts of the two companies comprise some twenty-five people with Yvonne, Jr., as leading lady. Other members of the casts are Mattie Wilkes, long known as the "Black Patti," Mattie Edwards, formerly with the Lubin Comedy Company, "Bill" Ledman, Edward Tatum, Sam Robinson and Sam Jackson.

"Catastrophe Cassie" will be followed by "Poor Pay," and that by a series of six pictures based on the E. K. Means stories.

At the present time some twenty-five people are employed, which number it is stated will be increased as time goes on, and other subjects for production are accepted by the company. The Ebony Film comedies are released through General Film.

Vitagraph Starts Moreno-Holloway Serial

The Vitagraph's serial to follow "A Fight for Millions," featuring William Duncan, with Edith Johnson and Joe Ryan, presents Antonio Moreno and Carol Holloway in the principal roles. Reports from the Vitagraph West Coast studios say that work on this serial is progressing rapidly.

The title to the Moreno-Holloway serial has not been announced. It was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. It tells the story of circus life under the "big tops." It is announced that W. S. Smith, Vitagraph's Western studio manager, has leased a tract of land comprising 100,000 square feet, on which to stage the circus. Paul Hurst is in charge of direction. Mr. Hurst sends word that he is employing hundreds of circus riders and performers and scores of wild animals for this serial.

The players chosen to support Mr. Moreno and Miss Holloway are "Chet" Ryan, brother of Joe Ryan, who has an important part in the Duncan serial, "A Fight for Millions"; Frank Jonnasson and Barney Fuerey. Miss Holloway and Mr. Moreno have the roles of circus performers. Work was started on the serial July 1, and will follow "A Fight for Millions."

This Closeup of Anna Luther Seems to Justify Everything That Press Agents Have Said Regarding Her. It was Clipped from "Her Moment," the Seven-Reel General Film Release

Julius Stern Engages Avery for Comedies

Julius Stern, president of the L-Ko Comedy Company, announces that Charles Avery has been engaged to direct some of the forthcoming pictures to be filmed by that organization.

Avery is one of the industry's veteran comedy directors and comes to L-Ko with a long string of screen successes to his credit. Given his original opportunity by D. W. Griffith, Mr. Stern's new producer later became affiliated with the Keystone organization.

No less than thirty-one of the vehicles in which Roscoe Arbuckle has appeared were directed by Avery. He also produced the Hogan series in which Charlie Murray was starred. Probably the most notable comedy for which this director was responsible was "The Submarine Pirate," in which was featured Sid Chaplin, brother of the famous Charlie. Sid Chaplin appeared in six other Avery-directed pictures.

Immediately prior to his L-Ko connection, Avery was affiliated with Mack Sennet. The name of his first picture, which is now in course of production, has not as yet been announced by the head of the L-Ko company.

Cigarette Fund Receipts

Motion Picture News acknowledges with thanks the receipt from the Majestic theatre, Oakland, Neb. (H. A. Larson, proprietor), a check for $5.00, 50c. of which was contributed by O. E. Swanson, 50c. by Miss Ethel Hopkins and 25c. by Roy Ellis, all of Oakland, and the remainder of $3.75 contributed by the patrons of the Majestic theatre. In addition there has been received from the same theatre a box of cigarettes.

General Distributes Series of Camp Films

Intimate and highly entertaining views of soldier life at Camp Dix are contained in the second release in the series of camp pictures which are being distributed for the Connecticut Film Company by General Film Company. New York, Delaware and Massachusetts soldier boys are shown at work and play, among the more interesting features of the reel being the breaking of camp by New York troops, instructions in making a pack, a ball game between the Philadelphia Athletics and the Camp Dix team, a boxing match for the entertainment of the soldiers and Mme. Schumann-Heink singing to her soldier boys.

General Film reports an unusual demand for this series of training camp pictures, due in large measure to the fact that they are authentic and stirring.

Metro Adds Three New Motor Trucks

Three new two-ton motor-trucks have been added to the equipment of Metro's New York studio, and have recently made their initial appearance. They are resplendent in blue and gold, the firm name, "Metro Pictures Corporation," being painted in gold letters on a blue ground, with the Metro parrot done in its own natural colors. The words, "To Hell With the Kaiser," are emitted from the parrot's open beak.

The new trucks will be used for the purpose of conveying scenery, furniture, etc., to the Metro studio at 3 West Sixty-first street from the Metro warehouses. A new warehouse has just been acquired, the old building on Twelfth avenue, of three stories and loft, having been found inadequate for the growing needs of the concern.

"Cleopatra" Claims a Chicago Record

"The most successful run in Chicago this season," is the verdict of J. R. Grainger, Fox Film Corporation special representative, in commenting this week on the showing of "Cleopatra," the William Fox-Theda Bara spectacle-drama in the Windy City.

"Cleopatra," which has been playing at the Colonial theatre, Chicago, since early in June, has established a record for Chicago for the length of its run. The picture's run at the Colonial was a record in itself, but now it is booked for three weeks downtown, at the Rose and Boston theatres.

To show the repeating value of the spectacle, Mr. Grainger cites the fact that the Lubliner & Tranz and the Ascher Brothers' circuits of theatres have booked "Cleopatra" for forty-eight days' return engagements in the city. Managers of several neighborhood houses have complained that they did not book the picture long enough for its first run, and are taking it on for a second and a third showing.

Not only is "Cleopatra" going to show three weeks downtown, in the Rose and Boston theatres, but it also may be given an additional two weeks at those houses.

"Furthermore," said Mr. Grainger, "'Cleopatra' has been looked for a week each at Davenport, Ia.; Rock Island, Ill.; Peoria, Ill.; Gary, Ind., and Fort Wayne, Ind., and for two weeks at Milwaukee."

Catherine Calvert Has Herbert Rawlinson as Leading Man in Her Second Frank A. Keeney Production, "Out of the Night," Soon to Be Released

Strand Comedies Do Their Bit Regularly

Strand comedies, released on the Mutual schedule, have been of material help to various governmental and semi-official war agencies as a means of driving home forcefully to the picture-going public the necessity of keeping steady the "lines behind the lines," Mutual announces.

The current release, "On Her Account," is said to be a cleverly staged appeal for funds for the Red Cross. "My Lady Nicotine," a recent Strand, was such an original bit of propaganda for "smokes for soldiers" that "Our Boys in France Tobacco Fund" recognized it officially. Several of the recent Strands have been subtle appeals for food conservation.

Thomas Holding in Coming Bluebird Subjects

Thomas Holding, well known as a screen player in support of some of the most prominent stars, will next be seen in the Bluebird subject "The Dream Lady," featuring Carmel Myers.

Holding's interesting stage career includes starring tours in "Ben Hur," leads for Billie Burke and Maxine Elliott, and prominent work in England and Australia.

On the screen he has been seen in support of Pauline Frederick, Kathlyn Williams, Clara Kimball Young and Olga Petrova.

Hotels Show Films

Another hotel is showing Goldwyn pictures. The exclusive Homestead Hotel, Hot Springs, Va., has followed the lead of the Arrowhead Hotel, Arrowhead Springs, Cal. At the Virginia hostelry the films are shown four nights a week in the spacious Japanese room, seating six hundred. "The Auction Block" and "The Cinderella Man" have been played.

Norma Talmadge Is Star of Select's "DeLuxe Annie," a Current Release

New Stars in Triangle Flag

Taylor Holmes Starts Work at Los Angeles Soon—Harry Mestayer Working on High Tide—Other Triangle News

(*Special Los Angeles Correspondence*)

ANOTHER company is to be added to the Triangle producing forces upon the arrival of Taylor Holmes and his director from New York. Mr. Holmes is well known on both the speaking stage and screen, and will be remembered for his successful work for the screen in Essanay's "A Pair of Sixes," "Uneasy Money" and "Ruggles of Red Gap" It is stated Mr. Holmes has been placed under a three-year contract by the Triangle, and on his arrival at the studio will begin filming a series of feature pictures.

Another new player for the Triangle is Harry Mestayer, a stage favorite and screen star. Mr. Mestayer will be seen in "High Tide" in the leading role, and will be under the direction of Gilbert P. Hamilton. The supporting cast will have Yvonne Pavis, better known ae Marie Pavis, and Jack Rollens, who have also been specially engaged for this picture.

Besides "High Tide," three other Triangle stories have been cast. "The Mask," from the pen of E. Magnus Ingleton, a mystery story, will serve as the next vehicle for Jack Livingston and Claire Anderson, who have just completed their work in "The Price of Applause," and who will be under the direction of Thomas N. Heffron.

"Wild Life," a Western romance written by Mary V. Dearing, and prepared for the screen by Charles J. Wilson, Jr., is to be the next subject for William Desmond, who will have the role of a "square gambler." Josie Sedgwick will play opposite Mr. Desmond in the role of the dance hall girl. Prominent in the cast are Dot Hagar, Ed Brady, and J. W. McLaughlin will again direct Desmond.

Margery Wilson, In the Triangle Play, "Marked Cards"

Director William C. Dowlan has been placed in charge of filming "Daughter Angele," based on the war and plotting of spies. Pauline Starke is the featured player and the cast includes Gene Burr, Myrtle Rishell, Walt Whitman, Harold Holland, and Lule Warrenton. Holland and Mrs. Warrenton will have the heavy roles. "Daughter Angele" is from the story by M. H. Stearns and was adapted for the screen by George Elwood Jenks.

The other new subject put in production is titled "Untamed," and will have Roy Stewart as the star, directed by Cliff Smith. This story is from the pen of Kenneth B. Clark. The picture will have more than the usual amount of exteriors and cattle stuff. No leading woman has been decided upon for Mr. Stewart, but Marion Marvin, who was seen opposite the Western star in "Cactus Crandall," will in all probability be selected.

Metro Installs Lockwood in Backer Studio

THAT Harold Lockwood's appearances as a star in the productions of Screen Classics, Inc., distributed by Metro, under which banner future Lockwood vehicles, beginning with the recently completed "A King in Khaki," are to be presented, will be made under the most auspicious circumstances, is indicated in an announcement of the arrangements which have been made to cover Mr. Lockwood's activities in the East, where he arrived with members of his company last week for an indefinite stay.

The Lockwood Company is occupying the Bacon-Backer Studios at 230 West Thirty-eighth street, New York, considered one of the most up-to-date studios in existence. It is a new plant with every studio facility known to modern picture making.

"Pals First" has been selected as the next subject and the production of it has already been started. It is a romantic drama based on Francis Perry Elliott's novel of the name and is recalled as having been presented on the speaking stage with William Courtenay and Thomas A. Wise playing the leading roles in an adaptation of the printed work prepared by Leon Wilson Dodd. The story concerns the adventures of two wanderers, Danny Rowland and Dominie, graduates of Yale, Harvard, Sing Sing and San Quentin, who arrive at a little Tennessee town tired and penniless and find shelter in an old southern mansion when an old darky servant believes Danny to be his long absent master. Danny welcomes the opportunity thus presented to him and introduces Dominie as Dr. Blair, a clergyman. The situation leads them into a whirl of romantic adventures in which a girl also figures prominently. Mr. Lockwood is portraying the adventuresome and likeable Danny Rowland and has in his supporting cast a number of prominent players whose names will be announced later.

The production of the picture is in charge of Edwin Carewe, who has staged many Metro releases.

Personalities Who Will Help to Liven Forthcoming Fox Productions. On the Left George Walsh, Next Is One of the Characters from R. A. Walsh's Fox Standard Picture, "The Prussian Cur," In the Center Is the Incomparable Theda Bara, and on Her Right are Gladys Brockwell and Tom Mix

Sizzling Titles for Fox Films

"Kultur," "The Prussian Cur," "Under the Yankee Flag," a Few of the Titles Named—Forces Working at Top Speed

TITLES that sizzle and ring with force would seem to be the Fox policy for the coming months judging from a few of the names for coming productions just announced.

Director Edward Le Saint is busily at work cutting and editing "Kultur," a coming Gladys Brockwell production, which it is declared will offer some sensational features. Virginia Pearson is at work under the direction of R. A. Walsh on "The Prussian Cur"; George Walsh has completed "Under the Yankee Flag," and Tom Mix in "Mr. Logan, U. S. A." completes the list of productions that ring the patriotic bell.

Recent announcements from the Fox Film Corporation would indicate that the producing forces are working at top speed.

In the West Director Robert Thornby has just taken Jewel Carmen, the Fox star and a company of players to Huntington Lake, where scenes will be filmed in the new photodrama "Lawless Love," which is adapted from a magazine story by Max Brand of the same name. The company expects to stay there about ten days.

William Farnum and his director, Frank Lloyd, and a company of thirty are now down in the Grand Canyon in Arizona filming scenes in the Zane Grey story, "The Rainbow Trail," which is sequel to "Riders of the Purple Sage," another Zane Grey story just completed by Mr. Farnum. The company expects to be gone two weeks.

Director J. Gordon Edwards has started on "The She-Devil," his twenty-eighth production for William Fox. Director Lynn Reynolds is now in the second week of the filming of the Tom Mix vehicle "Mr. Logan, U. S. A." It is said that in this production Mix will be seen without his Western costume. In the cast supporting Mix are Kathleen Connors, Dick La Reno, Charles Le Moyne, Jack W. Dill, Val Paul and Maude Emory.

In the East a big production directed by Richard Stanton has just been finished. Peggy Hyland is working on "Bonnie Annie Laurie." "The Liar" is the title of a drama which Virginia Pearson has in work at the Blackton studio in Brooklyn.

First Fred Stone Film Completed

PRODUCTION work has been completed on Fred Stone's first screen production and already preparations are under way for "Johnny Get Your Gun," second of the Artcraft specials with the stage comedian in the leading role.

"Johnny Get Your Gun" is from the stage production in which Louis Bennison was starred. Like the initial Fred Stone screen effort, it will be directed by Donald Crisp.

The final week in the production of "Under the Top" in all probability was one of the busiest ever experienced by Fred Stone. In fact, the seven days may fairly be called "stunt week" for the comedian, for he probably did more stunts in that period than he would ordinarily do in several months at any other time. He jumped, ran, rode, climbed and tumbled from early morning till late at night.

For one thing, the other day Stone vaulted over seven horses, a considerable stunt for one who has not been doing it day in and day out for some time. Later he rode bareback, doing all the things a lady in fluffy skirts and fleshings usually does on a circus steed. Indeed, the picture circus has all the ear-marks of a real one, even to the sideshow and the freaks, the spielers, the ringmaster, clowns, etc.

May Allison Has New Leading Man

Darrel Foss is a new leading man who will be seen opposite May Allison in "The Return of Mary," that star's first picture to be made at Metro's West Coast studios in Hollywood.

"The Return of Mary" is from the play by Hale Hamilton. It is being staged by Wilfred Lucas, with a supporting cast that includes Clarence Burton, Frank Brownlee, Joseph Belmont, and Claire McDowell.

Worsley Directs New Glaum Production

Louise Glaum, Paralta star, began the filming of another production for that company this week. In this picture, as with her three previous Paralta plays, the star will be directed by Wallace Worsley. The working title is "A Law Unto Herself," which will, however, probably be changed before release. Miss Glaum paused only long enough after finishing her latest Paralta picture, "Wedlock," to permit the dressmakers to prepare her costumes for the new feature.

The original story was supplied by Francis Paget, and the screen version was written by Jack Cunningham. It is laid in the Champagne district of France, the time being in three periods—1894, 1904 and the present. The modern war is used as a background for the action, although it is in no sense a war picture.

The supporting cast includes Joseph J. Dowling, Edward Coxen, Sam de Grasse, Elvira Weil, Roy Laidlaw and Jess Herring. Pending negotiations for the services of certain other actors, whose parts will not be taken up until later, when the modern episodes of the picture are filmed, the selection of the cast has not been completed. L. Guy Wilky will photograph the production, which is being produced at the Brunton studios in Los Angeles.

Goldwyn Buys "A Perfect Lady" for Screen

The Goldwyn Pictures Corporation has purchased from Channing Pollock and Rennold Wolf the motion picture rights to their stage play, "A Perfect Lady," and Madge Kennedy will have this as one of her first big Goldwyn pictures of the fall season.

Goldwyn plans to begin production of "A Perfect Lady" within the next few weeks, and is delighted over having been successful in obtaining the work of these two successful playwrights.

As a play, "A Perfect Lady" was first presented by the Henry B. Harris estate, and in Miss Stahl's supporting cast were such well-known players as Ned Sparks, Harry C. Browne and Beatrice Noyes. Miss Kennedy's role will differ greatly from any she has had since her entry into motion pictures, a year ago, Goldwyn says.

Good Press Story Back of "Inside the Lines"

Exhibitors who are planning to play the World Pictures production of "Inside the Lines" will find unusually interesting information for their patrons in the career of Earl Derr Biggers, author of that Broadway success. Concerning the author and the photoplay, which will be released August 26 with Marguerite Clayton and Lewis Stone in the principal roles, World Pictures says:

"As a youth at Warren, Ohio, Mr. Biggers staged a little play of his own composition which was so ridiculed by his playmates that he then and there determined to be a playwright, declaring that if he couldn't make good as an amateur he'd show them that he could make good as a professional. Bearing this determination in mind, Mr. Biggers, after completing his high school course, entered Harvard University and became a member of "Baker's Dozen," a group of students under Professor Baker's direction, who wrote plays. After graduating from Harvard, to gain further knowledge of the theatre he became dramatic critic on the Boston *Traveller*. While connected with this paper he wrote his first play, "Are You Human?" produced by John Craig. On the strength of this he and George M. Cohan dramatized the former's novel, "Seven Keys to Baldpate." In 1915 "Inside the Lines" was produced as a play and scored an emphatic hit. As a stock production it is acknowledged the best money getter of all recent Broadway successes released for stock presentation."

Bennett Makes First Trip to Coast

H. Whitman Bennett, assistant to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, left New York last week for the West Coast studios of the company. Although Mr. Bennett has been connected with the Lasky film organization since before its affiliation with the Famous Players Company, he has never visited the Western studios of that concern. His initial trip, therefore, will give him a more intimate knowledge of the Western organization, which has grown to a tremendous size during the past few years.

Mr. Bennett will remain at the California studios for three or four weeks and will consult with Cecil B. De Mille and other Western executives on the future production plans, which are being revised considerably, in accordance with the new policy recently announced by Mr. Lasky, affecting the work of all directors and players in the organization.

Carmel Myers Visits Cantonments

Carmel Meyers, whose work in such Blue bird productions as "My Unmarried Wife," "The Wife He Bought," "The Marriage Lie," has brought her to the front so rapidly during the last year, has obtained a short leave of absence from Universal City and will devote the time in making a tour of the various cantonments of the South.

Carmel Myers Shows Three Decided Expressions That Can't Be Mistaken In This Panel. She Is a Bluebird Star, Which Is a Lucky Thing for Bluebird and Her Latest Picture Is "The City of Tears"

Start Work Soon on New Tom Ince Plant

IT is announced that construction work will start in the very near future on the new $250,000 producing plant which will house the Thomas H. Ince forces as first announced in MOTION PICTURE NEWS several weeks ago.

Construction will be under the direction of the Milwaukee Building Company (Meyer and Holler) of Los Angeles. The large size of the plant, covering eleven acres, will enable Ince to practically double the space he is now giving the Paramount productions.

From an architectural point of view, the new Ince studio will be very unique, it is said. There is a complete departure in the design from even a semblance of a commercial institution. There will be the usual stages and work buildings, but these will be hidden from the view of the passerby along Washington boulevard. All the travelers going through Culver City will see will be a great colonial mansion set back 150 feet or more from the boulevard in a tree-studded lawn. This stately building, with its spreading wings, will have a frontage of more than 250 feet, leaving only a twenty-foot strip lawn on either side. The structure will stand on a slight rise. The work buildings will all be behind and out of sight.

The "mansion" will house the offices and administration department of the Ince Company. There will be fifteen or more other buildings, including two huge glass stages, dressing-rooms, scene docks, shops, property-rooms and wardrobe buildings. Each of these structures is being so planned that it may be doubled in size when occasion demands, the ground layout having been studied out with this end in view.

Fox Tries New Policy on Mutt and Jeff

A DEPARTURE in the policy of selling the Mutt and Jeff Animated Cartoons has just been put into effect by the Fox Film Corporation. Hereafter all Mutt and Jeff Animated Cartoons that are eighteen weeks old will be sold on an open-booking, non-contract basis.

The first Mutt and Jeff cartoon to come under this ruling, it is announced, is "The Decoy," which was released March 24. This film will be eighteen weeks old July 28 and will be open to non-contract bookings. After August 4 "Back to the Balkans" will be in the same category, and, of course, every week thereafter will see a Mutt and Jeff cartoon put on a non-contract basis.

This policy has been adopted as a result of a reported demand from exhibitors all over the country, who do not seem to get enough of the Mutt and Jeff cartoons. At Proctor's Vaudeville and Motion Picture theatre, Mount Vernon, N. Y., last week the "act" that obtained the biggest volume of applause of the entire bill, it is said, was Mutt and Jeff in "Hospital Orderlies." It was even the topic of conversation in nearby restaurants after the show.

Mutt and Jeff cartoons are one of the principal features of Aubrey Kennedy's new Symphony theatre situated at Ninety-first street and Broadway, New York.

There also has been a change in the nature of the cartoons. They are becoming more topic in their subjects; in fact, the most recent titles are as up-to-the-minute as an afternoon newspaper. As examples of this timeliness these subjects are pointed out: "The Seventy-five Mile Gun," "Meeting Theda Bara," "Hunting the U-Boats," "Joining the Tanks," "Helping McAdoo" and "My Four Years in Matrimony."

General's War Subjects in Big Demand

All the prints available on the "The Italian Battlefront" war pictures and "The Last Raid of Zeppelin L-*22*," two feature releases on the General Film program, have been taxed to capacity, according to a report on the booking of these two subjects, coming from the New York office of General. The report reads that all of the war subjects, including the short ones, "Venice in War," in one reel; "Italy on the Firing Line, in two reels; "Our Boys at Camp Devans"; "Our Boys at Camp Dix" and "Why the Bolsheviki?" are having unexpected success.

Mabel Normand Goes "Back to the Woods" in Her Latest Goldwyn and Madge Kennedy Takes Up Marksmanship in "Friend Husband"

Points About Goldwyn Policy

Statement Points Out That Farrar and Beach Productions on Coming List Make Radical Step —More Titles Given

ON the heels of Goldwyn's announcement that the productions of the coming year would be booked on the "Star Series" plan, and definite details of the release schedule, comes a statement pointing out the unusual features of the coming season's policy.

The announcement of six Geraldine Farrar pictures and six Rex Beach pictures is pointed out as a radical production and distribution step. The maximum number of pictures made during a year by Miss Farrar hitherto in her screen career has been two, while Rex Beach has never given exhibitors more than one feature in a year.

The announcement of the titles of six Rex Beach productions in advance is a step never before taken. The sextette, named by Goldwyn are, "Laughing Bill Hyde," "The Crimson Gardenia," "The Net," "Going Some," "The Iron Trail" and "The Silver Horde."

The "Star Series" policy means a uniform rental for each of the six productions where heretofore each Beach picture was sold separately and almost under the system of competitive bidding between exhibitors.

Madge Kennedy opens the fall season with "The Kingdom of Youth," by Charles A. Logue, the author of "The Service Star." Following "The Kingdom of Youth" in the new season, Miss Kennedy will be starred in "A Perfect Lady," from the Rose Stahl play by Channing Pollock and Rennold Wolf.

The Goldwyn statement concludes "Goldwyn frankly announces Tom Moore as one of the 'star surprises' of the coming year. Moore has been made Goldwyn's first man star in direct response to exhibitor demand from every section of the United States. He has not been cultivated or especially promoted by Goldwyn, but has enjoyed half a dozen excellent roles as leading man for Madge Kennedy, Mabel Normand and Mae Marsh in their first year Goldwyn productions. The first Tom Moore production under the Star Series plan will be 'Just for To-night,' a story by Charles A. Logue and directed by Charles Giblyn. This picture is completed and soon will be shown in the various Goldwyn offices.

"Mabel Norman is well under way in 'Peck's Bad Girl,' by Tex Charwate. Miss Normand is being directed by Charles Giblyn.

"Mae Marsh is more than half way through with 'Hidden Fire,' under the direction of Hobart Henley. In it she has been given a role of great emotional and romantic interest. This will be her first release under 'Star Series' for the fall season.

"Pauline Frederick will begin work soon on her first Goldwyn production."

Ebony Company Establishes Summer Quarters

The Ebony Film Corporation has established its summer studio quarters in Fon Du Las, Wisconsin, where it is making a new series of comedies for General Film Company. Increased facilities for the production of the Ebony comedies distributed by General Film Company is announced as one reason for the move from Chicago, to which the company will return at the close of the summer season.

"A Black and Tan Mix-Up," a hilarious, fast-stepping comedy, is released this week by General Film Company, and other subjects in the new series will be ready shortly.

Bert Lytell Working on "Unexpected Places"

Bert Lytell, recently added to the Metro constellation, is at work in the Western studios on "Unexpected Places," a story by Lieut. Frank A. Adams, marking his fourth appearance with Metro.

Lytell is seen in the role of a reporter. Rhea Mitchell is again playing opposite the star, with the supporting cast including Rosemary Theby, Edythe Chapman, Colin Kenny, Louis Morrison and John Burton.

Marne Veteran Directs for Vitagraph

Coincident with the release of Vitagraph's "Love Watches," with Corinne Griffith in the principal role, and its subcaption, "Directed by Henri-Houry," comes the news that a veteran of the Marne is now directing in the Flatbush studio.

After fighting under Joffre in all the early campaigns of the war and being wounded at the Marne, Henri-Houry joined Vitagraph six months ago as technical and artistic adviser, in addition to which he played roles in several productions, notably in "Find the Woman," with Alice Joyce.

The new Vitagraph producer was well known on the French stage before entering pictures, where he won fame throughout Europe as "The Man of Iron" in a series of detective plays. In these he introduced many Parisian stage favorites to the screen, then only beginning to be recognized.

Praise for Universal's Cooperation

Two of the recent words of appreciation for Universal's cooperation with the Government officials have come from H. E. Blakesly, manager of the U. S. Public Service Reserve, Emergency Farm Labor Section, and Chaplain Edmund P. Estabrook, of Fort Flagler, Puget Sound, Wash.

Chaplain Estabrook's letter thanks the Seattle exchange for its aid in making up the recent shows for the men at the Fort. In this connection, he says, "We have come to regard the 'movies' as a necessity to our efficiency. They play an important part in the contentment and discipline of the command."

The other letter was regarding the use of trailers of coming releases urging cooperation with farmers in an effort to produce and harvest a maximum food crop.

Hodkinson Ads Will Help Play "Plaza Films"

Trade paper advertising space on the new "Plaza Pictures" to be released by the W. W. Hodkinson Corporation will devote attention to aiding the exhibitor to exploit the subjects to the best advantage. Suggestions on the presentation and advertising will be given.

In addition, it is announced, the style of press sheets on Plaza Pictures has been decided on after careful study of the exhibitor needs.

Ten Fatty Arbuckle Comedies Next Year

Announcement from the Comique Film Corporation declares that present plans call for a definite schedule of ten "Fatty" Arbuckle comedies during the coming year.

There were eight of the Arbuckle subjects released through Paramount during the past year. Distribution will, of course, continue to be through Paramount during the coming year.

Theda Bara Works on Thirty-second Film

Counting "The She-Devil," upon which she has begun work at the William Fox Studios at Hollywood, Cal., Theda Bara has done thirty-two pictures for William Fox. This is a record which is looked upon with pride by both Miss Bara and Fox Film Corporation.

"Cleopatra," "Salome," "A Fool There Was," "The Clemenceau Case" and "The Two Orphans" are considered by William Fox as having set a standard in the film art which it will take a long, long time to surpass.

Miss Baras record under the management of William Fox, it is stated in an announcement by the Fox Film Corporation, is one of the consistent excellence, tireless industry, and constant study for betterment. Under the direction of J. Gordon Edwards, who has directed practically all of Miss Bara's productions, this star has grown in brilliancy. "The Message of the Lilies" has just been completed on the Pacific Coast, and after a vacation of two weeks Miss Bara began work on "The She-Devil."

Pathe Co-operation Helps "The First Law"

Among publicity helps for exhibitors on "The First Law," the Pathe play in which Irene Castle stars, and is supported by Antonio Moreno, will be the publication of the play in short-story form in *Picture Play Magazine* which has a circulation throughout the United States of 200,000 copies. The story appears in the September number of Picture Play, which is on sale August 1 on all stands.

"The Unbeliever" Scores

The American Defense Society has taken up George Klein's patriotic picture, "The Unbeliever," and will exhibit through the United States through the Women's National Committee. "The Unbeliever" has made a profound impression everywhere and has been a valuable aid to the army and navy in recruiting.

Patricia Palmer Is Featured in "The Coming of Faro Nell," General Film Release

Name Casts in Coming Metros

King Baggot to Support Emily Stevens—"Shadow and Substance" the Title of Edith Storey's Next Vehicle

MANY names well known to screen followers are included in the two casts announced this week by Metro to support Edith Storey and Emily Stevens in their next screen appearances. "Shadow and Substance" is named as the title for the former's vehicle, while Miss Stevens will be seen in "Kildare of the Storm."

King Baggot probably gains the lion's share of the interest. This well known screen star will be seen in the role opposite Miss Stevens. Others in the cast of this production are Crauford Kent, Mrs. Maggie Breyer, Helen Lindroth and Edward Davis.

Harry L. Franklin has been named by Production Manager Karger to produce this subject.

The Edith Storey production is being staged by Herbert Blache. The cast of players seen includes Baby Ivy Ward, Frank Mills, Lilie Leslie, Joseph Kilgour, George Stevens, Augusta Perry, Harry Linson, Ben Walker, John Cohill and Tomanoto, the Japanese actor.

Anna Nilsson Conceals Her Blonde Locks With a Black Wig—All for the Metro Picture, "In Judgment Of," In Which She Is Co-Starred With Franklyn Farnum

Announcement is also expected from Metro soon regarding the new series of screen comedies in which Olive Tell will be featured. Miss Tell, who is now scoring in "To Hell with the Kaiser," has been placed under contract by Metro for this series.

Pathe Gives "Hands Up" Big Ad Campaign

CONTRACTS just signed by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., assures to "Hands Up" the new Pathe serial in which Ruth Roland stars, and which will be released on August 18, the most pretentious direct-to-the-public advertising campaign which has ever been conducted on a Pathe serial, it was announced this week.

Practically every city and town of any size in the entire United States will be extensively posted with what competent critics declare to be a model 24-sheet, printed in six colors from a masterful sketch by Burton Rice, the well-known artist. The poster shows the Phantom Rider, the imagination captivating mystery character of the serial, with Ruth Roland in his arms, escaping from pursuing Indians, his big black horse coming at top speed almost directly at the observer. To illustrate the care used to make this poster the best of its kind it is only necessary to state that 100 printings were necessary to bring out the proper shadings of color.

As the posters will all be on the boards by the 5th of August this will assure a sufficient amount of time prior to the release to arouse public interest in the serial. Present indications are that many exhibitors will take advantage of the campaign to tie it up to their own theatres through advertising in local newspapers and bill posting of their own, thus following the example of successful merchandisers in other lines who make use of national advertising on goods they stock to direct buyers to their establishments.

The list of advertising material embraces one, three and six-sheet posters on each episode; the usual photographic lobby display; a general herald in two colors, following the same general layout as the herald which was so successful on "The House of Hate"; one-column newspaper cuts of Ruth Roland and George Chesebro, and also mats; a two-column cut of Miss Roland with mat; scene cuts and mats; Black and white photos of Ruth Roland, George Chesebro, Easter Walters and the Phanton Rider; a 22 x 28 photo of Miss Roland and four slides.

Director Howe Almost in the Films

Montgomery, Rock and Howe are not the names of three stars, but two stars and one director. But Director Jay A. Howe, who works with Montgomery and Rock on Vitagraph Big V comedies, would almost be suspected of being an acting member of the trio. Perhaps that comes from the fact that he formerly was before the camera in L-Ko comedies.

This comedy troupe runs to such titles as "Sneakers and Snoozers," "Skippers and Schemers," "Wounded Hearts and Wedding Rings," "Shines and Monkeyshines," "Flirts and Fakirs," and so on. They make one a week; they provide their own stories; they suggest their own wardrobe, and altogether it is one of the best working teams which Studio Manager W. S. Smith, of the Vitagraph Hollywood studio, claims ever to have had under his management.

Director Howe has been connected with the picture industry for seven years, first with the Imp Company, then Nestor, from there to the L-Ko and thence to the direction of Montgomery and Rock two years ago with the Vitagraph Company.

Dorothy Gish, New But Well-Known Paramount Star

De Mille Begins New Artcraft Picture

Cecil B. De Mille has started on his next Artcraft special picture, which has no name at present but looms up as one of the most ambitious pictures yet undertaken by the famous director. It is an original by Jeanie MacPherson, and deals with Belgium and the great war but not from the battle angle. Further facts concerning the film will be shortly announced. Meantime a great cast has been brought together for the production with Bryant Washburn as the leading masculine actor, and Florence Vidor playing the feminine lead. This will be the first production in which Washburn works on the Famous Players-Lasky roster. He is delighted with the opportunity of beginning his career with this organization under the direction of Mr. De Mille.

Gorgeous sets are going up for the production, and the costuming will be on a splendid scale, it is said.

Cast Completed for Talmadge Feature

Director Sydney A. Franklin has completed the cast of principals for Norma Talmadge's forthcoming Select picture, to follow "The Safety Curtain." Miss Talmadge has been at work on this production during the past two weeks, the first week having been spent in studio work and the second partly upon location.

Supporting Miss Talmadge in her role of Lucille Westbrook, a small-town girl of gentle birth and breeding, will be Eugene O'Brien; as leading man, Ramsey Wallace, in the heavy role; E. A. Warren, in a character part, and Jobyna Howland, in the role of a smart society vamp.

Henaberry Gets Credit

In the recent extensive advertising of the coming year's productions of the Famous Players-Lasky Corporation to be released under the Paramount and Artcraft trademarks, which was placed in all the trade papers, the authorship of "The Man from Painted Post," an Artcraft picture in which Douglas Fairbanks appeared, was credited to John Emerson and Anita Loos. This was an error. The story was written and produced by Joseph Henaberry, who has furnished Fairbanks with several of his most successful stories.

About New Pictures

In his next Triangle picture, written by Kenneth B. Clark, Roy Stewart will use his sorrel thoroughbred for the first time. He has issued a sweeping challenge to race any horse in pictures for a quarter, half or mile.

A beautiful Japanese garden was completed this week at the Hayakawa studios and will be utilized in future Hayakawa productions by Directors Worthington and Young.

Bobby Vernon and Dorothy Dane are featured players in the Christie comedy, "Does Your Sweetheart Flirt?" As far as Bobby is concerned, he does not care one way or another.

George Kleine has decided upon the title of his new Alaskan picture that was taken up in that marvelous country. He will call it "The Girl, Alaska." The picture was made by Albert I. Smith and directed by his wife.

William S. Hart has completed "Riddle Gawne," his very latest contribution to the Artcraft schedule, and which finishes his first year's contract. He starts upon the new series in about two weeks and the first picture thereof will, it is asserted, present "Bill" in a new type of film, something entirely apropos to the present moment.

Darrell Foss has been engaged to play opposite May Allison, Metro star, in "The Finding of Mary," the first picture she will do at Metro's west coast studios in Hollywood. Mr. Foss began work at the studios before the arrival of Miss Allison from the East.

Alma Rubens promises to give the fanettes a treat when her new picture, "The Ghost Flower," is released. Miss Rubens has just started on this subject, dealing with life in Naples, under the direction of Frank Borzage.

"In Judgment Of," the Metro production co-featuring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and an all-star cast, has been completed at Metro's west coast studios in Hollywood.

Pathe will issue a special sales reel on the new serial, "Hands Up," next week, it is announced. This sales reel will be shown to exhibitors throughout the United States the latter part of July.

An aeroplane chase after an eloping couple is one of the big scenes in a Fox-Lehrman Sunshine Comedy which has just been completed by Henry Lehrman at the William Fox studios at Hollywood, Cal.

A new series of Wolfville Tales is being prepared for General Film Company release, in the west coast studios of the Broadway Star Features Company. The first subject will be "Wooing ot Riley." It is being filmed under the direction of Robert N. Bradbury.

Enid Bennett is progressing rapidly upon her Hawaiian story, as yet nameless, and which promises to be decidedly pleasing because of the tropical atmosphere and the beauty of the settings.

Depicting the temptation, the fall and the disillusionment of a girl who preferred luxury to honor, "The Fallen Angel," with Jewel Carmen as the star, is announced as the latest of the William Fox Special Feature releases.

"Young America," the George K. Spoor feature, which now is in the course of production at the Essanay studios, is said to be a particularly timely play, inasmuch as it strikes the patriotic keynote of the American youth.

The Marion Davies company, which is making "The Burden of Proof," under the direction of Julius Steger, has returned from Washington, where the first week's filming was done, and established itself in the Norma Talmadge studio on East Forty-eighth street, New York.

Director Charles J. Brabin has taken Miss Wehlen and her entire company now supporting her in "The Bonded Wife," her current starring vehicle selected for her by Metro's manager of productions, Maxwell Karger, down to Atlantic City to film several scenes depicting life at one of our American seacoast vacation resorts.

J. Warren Kerrigan, under the direction of Ernest Warde, is making his newest Paralta Plays' offering, "A Burglar for a Night." Kerrigan has the support of such players as Charles French, William Elmer, Robert Brower, Herbert Prior, Lois Wilson, Lydia Yeamans Titus, and Norma Roamero.

Gladys Brockwell Is Starred In the New William Fox Production, "The Scarlet Road"

Author Approves Fox Selection of Star

On learning that William Fox intended to star Gladys Brockwell in "The Strange Woman," stage play, the picture rights to which Mr. Fox has bought, William J. Hurlbut, the author, wrote a letter to the Fox Film Corporation stating that he could think of no screen actress whom he would rather have interpret his play than Miss Brockwell. Work on "The Strange Woman," for which, it is understood, Mr. Fox paid many thousands of dollars, will begin soon at the William Fox studios at Hollywood, Cal.

When "The Strange Woman" was produced on the stage three years ago it ran a full season on Broadway. Then it went on the road.

In his letter Mr. Hurlbut said he had seen Miss Brockwell in nearly all of her pictures and had beeen struck with her ability to portray her roles in such a manner that every side of the character was made to stand out vividly.

"Miss Brockwell, in my opinion," wrote Mr. Hurlbut, "has shown more definite progress in motion picture work in the last year than any screen actress that I can recall, and is peculiarly fitted to duplicate on the screen the splendid production given 'The Strange Woman' on the stage."

General's Cinema Doll Comedies Popular

"The Handy Man," second of the Emerald Film Company Cinema Doll productions, is released this week by General Film Company. The novelty of doll comedians in this new series is one of the most popular comedy releases on its program, says General Film. "The Burglar Man," a parody on the Chaplin style of comedy, released last month, is booking heavily, General reports.

Torres Goes West

Ramirez Torres, chief of the scenario department of Pathe Exchange, Inc., left New York July 8 for Los Angeles, where he will be associated with the studios on the West Coast that are producing new pictures for Pathe. It is expected that Mr. Ramirez will return to New York in September.

Universal New Serial Comes August 5

"A Flying Start," the first episode of Universal's newest serial, "The Brass Bullet," heads the list of Universal subjects scheduled for release during the week of August 5. The cast assembled for "The Brass Bullet" is said to be easily the strongest that has yet appeared in a Universal serial. Players appearing in the stellar roles include Juanita Hansen, Jack Mulhall, Joseph Gerard, Ashton Dearholt, Hal Cooley and others of equal reputation.

Among the comedies which are programmed for the week are "It Can't Be Done," a Nestor featuring Lee Kolmar; "Fools and Fires," and L-Ko which gives Billy Armstrong and Rube Miller an opportunity to display their talents, and "Don't Shoot!" a Lyons-Moran star comedy.

Another of the two-reel Western productions scheduled for release during the week of August 5, is "The Trail of No Return." This short subject features Neal Hart and Eileen Sedgewick.

Vitagraph Releases for July 29

Albert E. Smith, president of Vitagraph, announces the following releases for the week of July 29th:

"A Gentleman's Agreement," Blue Ribbon feature, in five reels, featuring Nell Shilment and Alfred Whitman, written by Wallace Irwin and directed by David Smith; the third episode of "A Fight for Millions," "The Secret Stockade." William Duncan is featured with Edith Johnson and Joe Ryan. The serial was written by Albert E. Smith and Cyrus Townsend Brady and directed by Mr. Duncan. "Wounded Hearts and Wedding Rings," a one-reel comedy, featuring Earle Montgomery and Joe Rock, directed by J. A. Howe, and a Vitagraph reissued Drew comedy in one reel, "Their Agreement," featuring Mr. and Mrs. Sydney Drew.

Pathe Issues Campaign Book on Special

As a help to exhibitors who book Pathe's first fall special, "The Woman Eternal," starring Elaine Hammerstein, Pathe's publicity department will issue an elaborate campaign book for advertising and publicity.

"The Woman Eternal" will be released September 8. It is a six-reeler and is said to be a worthy opener for an impressive list of specials that Pathe will release next fall and winter.

Hutchinson Recovered

Charles Hutchinson, who has an important role in Western Photoplays, Inc., serial production, starring Leah Baird, now under production at the Crystal studios, under the direction of Joseph A. Golden, is back on the job after a few days spent in the hospital, as the result of an accident received during the shooting of exteriors.

Coming Program Offerings

Mutual Film Aids Red Cross

Strand Comedy for Week of July 22d Has That Purpose—Margarita Fisher Heads List

An appeal for the American Red Cross that is at the same time a screen comedy is included in the Mutual Film Company offerings for the week of July 22.

The medium for the appeal is "On Her Account," a Strand comedy which deals with the troubles of an unbusinesslike bride whose bank balance is constantly overdrawn. Her husband lets her go to jail to teach her a lesson but he gets a $100 fine from the court for himself when it is found that the offending check was drawn in favor of the American Red Cross. July 23 is the release date for "On Her Account."

Margarita Fisher heads the Mutual list this week, appearing in "Irrepressible Susan," described as "a typical five-reel Fisher comedy drama." Miss Fisher is seen as an unsophisticated country girl, the victim of complications with a rich young bachelor who believes that "clothes" make the woman and uses her to prove his theory.

Two releases of the Outing-Chester series are among the coming Mutual productions. "Zuni Kicking Races" is announced for July 21, and "A White Wilderness" for July 28. The former tells of a custom of the Zuni Indians of New Mexico, while the latter carries the cameraman to the ice fields of British Columbia.

Screen Telegram, Mutual's twice a week news reel, is to be released hereafter by exchanges upon receipt. It carries the latest events up to the hour of closing in New York, where the editorial offices of the news weekly are now located.

Comedy Prevails in Paramount New List

Five feature productions, in nearly all of which comedy is the dominant element, are embodied in the Paramount release schedule for the month of August. Three of them are Thomas H. Ince productions starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the respective stars of the other two. In the order of release they are: August 5, Charles Ray in "A Nine O'Clock Town"; August 12, Pauline Frederick in "Fedora"; August 19, Billie Burke in "In Pursuit of Polly"; August 26, Dorothy Dalton in "Green Eyes" and Enid Bennett in "Coals of Fire."

"A Nine O'Clock Town," in which Thomas H. Ince presents Charles Ray, was both written and directed by Victor L. Schertzinger. Jane Novak again appears as Mr. Ray's leading woman, and the supporting cast includes Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews.

Billie Burke's starring vehicle, "In Pursuit of Polly," is said to have one of the cleverest plots seen on the screen in many a day. Izola Forrester and Mann Page wrote the story from which Eve Unsell prepared the scenario. Thomas Meighan appears as Miss Burke's leading man, and the cast includes Alfred Hickman, Frank Losee, A. J. Herbert, William David and Ben Deely. Chester Withey directed.

Under the supervision of Thomas H. Ince, R. William Neill directed Dorothy Dalton in "Green Eyes," which will be released August 26.

In "Coals of Fire," also set for release August 26, in which Thomas H. Ince presents Enid Bennett, Fred Niblo, her husband, makes his screen bow.

Edith Storey Is to Be seen in Metro's "The Demon," Obviously a Picture of Unusual Color

Vitagraph's New Serial Booked Heavy

VITAGRAPH'S new serial, "A Fight for Millions," featuring William Duncan, with Edith Johnson and Joe Ryan, the first episode of which was released last week, has been booked by more than one-fifth of all the theatres in the United States, according to a statement issued this week from the executive offices by Walter W. Irwin, general manager.

Included in this statement by Mr. Irwin is the announcement that the Lincoln theatre, Milwaukee, has taken advantage of the year-round booking policy inaugurated by Vitagraph recently, and contracted for two years' service on serials, which means that the Lincoln theatre is signed for eight Vitagraph serials.

At the Park theatre, Boston, the beginning of the serial, "A Fight for Millions," is said to have brought record-breaking business to the theatre, while M. Glynne, of Glynne & Ward, owners of the Alhambra theatre in Brooklyn, wrote that "it is the best serial Vitagraph has made." Mr. Glynne is one of the leading exhibitors in the East.

Exhibitors who have seen the first eight episodes of "A Fight for Millions" declare that it has everything that is required for a serial. William Duncan, who directed and is featured in the serial, is regarded as a leading male serial star and Edith Johnson and Joe Ryan are popular supporting stars. The story is by Albert E. Smith, president of the Vitagraph company, and Cyrus Townsend Brady.

Vitagraph is one of the foremost serial producers and the inauguration of a definite policy such as their four-serials-a-year plan has proved a big success, it is reported.

Earle Williams and Grace Darmond, During the Making of Scenes for "The Man from Brodney's," Vitagraph Feature

The Vitagraph plan provides for four serials, beginning with "A Fight for Millions." This was released on July 15th and will run for fifteen weeks. It will be followed by a serial featuring Antonio Moreno and Carol Holloway, to be released on October 21st, and this in turn will be followed by another serial featuring William Duncan, with Edith Johnson and Joe Ryan, to start on January 27, 1919. The fourth will feature Antonio Moreno and Carol Holloway and will start on May 5, 1919.

Harry Carey Heads "U" List for August 12th

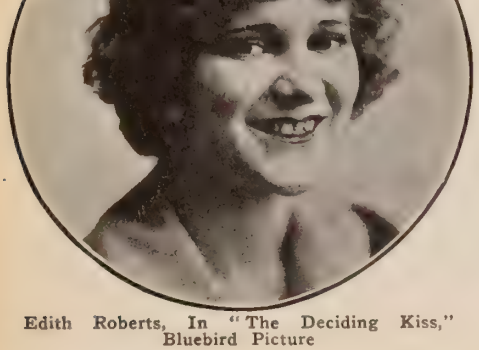
TWO comedies and a comic cartoon give the much needed war time laughs to the Universal program for the week of August 12 that is headed by a Harry Carey special feature and a Bluebird as yet unnamed. The second episode of "The Brass Bullet" is also found on the "U" list for this week.

"A Woman's Fool" is the title of the Carey offering, which is taken from the Owen Wister story "Lin McLean." The story finds Carey in the role of a cowboy whose misguided sympathy for a lunch room "bisquit shooter" leads him into a peck of trouble before real love solves his problems.

The Pat Sullivan cartoon for the week is a full reel in length telling "How Charlie Captured the Kaiser."

"Give Her Some Gas," the Lyons and Moran Star Comedy revolves about the misfortunes of a young couple who invest in a second-hand "flivver." The other comedy of the week is the Nestor, "Don't Flirt," with Ernie Shields, Ed. Sedgewick, Ed. Baker and Jane Bernoudy in the cast.

The title for the Bluebird feature of the week has not been announced yet. "The Muffled Man" is the title given the second episode of "The Brass Bullet" serial. The Universal Animated Weekly, Screen Magazine and Current Events the release schedule.



Edith Roberts, In "The Deciding Kiss," Bluebird Picture

Simone in New Haven

General Film Company announces this week the appointment of Charles Simone, of Bayonne, as manager of its New Haven branch to succeed Irving C. Jaycocks, who enlisted in the navy recently. Mr. Simone was formerly production or studio manager for the Nestor, Centaur, Venus Features, Universal and other film companies, and has had considerable experience in executive capacities in the film business in New York City and neighborhood.

Program Glances

For the first time since he became a Thomas H. Ince star, Charles Ray, in his newest Paramount picture, "A Nine O'Clock Town," released August 5, will go through five reels of film without indulging in a fistic encounter.

Constance Talmadge's recent Select picture, "Up the Road with Sallie," has proved one of the most popular productions that this young star has made to date.

John Barrymore has completed "On the Quiet," the picturization of the famous play by Augustus Thomas, which will mark his reappearance in the field of motion pictures as a star of Paramount productions. Under the supervision of Chester Withey, who directed the picture, the film is now in the course of final preparation for the screen.

It is definitely announced that the screen play, "Inside the Lines," written by Monte M. Katterjohn and starring Lewis S. Stone, will be released as a part of the World program. This was bought by the World as a special feature, and there has been some doubt as to how it would be released.

C. Gardner Sullivan, the scenarioist, is said to have again scored in his new Paramount photoplay, "The Vamp," released July 22, and in which Enid Bennett is presented as star by Thomas H. Ince.

The immediate release of Samuel H. London's "Her Moment," the seven-part dramatic production with Anna Luther starred, is promised this week by General Film Company. Prints for the feature have already been supplied the thirty exchanges in the United States and Canada, and pre-release showings are now being held for the benefit of exhibitors.

July 15 has been set as the release date of "The City of Dim Faces," Sessue Hayakawa's newest Paramount picture. This picture is said to be not only the best vehicle the Oriental star has had in a long time but also to be the first faithful story of Chinese life in this country ever done on the screen.

"The Last Raid of Zeppelin L-21" continues to set the fast pace it established some weeks ago, as the most timely and popular short length war feature on the market today, says General Film Company. It pictures the aerial raids on London and the sensational manner in which the Hun monsters were eliminated as a vital factor in the war, by a daring British aviator.

The Paramount-Mack Sennett comedy release for July 15, is "Ladies First," and features Chester Conklin, Mary Thurman and Harry Gribbon. Its theme lies in the truism that it would be all right for anyone to have a beautiful wife if all the other men in the world were blind.

The fourth and fifth episodes of "Hands Up," the new Pathe serial, are completed. Pathe plans to release the first chapter in about six weeks.

An interesting character in the Marguerite Clark photoplay of "Uncle Tom's Cabin," recently produced by J. Searle Dawley for Paramount release, is Captain Douglas S. Hertz, who plays the part of the owner of the dogs which tracked the runaway slaves.

"The First Law" will be released by Pathe as the big feature of the program for Sunday, July 28. Irene Castle is starred and Antonio Moreno featured in "The First Law," which is a screen version of the novel.

"The Vanity Pool," a magazine novelette by Nalbro Bartley, which appeared recently in "Young's," has been chosen by Universal as Mary MacLaren's next starring vehicle. Ida May Park will direct.

By permission of the superintendent of schools of Amesbury, Mass., the afternoon session of June 21 was vacated and the teachers and pupils of all the public schools of the city went to the Crown theatre to see the Artcraft production of Maeterlinck's "The Blue Bird."

The fore part of the coming week will see the completion of the filming of "Boston Blackie's Little Pal," Bert Lytell's third starring vehicle under the metro banner, at Metro's West Coast studios in Hollywood.

"The Shadow of the Rope," the Pauline Frederick picture to follow "A Daughter of the Old South," is in the final stage of production at the Fifty-sixth street studio, under the direction of Emile Chautard.

Imitations fall flat

Knowing the overwhelming financial success of the original JEWEL Production, "The KAISER, the Beast of Berlin," producers are rushing madly to the front with all sorts of junk imitations of "The KAISER" in their wild scramble to steal some of the money and glory of the original picture. Some of these producers are publishing criticisms (the direct result of paid advertising) while carefully *hiding* the ridicule of recognized authorities, trade press and newspapers. It's an attempt to "put over" rank imitations by means of frenzied advertising *misstatement*. JEWEL warns all Exhibitors to beware of these spurious imitations. JEWEL advises all Exhibitors to see "The KAISER, the Beast of Berlin," and make their own comparisons. The result will instantly expose the imitator.

"THE KAISER, the Beast of Berlin" is still cleaning up for Exhibitors. It has played as high as FOUR return dates and has each time packed them in. Beware of imitators. Take our tip——

Book the Original—the Only "THE KAISER —The Beast of Berlin"

JEWEL Productions INC
1600 Broadway, New York City

LYONS-MORAN STAR COMEDIES

the two brilliant Shooting Stars of Comedy

shake the World with Laughter

ROLLING up into a tremendous wave of popularity, LYONS-MORAN STAR COMEDIES are "getting the money" for Exhibitors unlike any "two-star team" in pictures. Here are two rapid fire comedians that give you a tremendous advertising punch.

AND THE BEAUTY OF THESE LYONS-MORAN COMEDIES is that every comedy is on a par with every other. Not just a few cracker-jack pictures and then a couple of flivvers, but an unbroken, uninterrupted series of winners, one right after the other.

Different, too, in that there is little or none of the vulgar slap stick. No pie throwing. No chasing, no absurd, impossible stuff. Lyons-Moran Star Comedies are setting the pace; first everywhere in the best houses, BECAUSE THE COMEDY PUNCH is *there*. See the latest releases, in fact SEE ALL these releases at your nearest Universal Exchange.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.

Largest Film Mn'fg. Co. in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

JEWEL PRODUCTIONS INC.

GETS

"The GEEZER of BERLIN"

TO every Exhibitor who has played "The KAISER, the Beast of Berlin" — show this screaming travesty without fail. First reason—"The GEEZER" is without question the one big comedy howl of the year. Second reason—the advertising you did on the original "KAISER" will make good for you all over again for only a fraction of additional expense. Third reason—all those thousands who saw the original will be wild to see the travesty and will boost it for you as the most delicious burlesque they've ever seen on any screen.

FIRST come, first served! The absolutely sure money in this best advertised travesty on the market has already loaded our booking sheets. Act quick and act now. Every application booked in the order received, so that every man who showed the original "KAISER" will do well to reserve "The GEEZER" as fast as he can. Remember! The original "KAISER" was the best advertised picture on the best advertised subject—and "The GEEZER" gets the advantage of all that spent money for hardly a penny's extra cost. Get action on this today.

SEE AND BOOK AT ANY JEWEL EXCHANGE,
OR AT THE HOME OFFICE, 1600 *BROADWAY, N. Y.*

In the Independent Field

Frank Powell in New Company

Well Known Screen Producer Identified with "Sunset Pictures," a San Antonio Organization That Plans Big Specials

SEPTEMBER 1 is set for the release date for a new independent producing organization that has been formed in San Antonio, Texas, with Frank Powell, well-known as a screen producer, as vice-president and director general. The new company, known as Sunset Pictures, plans big specials with the natural locale of the Southwest offered by San Antonio. The plans for release have not been decided upon. Six or eight productions a year are planned, with no definite time limit being set on the production of each one.

The initial production will be the picturization of Ridgwell Cullum's book, "The Forfeit," with House Peters as the star, suported by Jane Miller, Hector V. Sarno and a strong cast.

The inception of this new organization dates back to the fall and winter of 1917 when Frank Powell was producing "The Heart of the Sunset" for Rex Beach in and around San Antonio. San Antonio business interests have long had their eyes on the motion picture industry as an asset and an attraction for their city and it was the coming of Mr. Powell and his Rex Beach company that opened the way for negotiations which were finally closed about the first of May of this year.

According to Mr. Powell San Antonio has many things to attract motion picture producers. The light the year round has wonderful actinic value and the absence of the dreaded static and fogs and prolonged rainy spells all tend to reduce materially the cost of production. The city water, which comes from artesian wells, needs no filtering for laboratory purposes. Every kind of exterior scene desired is close at hand; the sea, mountains, improved and old-time ranches, modern homes and business buildings, and the wonderful historic missions and buildings. Being just about midway between Los Angeles and New York, it has two established centers to draw from for talent. Besides the quality of light, the length of time the light holds good each day is said to practically add a month of producing time in the year.

A long-time lease has been taken on the Harlandale Hot Sulphur Wells property and the bath house, which was formerly owned by Charles Gates. This property comprises about four acres of ground and is located just outside of the city limits. The $35,000 bath house will be used for dressing rooms, offices, laboratory, etc. An outdoor stage 100 x 80 feet has been built and if steel can be obtained by fall a steel and glass structure will be constructed.

The Sunset corporation has also bought the world's motion picture rights for the book, "Good Indian," by B. M. Bower; this will be the second production of the new company.

Maurice Tourneur Rises in Protest

DIRECTOR TOURNEUR who has completed recently his first independent production, "Sporting Life," adapted from the Drury Lane melodrama of the same title, protests against the promiscuous use of the word "photoplay" as descriptive of all varieties of the silent drama.

"The word photoplay was coined, as I understand it, in a prize contest conducted by a Western newspaper some six or seven years ago," says Mr. Tourneur. "The abbreviation, 'movies' was in disrepute and people interested in the development of the silent drama wanted a more dignified word.

"So 'photoplay' came into being. Now we see the word used in various ways, as 'photoplay comedy,' 'photoplay farce,' 'photoplay tragedy' and so on.

"Again, the use of photoplay to cover all forms of silent drama, from that written originally for the screen to the adapted drama and novel, is not correct. Personally I don't think photoplay is the word we have been awaiting to describe the motion picture drama. Why not try to get a better one? The movies have brought many words and new uses to old words to the language, as fade-out, switchback, cut-back, iris, register, shoot, scenario, script and continuity and we need a bigger word to describe our output.

"Movies, is of course, hardly a word to be used professionally. It only indicates something that moves. Not that I dislike the Americanism of the word, for it is rather a term of endearment, indicating the hold of the motion picture play upon the heart of the masses."

Lillian Walker Starts First Independent Feature

Lillian Walker, formerly with Vitagraph and more recently featured in Ogden Pictures Corporation's "A Grain of Dust," has started work on her first independent production of the Lillian Walker Productions, "The Embarrassment of Riches," at the Thanhouser studio, New Rochelle. The story is the work of Louis K. Anspacher, author of "The Unchastened Woman." Roy Somerville made the screen adaptation and wrote the continuity. Edward Dillon, formerly with Goldwyn, is directing. The supporting cast has not been announced. The production will be distributed by the Affiliated Distributors Corporation.

Robards Film on Open Market

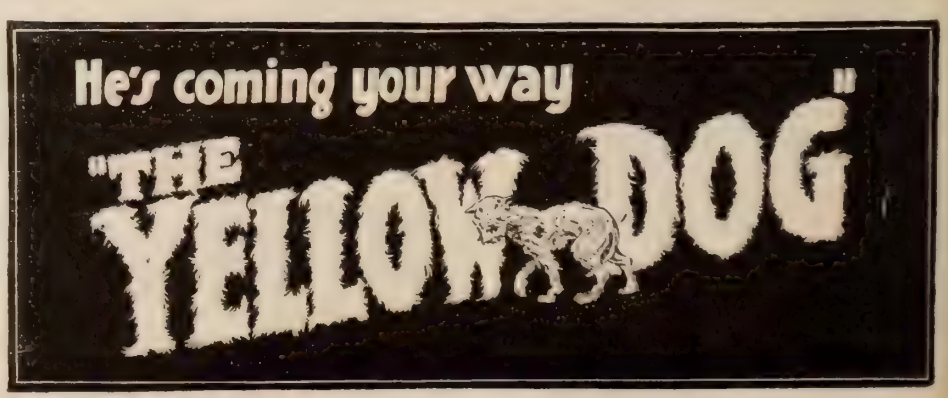
Willis Robards, producer of the subject "Mothers of Men," has recently completed a re-editing of this film, and has now completed negotiations with Ernest Shipman for the sale of the same through state rights men. Mr. Shipman is still in Los Angeles, and probably will remain here for several days to complete the work he has laid out. While in Los Angeles he opened offices on South Olive street, which to the West Coast man is known as Film Row.

"Out of the Night" Third Sherry Release

Announcement comes from the offices of Frank Keeney that his next production, scheduled as the third of the releases of the William L. Sherry Service, will be "Out of the Night," from the pen of E. Lloyd Sheldon.

Catherine Calvert will again be the star in this Keeney offering, with the strong support headed by Herbert Rawlinson.

The story of "Out of the Night" finds Catherine Calvert in the role of a mill girl, whom oppression drives to the streets. Later she falls in love with the son of the man responsible for her wrongs, thus bringing out the complications responsible for the story.



Typical of the Pictures Secured in the Alps by Frederick Burlingham

Ruppert Makes Further Announcement

A further statement in regard to the plans of the Film Clearing House, Inc., sponsored by Colonel Jacob Ruppert, was made by Colonel Ruppert this week.

"One shipment a day or bi-weekly or once a week, according to the exhibitor's schedule of changes, will be made," he said. "When you cut out wastage and the duplication of effort you are earning profits that quickly become self-evident. This holds true of the shipping work on the side of the shipper. Exchange systems are compelled to ask high rates today, for they must maintain expensive organizations and premises in every American shipping center, whereas one huge shipping depot, catering to all, could easily do the work.

"Much as the exchange systems have wanted to eliminate their great 'overhead,' a way out could not be found. After a careful study of all angles of the business, I proposed the Film Clearing House to take over all present-day distribution effort excepting that of sales promotion.

"The delivery to exhibitors of service aids is today a secondary matter at most branch offices.

"The sort of distributing service that a concern like ours can create and maintain would be quite beyond the power of any single exchange system. That indicates emphatically that we can improve exchange efficiency, while reducing exchange operating costs."

Marion Davies Working on Second Production

Marion Davies' second independent production, under the banner of her own company, the Marion Davies Film Corporation, is in its second week of production at the Norma Talmadge studio, under the direction of Julius Steger. "The Burden of Proof" is the title of Miss Davies' second production. Its theme is based upon patriotic episodes.

Christie Returns Optimistic

Back at Los Angeles Studio Reports Theatres All Over Country Giving Increased Attention to Comedies — New Exchanges

AFTER a trip which took him to all parts of the country, Charles Christie, general manager of the Christie Film Company, has returned to Los Angeles and is more than optimistic in his views concerning the future of the motion picture industry. In practically every city where Mr. Christie stopped, he found the exhibitors optimistic concerning summer business, as well as the general outlook for the patronage of their theatres.

"A diversified program is being used universally," Mr. Christie said, "and particular attention is being given to the musical program by all theatre managers. I found also that comedy is coming in for its measure in advertising, in the newspapers, and also in the lobby displays. In fact, comedy now is receiving far more attention than it has at any time in the past two or three years. The Madison theatre, Detroit; Park and Boston theatres, at Boston; the Central Park theatre, in Chicago, and a number of others are featuring comedy in their newspaper advertising."

While on this trip Mr. Christie consummated contracts with exchanges which mean that every state in the Union has been sold for the next year, and practically every one of the allied and neutral countries.

The E. & H. Film Distributing Company, founded by Paul Engler at Atlanta, will in the future distribute Christie Comedies for the six south eastern states of North and South Carolina, Georgia, Florida, Tennessee and Alabama.

Another new distributor for the Christie firm is Harry Landee's Quality Film Service of Pittsburg, who recently took over the franchise for the western Pennsylvania territory.

"In every territory I found that clean comedy, devoid of slap-stick, is in demand," Mr. Christie said, "and the product from our plant is receiving consideration and patronage from the greatest theatres in the country."

Hammons Leaves to Supervise Production

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, is in Charleston, W. Va., this week to supervise arrangements for Educational's feature now in production, "When the Giant Wakes." The scenes of this production will include pictures of the State Council of Defense, the prominent figures in the coal industry and the scenes that illustrate the cause of coal shortage. Work on the picture has been in progress since July 8. The company is receiving the cooperation of the officials and people of the Allegheny district, next to the Pennsylvania coal fields, the largest coal area in the United States. John Sunderland is leading man, and Ethel Grey Terry leading woman. The exteriors will be made in West Virginia, after which the company will return to New York to do the studio scenes.

Among releases announced by Educational for fall are a series of short reel Indian pictures and a series of motion picture interviews with celebrities. The Indian pictures are the product of the Northwestern Film Corporation of Sheridan, Wyoming, of which J. E. Maple is the directing head.

The interviews with celebrities present an extension of motion picture work in the field of the daily and Sunday newspapers. They will be real living interviews. Topics of the day will be taken up and the ideas of prominent men and women upon them will be forcefully picturized.

Greater New York Exhibitors Book Direct

Educational announces for the benefit of the exhibitors of Greater New York that they are invited to contract direct with the Educational Film Corporation for bookings on "Your Fighting Navy at Work and at Play," its patriotic feature to be released this month. Outside of New York, exhibitors will obtain bookings on this feature through the independent buyers operating in their respective territory.

Exhibitors Report Most Favorably

Reports from different sections of the country, where Graphic Film Corporation's late production, "When Men Betray," directed by Ivan Abramson, with Anne Luther, John Mason, Leah Baird and Stuart Holmes in the leading roles, indicate that this feature is showing to capacity houses.

Here's Still Another Kaiser—This One Is Played by Paul Wigel in the Romayne Company's Production, "Me Und Gott"

Educational Scenic and Cartoon

The natural wonders of "The Rainbow Bridge" and the imaginary marvels of "Pep," a new "elixir" of life, constitute the themes of the Educational's releases for the week of July 22. Gregory La Cava in the International cartoon comedy introduces the spectator to "Pep."

"The Rainbow Bridge" is an Educational scenic. It was made by E. M. Newman in Southeastern Utah and picturizes the greatest natural bridge in the world, 309 feet high, 277 wide and 30 thick, which derives its name of Rainbow Bridge from the fact that the so-called painted rocks of the desert formation give all the variegated colors of the rainbow.

Billie Rhodes Featured in Five-Reelers

The National Film Corporation of America which produced "Tarzan of the Apes," announces that "Smiling Bill" Parsons has completed arrangements for the production of a series of eight five-reel feature comedies, featuring Billie Rhodes. It is also announced that Mr. Parsons has closed with the Australasian Films, Ltd., represented by Millard Johnson, for the handling of these comedies in the foreign territory covered by the Australasian company.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Series of Jester Comedies (Jester Comedy Company)	Quality Film Corporation, Pittsburgh	Western Pennsylvania, West Virginia.
Series of Jester Comedies (Jester Comedy Company)	Robertson-Cole Company, New York	(To Handle Foreign Rights.)
"The Web of Intrigue," "Shadow of Fear," "Human Shuttles" and "Fires of Hope" (Arrow Film Lockwood-Allison Re-Issues under New Titles—5 reels each)	W. H. Film Co., Baltimore	District of Columbia, Maryland, Delaware, Virginia.

Stoermer Buys Estate in Westchester

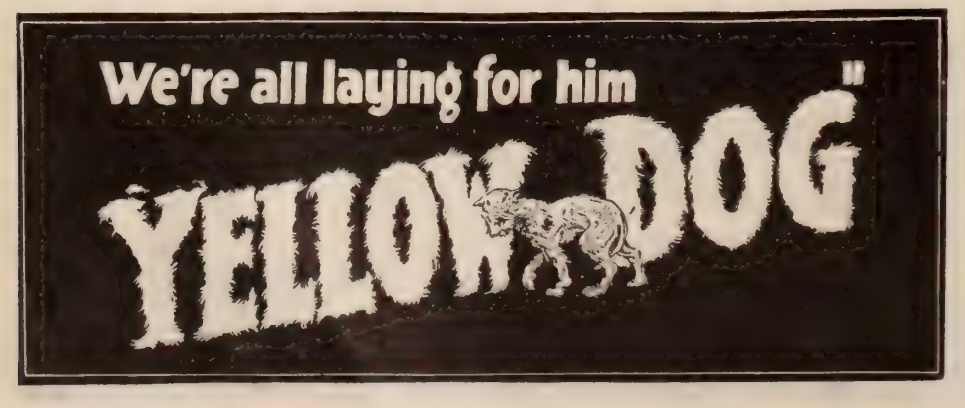
William Steormer, general sales manager of the American Standard Motion Picture Corporation, has recently bought an estate in Cortland City, Westchester County, New York, and is erecting his permanent residence there. He has named his estate Stormcrest. It consists of many acres of forest on the slopes of a mountain, from the summit of which are romantic views of the Hudson towards Storm King; the valley of the Croton and other picturesque parts of New York State.

It is Mr. Stoermer's intention to have the American Standard directors use his estate and its vicinity as locations for the company's productions. In course of time it is probable that a great modern hotel will crown Stormcrest and dominate the valley; meanwhile building operations are being expedited in Mr. Stoermer's new home.

Dustin Farnum at San Jose Rodeo

Dustin Farnum, whose next screen appearance will be made in "The Light of Western Stars," from the Zane Grey novel, was a prominent participant in the recent San Jose Rodeo.

Zane Grey, Harry Sherman and Dustin Farnum were in the party that made a four hundred and fifty mile automobile trip over night in order that the star might take part in the rodeo.



United Pictures Announce Developments

United Picture Theatres of America, Inc., makes a detailed statement this week of the results of its campaign to date. "The showing is the more remarkable," said President J. A. Berst in his statement.

"No offices have been opened on the Pacific Coast, nor have the Far Western States been visited by our traveling representatives, and no theatres in that important territory are as yet listed on our rolls. Nor are there offices in operation in Philadelphia, Cleveland, Detroit, Indianapolis, Atlanta or Butte, and an examination of our list of member-theatres will show that we have as yet no representation in these important centres or their immediate environs. As our campaign is extended to these places we may confidently expect an immediate increase in membership, many of them houses of the very first importance.

"At the inception of our campaign we were well satisfied if each of our representatives brought us in a few additional contracts each week. Now that the aims of the movement are more generally understood we are disappointed if any territory in which we are actively represented fails to bring us a dozen new members weekly. The co-operation of the exhibitors who have already joined has been a great factor in increasing the momentum with which the movement is sweeping to victory."

Effie Shannon Cast for "Ashes of Love"

Effie Shannon is cast for an important role opposite James K. Hackett, who has the featured role in Graphic Film Corporation's "Ashes of Love," now under production under direction of Ivan Abramson.

Jester Title Changed

The title of Jester Comedy Company's sixth Jester comedy release, "His Day Out," has been changed to "Oh! What a Day." The change was made because the former title had been used before by another company.

Mme. Olga Petrova, the Emotional Actress, Now Touring the United States In Behalf of the War Saving Stamps Movement

Washington Critics Praise "Stolen Orders"

William A. Brady's special production, "Stolen Orders," which opened to capacity business and ran for a week at Poli's theatre, Washington, D. C., last week, received the following notices from the Washington papers. Carlyle Blackwell, Kitty Gordon, Montagu Love and June Elvidge have the principal roles.

The Washington *Post*—"A film play which piles a Pelion of sensations upon an Ossa of thrills." . . . The spectacular episodes of the screen play are staged with much effectiveness—no film magnate could imagine more."

The *Herald*—"A genuine masterwork of the films . . . is the most pretentious production . . . ever put out."

The *Times*—"William A. Brady, the producer, has put into the eight reels of this picture more sensational scenes than are possible on the legitimate stage."

The *Star* declared that "flashes thrill like chain lightning throughout eight reels of exciting complications."

Metro Exchange Releases "The Warrior"

Herbert Lubin and Arthur H. Sawyer, General Enterprises, Inc., have completed arrangements with the Metro Exchange of New York for the distributing rights in Greater New York and New York State to "The Warrior." The release of this feature, starring Maciste, by the New York Metro Exchange will mark its initial public showing in New York excepting the special run at the Criterion theatre about a year ago. The picture will open on the Marcus Loew Circuit the week of July 22nd. Special music has been arranged. Outside of New York and through Canada this picture has been received by crowded houses.

"Curse of Eve" Reissue

"The Curse of Eve," produced by the Corona Cinema Company, in nine reels, after re-editing and titling by Lloyd Carleton, is offered to independent buyers as a reissue in six reels. Ernest Shipman is exploiting the feature in this country and abroad.

Critics Praise Gaumont Serial

First Five Episodes Shown for Review—On Independent Market—Gaumont News Weeklies Timely

THE first five episodes of Gaumont's twenty-reel serial, "The Hand of Vengeance," were given a private showing this week at Joe Miles' projection rooms, and if the critics are not "all wrong" in their opinions, it's going over with a bang.

The new Gaumont serial tells a real, red-blooded story. It will appeal to all the family. There are no repulsive criminal actions, no sex situations and no offensive details of any kind. It tells the story of a man who befriends the oppressed.

In a recent statement Edward L. Hyman, who is doing patriotic work with the War Department Commission on Training Camp Activities, and who manages a theatre at Camp Gordon, Ga., and has charge of the bookings for many other training camp theatres, tells what kind of photo-stories the soldiers and their wives and families want. Mr. Hyman says the soldier boys are "the harshest critics that God ever made," and that they will not look at "wishy-washy, artificial stuff," but insist on clean, "real He-Man stories. The Gaumont Company says it has this kind of story in "The Hand of Vengeance."

No. 15 of the Gaumont Graphic, which was shipped to all exhibitors on July 5, shows what is the greatest splash in the world's history—America's answer to the Prussian's ruthless submarine warfare. More than one hundred vessels of all types were launched on July 4, from the submarine chasing "Eagles" to the larger war vessels and big transport carriers.

The operation of the new anti-loafing law is also described in this issue of the Graphic.

No. 16 of the Gaumont News, released July 9, shows an intimate photograph of Major John Purroy Mitchel, who fell to his death at Gerstner Aviation Field. This number of the Gaumont News contains among other subjects the wreck of the excursion steamer "Columbia," near Peoria, Illinois; the successful test of a giant bombing airplane, equipped with 400 horsepower Liberty motors; the visit of the Mexican cabinet to Southern California; the entertainment by the soldier boys of Camp Devens of thousands of navy lads and the shattering of swimming records by fair California mermaids.

Among the Official War Pictures in this issue is one which shows how the dreaded trench fever, contracted from the bite of the "cootie," has been overcome by inoculation.

Johnson's Cannibal Pictures at Rivoli

MARTIN JOHNSON, Martin Johnson Film Company, traveler and lecturer, has assembled more than 6,000 feet of negative film showing the life and customs of the cannibals inhabiting the South Sea Isles. These pictures were taken by Mr. Johnson and together they comprise a series, which he calls, "Among the Cannibal Isles of the South Pacific." The first of the series will be shown at S. L. Rothapfel's Rivoli theatre next week for the first time in America. During his travels in getting these pictures, Mr. Johnson traveled more than 18,000 miles, visiting Honolulu, Samoa, Australia and all of the important islands of the South Sea Isles.

The animated picture record of this journey which Mr. Rothapfel will present for the first time on any screen was made entirely by Mr. Johnson without the help of any other white man. "The negatives," he says, "were often developed within a stone's throw of a cannibal village, within the smoke-covered walls of native grass huts, and at times on board little schooners. The scenes of island life and customs here depicted will be of special interest to students of ethnology, since the series embraces many extraordinary types of humanity, ranging from the beauty of the Hawaiian to the repulsive ugliness of the cannibals of the Solomon and New Hebrides groups."

Educators Discuss Pictures

The use of motion pictures by educators and social agencies was given a decided impetus at the joint conference of the National Education Association and the Community Center Association in Pittsburgh at the convention held July 2 to July 5, inclusive. For probably the first time, motion pictures were discussed by this body in a dignified and adequate fashion as valuable for instructional entertainment, Americanization and patriotic purposes. An entire morning session was devoted to the subject.

Quarterdeck Drill and Inspection Aboard An American Dreadnaught in the Educational Number, "Your Fighting Navy at Work and at Play"

Educational's Navy Picture for Soldiers

Educational Film Corporation, through President Skinner and Vice-President E. W. Hammons, is completing arrangements with officials of the Community Motion Picture Bureau, the official distributing medium for the "soldier pictures" for the Y. M. C. A., for the showing of Educational's "Your Fighting Navy at Work and at Play" on the transports carrying our troops to France and behind the firing lines in France and Italy. The picture was edited by Lieutenant Henry Reuterdahl, U. S. N. R. F., and shows the activities of our naval forces. Educational announces that the picture will open at a Broadway theatre for a special run within the next few weeks.

Marcus Loew Books General's "Her Moment"

"Her Moment," written by Samuel London, starring Anne Luther and distributed on the General Film program, will have its first public showing the first week in August, when it opens on the Loew Circuit of theatres. J. A. Hammell, manager of General Film's New York Exchange, closed the contract this week.

It will appear at the following Loew houses: Loew's New York, Broadway and 43rd street; Loew's New 42nd Street, Lexington avenue and 42nd street; Loew's 116th Street, Seventh avenue and 116th street; Loew's 86th Street, Third avenue and 86th street; Loew's West End, 155th street and St. Nicholas avenue, and Loew's Broadway, Brooklyn.

Keen Interest Noted in United Booklet

United Picture Theatres of America, Inc., reports that the demand for the booklet, containing particulars of the co-operative project of this distributing organization, by the exhibitors throughout the country, is evidence that the United plan has taken root and produced results. The booklet contains the United plan in all its details and explains the why and wherefore of this organization.

Booking Syndicate Has Ince Production

Exhibitors Booking Syndicate, Inc., are sending out a circular letter to the exhibitors of New York, announcing that the Syndicate has "The Eleventh Commandment," starring Lucille Lee Stewart and produced by Shubert-Hammerstein Enterprises, under the direction of Ralph Ince, for release to its members. Sydney S. Cohen is president of the Syndicate.

"In the Name of Humanity" Webster's Next

Harry McRae Webster's second independent production has been titled, "In the Name of Humanity." Mr. Webster and Richard Field Carroll, author of Mr. Webster's first production, "Reclaimed," collaborated on the script. The cast has not been announced.

"Inn of the Blue Moon," Doris Kenyon's Next

Doris Kenyon, who inaugurated the Sherry Service with the first De Luxe release, "The Street of Seven Stars," will make her next appearance in "The Inn of the Blue Moon," listed as the fourth release of the new exchange organization.

Louis Joseph Vance is the author of "The Inn of the Blue Moon." The story was written especially for Miss Kenyon and gives her a part which admirably fits her winsome personality.

Mr. Sherry is distributing all of the pictures of Miss Kenyon's company, as well as of the Frank A. Keeney Pictures Corporation. Reports from the exchanges he has established in fifteen of the principal cities of the country are said to be encouraging.

"Don't listen to the croakers," says Mr. Sherry. "The moving picture business is coming back to its own. There is every indication of a lively demand for first-class productions as soon as the summer period of comparative lassitude has passed."

Petrova Nearing Quarter Million Mark for U. S.

According to a wire recently received at Washington by E. H. Benedict, chairman of the War Saving Committee, Madame Petrova has already sold $224,000 worth of War Saving Stamps.

To the State of Texas goes the distinction of having contributed the largest amount to the cause thus far. At the Liberty and Queen theatres in Houston, her efforts resulted in the sale of $52.000 worth of Thrift and War stamps. During her stay in Dallas she sold $23,000 worth more of stamps at E. H. Halsey's Old Mill theatre for Uncle Sam. At A. E. Levy's Hippodrome in Fort Worth the total reached $20.000 in addition to $1.000 of subscriptions offered for autographed photographs of Madame Petrova.

Mr. Levy also turned over the entire receipts, both the matinee and evening performances, to the Government during the appearance of Madame Petrova.

Equipment Service

Legitimate demands for higher salaries are dependent upon increased knowledge and the ability to better carry out the work to be done by the man making the demand.

OPERATORS

today are seeking to better themselves -- they want advancement -- they must therefore be able to show more ability. MOTION PICTURE NEWS is anxious to help those who wish to get ahead in every possible way.

We will recommend books which should be mastered, we will solve your problems for you in detail. We will help boost from every angle without charge.

Write for information care of

Projection Department
MOTION PICTURE NEWS
729 SEVENTH AVENUE NEW YORK CITY

Projection Music Laboratory Studio Theatre

Another Building Saved from Fire by

"BERGER'S Classik STEEL CEILINGS"

These Steel Ceilings and Sidewalls also offer **added fire protection** for your theatre, as well as beauty and permanence.

Write for design catalog D-45

The Berger Mfg. Co., Canton, Ohio

Branches:
Boston New York Philadelphia Chicago
St. Louis Minneapolis San Francisco

Export Dept.: Berger Building, New York City, U. S. A.

The Home Store

KNAPP & SEILLER

Carpets, Rugs, Mattings, Linoleums Men's Furnishings *Ready-to-Wear, Dry Goods, Notions Millinery Department*

CRESTLINE, OHIO January 25, 1918.

The Berger Manufacturing Co.,
Canton, Ohio.

Gentlemen:-

Your Classick Steel Ceiling saved our building. We say it without reserve and we cannot put it too strongly.

It checked and held the fire until the fireman arrived, and the damage is comparatively slight.

If our ceiling had been ordinary plaster, the building would today be only a mass of ruins.

It is needless to add that we are "For" your Steel Ceilings, not only as a fire retardant, but also because we consider them superior in appearance and permanence.

Cordially yours,

THE HOME STORE.

Knapp & Seiller

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"

AND

"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kenball Gillett.....Editor

Alfred S. Cory.....Technical Editor

I. A. T. S. E. Statement

WE print below a statement from the headquarters of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada. This statement is in answer to the rumors and reports which have been circulated to the effect that the draft is drawing to an alarming extent on the supply of available operators in the country.

The Editor,
The Motion Picture News,
New York City.

Dear Sir:

For some weeks prior to July 1, 1918, the motion picture operators affiliated with this organization were uneasy owing to the conflicting rumors circulated in reference to the status of operators as to whether they were in what the Provost Marshal-General's office would consider an essential occupation. Numerous local draft boards had notified individual operators that they were engaged in a non-productive industry and would have to seek other employment before July 1st or be subject to having their draft classification revised and being inducted into immediate military service. These rulings had the effect of causing considerable consternation, not only to the operators but also the exhibitors, and in several cities the employers raised considerable sums of money for the purpose of teaching projection to women and those over the draft age.

We presume that in the majority of instances the exhibitors were actuated by the desire to be assured of a sufficient number of operators to fill all positions, but in many cases we have positive knowledge that these schools were promulgated for no other purpose than to destroy our local unions in those localities. We wish to say that such action is both premature and ill-advised. The idea of training women as projectionists is, to say the very least, simple folly. Anyone having any knowledge of the inflammable nature of film stock would know that a woman is not temperamentally fitted to be entrusted with the handling of a product of that nature, with its attendant responsibilities. Surely no exhibitor who holds the safety of his patrons paramount would care to employ an operator of little experience if by so doing he faced the slightest possibility of being a party to serious consequences.

But to those exhibitors who had in view the combating of our local organizations by such means, we can only say that they are out of step with the spirit of the times, and appear to display gross ignorance of the fact that the Government of the United States has recognized the rights of the workers to organize and consider inviolable the privilege of organized labor to bargain collectively. If these gentlemen who are bent upon antagonizing our organization would spend the same amount of energy on the uplifting of the industry we should all be the gainers; but since we must have a few men of such calibre we must say that it is men like these that compel us to organize in order to offset their activities.

International President Shay, of the I. A. T. S. E. & M. P. M. O., recently had an interview with the officials of the Provost Marshal-General's office, and was surprised to learn that a delegation of exhibitors from Pittsburgh had preceded him to Washington and had declared to General Crowder that they considered operators as non-essential and that persons could be taught the business of projection in a few days time. The statements of these exhibitors were not only silly, but were fraught with danger to the legitimate exhibitors of the balance of the country. Our representative also learned that a party named Mr. Carpenter, who alleged that he represented the California producers of motion pictures, had had an interview with the Provost Marshal-General and had advised General Crowder that all persons engaged in the manufacture of films were as essential as the legitimate actor, but he added that in his opinion the operators were not essential. The kindest thing we can say of Mr. Carpenter is that he knows not whereof he speaks, and as suggestions and opinions appear to be in order we would suggest to the producers that in future they employ a representative who is competent to handle their affairs without making statements detrimental to their best interests.

However, in spite of the efforts of these gentlemen the Provost Marshal-General's order has been amended, and all state draft executives have been notified that operators are skilled workmen, and therefore are exempt from the provisions of the "Work or Fight" order.

Those who have had experience in other lines of endeavor feel impelled to remark that there is in the motion picture industry an entire lack of co-operation, and until a spirit of co-ordination manifests itself we can expect the industry to remain the political football of aspiring politicians.

In closing, may we be permitted to say that while a number of our members have gone into the military service through enlistment and through the ordinary process of the draft, and while others have been attracted to other occupations on account of temporary higher wages to be obained there, we can still assure the exhibitors of enough operators to fill every position in the country, if only the exhibitors will extend to us their sincere co-operation in the interests of the whole industry.

L. G. Dolliver,
Assistant President, International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of U. S. and C.

This statement speaks for itself—it is clear and concise and should leave no wrong impression as to the position of the I. A. T. S. E. in the controversy. Next week we will go further into the subject on this page giving all additional information which we have gathered and impressions which we have gained on the subject.

E. K. Gillett.

Equipment Operating Projection Questions Answered

80

Westinghouse Motor-Generator Sets, Their Installation and Operation

[Editor's Note.—*Through the courtesy of the Westinghouse Electric and Manufacturing Co. we are enabled to reprint the following portions of their valuable instruction book on motor-generators. Many suggestions contained herein may find application in the successful operation of similar apparatus of any make, and the instructions, on the whole, form a useful treatise on motor-generator operation.*]

WHEN the Westinghouse Electric and Manufacturing Co. decided, some years ago, to produce a line of motor-generator sets for motion picture service, the characteristics and capabilities of all known motor-generator combinations were considered, and it was finally decided that the best results at the projector arc would be secured from a constant current machine. Accordingly the Westinghouse Company chose their S K type

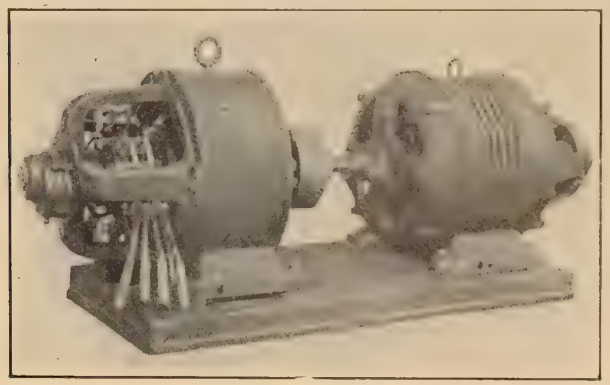


Fig. 1—Motor-generator with Single-phase A. C. Motor

generator to form the current producing unit of all their motor-generator sets, this being a compound-wound machine, flat compounded, and capable of supplying very steady voltage, a characteristic for which the Westinghouse sets are noted. The voltage adopted for the motion picture sets is 75, which is reduced to the required arc-voltage of 50-52 by the use of a compact, separately mounted rheostat or ballast resistor. With this arrangement it is possible to warm up the carbons of the second machine while the first is in operation without affecting the brilliancy of the first arc, which permits of perfect change-overs being accomplished.

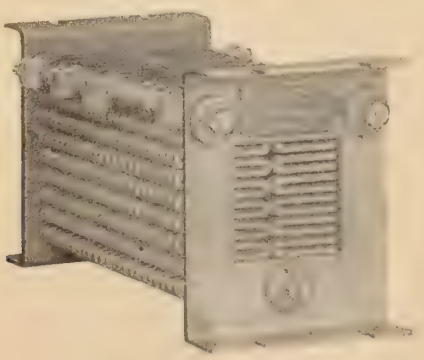


Fig. 2—Ballast Resistor

A wide variety of motors are regularly supplied with the Westinghouse generator sets, thus permitting their use on any standard power circuit, such as 25 or 60 cycle polyphase A. C., 60 cycle single-phase A. C. or 230 volt D. C. Polyphase motors can also be furnished for operation on 110, 220, or 440 volt A. C., and single-phase motors to operate on 110 or 220 volts. The successful operation of all types of Westinghouse motor-generator sets for motion picture projection is comprehended in the following instructions:

General Information

A foundation should be provided for the motor-generator so that the bottom of the bedplate will be approximately two feet above the level of the surrounding floor. To prevent the magnetic hum and vibration of the set being transmitted to the surrounding supports such as floor and walls of the building, it is desirable to build a vibration and sound-absorbing base.

Fig. 3—Star Delta Switch Starting Position

Such a base may be constructed readily with solid planking two inches thick and layers of solid cork, each layer two inches thick. Anchor bolts should be placed in the foundation so that they will extend a sufficient distance above the sound-absorbing base

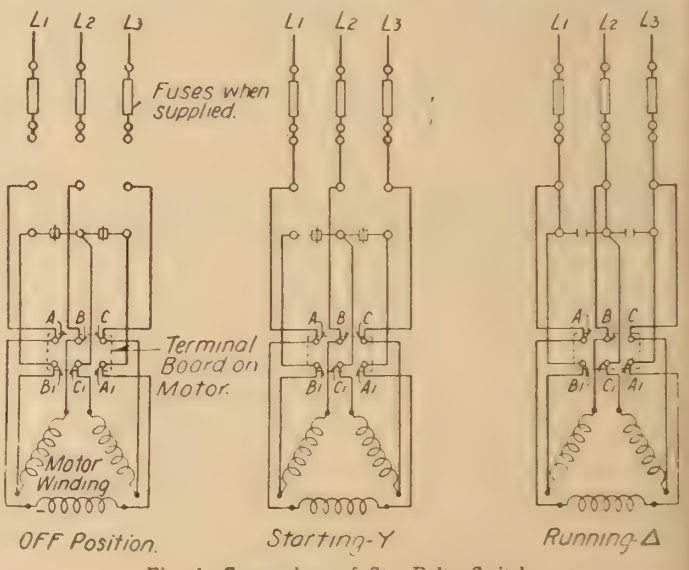


Fig. 4—Connections of Star-Delta Switch

to permit the placing of nuts. The supporting foundation should preferably be made of hollow concrete. The cork should be placed in two layers on the concrete foundation. On top of the cork should be placed the plank frame constructed of two layers of two-inch plank. The planks of one layer should be laid at right angles with the planks in the other, both layers to be bolted or nailed together securely. The anchor bolts must be located so that they will not touch any portion of the motor-generator bedplate. After the plank frame is in place the anchor-bolt nuts should be drawn up tight. The motor-generator may then be

mounted on the plank frame and, if desirable, the bedplate may be bolted down to the plank frame as holes are provided for this purpose. If so desired, heavy felt may be substituted for the cork but cork is much more resilient and will remain elactic indefinitely, whereas felt will not.

When constructing the foundation and sound-absorbing base it is essential that the top of the plank platform be made level so that the oiling system of the motor-generator will not fail after the set is installed.

Nomenclature

Throughout these instructions, equipments for two typical types of installations will be considered under the captions of single-

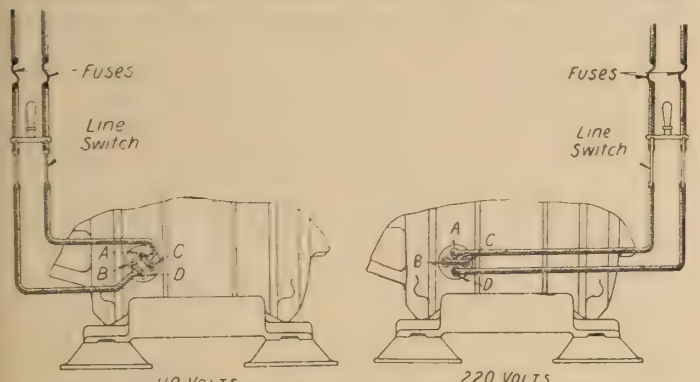


Fig. 5—Connections for Type A.R. Motors

light and two-light equipments or installations. The single-light equipment is required for each installation wherein only one motion picture machine is to be used. The two-light equipment is required for each installation, wherein two motion picture machines are to be operated alternately, for "change-over" or "continuous picture service." For this latter service one lamp is "warmed up" for a period of approximately one minute when another motion picture machine is in operation. For each single-light installation a motor-generator and one-ballast resistor are required, the control switch being optional; whereas, for each two-light installation, a motor-generator, two ballast resistors and two control switches are required.

Installation

Install the motor-generator either in the operating booth, or as near the booth as possible, and the field rheostat for the generator in the booth if permissible, or as near the booth as possible. Install the motor control equipment for the motor-gen-

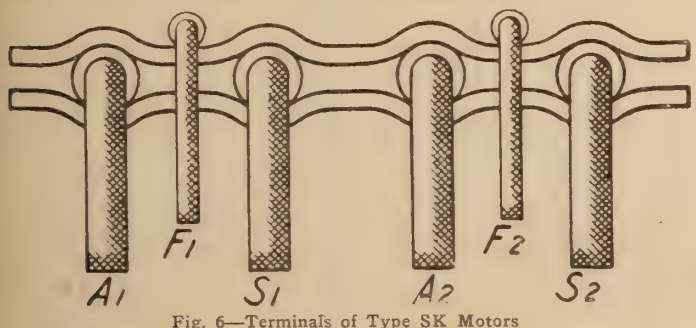


Fig. 6—Terminals of Type SK Motors

erator in the booth if permissible, or as near the booth as possible, and the ballast resistors either in or near the operating booth. Each ballast resistor frame should be mounted so that the three tie rods, passing through and supporting the grids, are horizontal. This places the grids in an upright position, which permits a free circulation of air vertically between the grids. (See Fig. 2.) The control switch for each ballast resistor should preferably be mounted on the frame of the motion picture machine, with which the ballast resistor is to be used, beside the cut-out switch connected to the arc lamp terminals. (See Figs. 7, 8, 9, 10.) A suitable direct-current ammeter and voltmeter should be used and connected in the generator circuit as indicated by Figs. 7, 8, 9, 10. These meters should be installed in the operating booth, in a position where they can be easily seen by an operator when he is projecting pictures. A panel should preferably be used on which are mounted the meters, switches and fuses, or circuit-breakers connected in the various circuits, and if so desired, the generator field rheostat, as indicated in Figs. 7, 8, 9 and 10. Each control switch may also be mounted on the panel, but we recommend the location specified above.

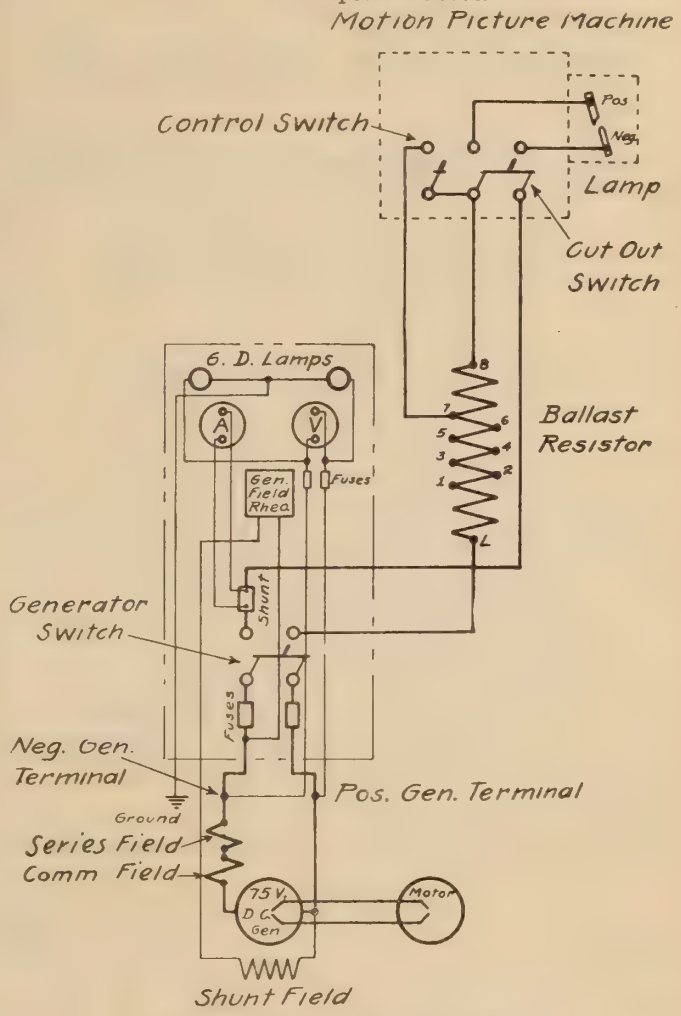


Fig. 7—Connections for Single Arc

Wiring and Connecting

Type CS Polyphase Motor

Connect the motor and auto-starter by referring to the diagram furnished with the auto-starter. If the circuit is 2-phase, 4-wire, connect leads from one phase to motor terminals A1 and A2 and leads from other phase to terminals B1 and B2. If circuit is 2-phase, 3-wire, connect outside leads to terminals A1 and B1 and middle lead to A2 and B2. If the circuit is 3-phase connect any lead to any terminal. To obtain proper direction of rotation see instructions below. If fuses are used in the running circuit they should carry current in excess of current indicated in nameplate as follows:

2-phase, 4-wire circuit, all leads, 25 per cent.
2-phase, 3-wire circuit, outside leads, 25 per cent. middle lead, 75 per cent.
3-phase, 3-wire circuit, all leads, 25 per cent.

If circuit-breakers are used in the running circuit they should be adjusted to open the circuit with the above overload capacities. Fuses in the starting circuit should carry four to five times the rated current. If a star-delta starting switch (Fig. 3) is supplied for the motor it should be connected as indicated by Fig. 4. This switch is constructed so that the movement of the handle is progressive from the "off" position to "star" for starting, thence to "delta" for running.

Type AR Single-Phase Motor

This motor can be connected for operation on either 110 or 220-volt circuits. The diagrams (Fig. 5) show the connections. The motor is connected directly to the line through a circuit-breaker or a line switch and fuses.

Type SK Direct-Current Motor

Refer to the diagram (Fig. 6) and make the following con-

nections for counter-clockwise rotation looking at the commutator end:

Connect A2 to starting resistors, thence to + line.
Connect A1 to S1.
Connect S2 and F2 to — line.
Connect F1 to + line.

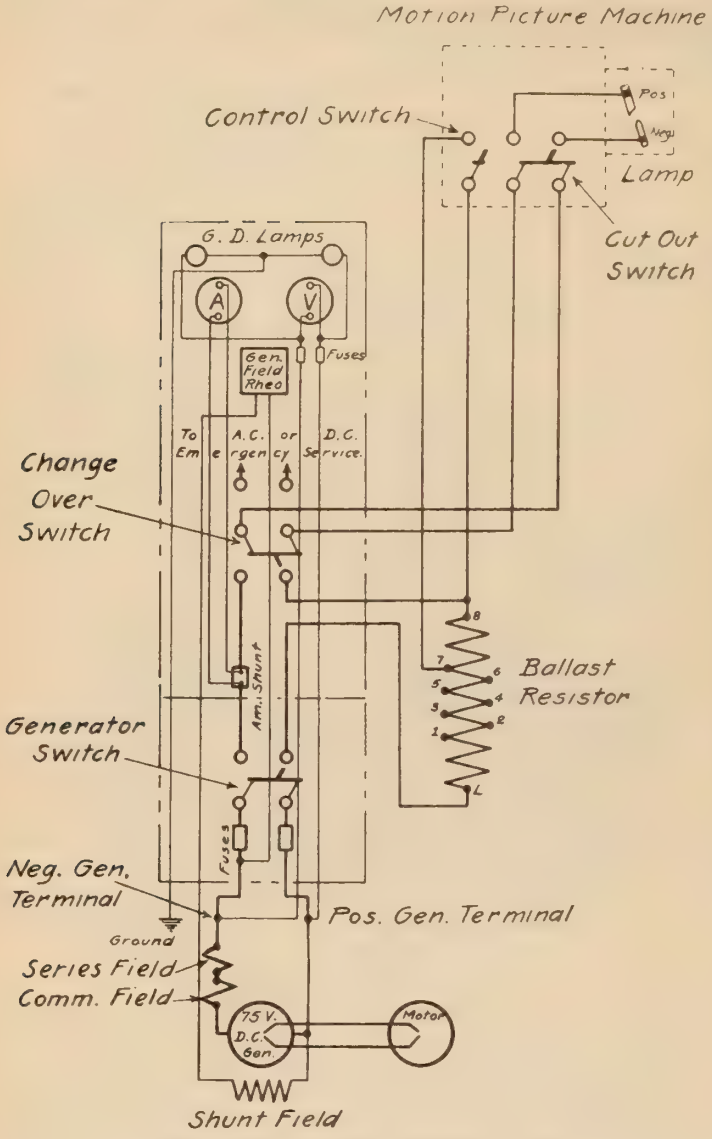


Fig. 8—Single Arc, with Emergency Panel

Single-light equipments should be wired and connected as indicated by Fig. 7, or Fig. 8 if a control switch is used. If a control switch is not used, then the wiring for Fig. 7 should be modified by omitting the leads to the control switch and by connecting a lead from the lower left-hand stud of the cut-out switch to terminal 7 on the ballast resistor, instead of to terminal 8. Likewise, the wiring of Fig. 8 should be modified by omitting the leads to the control switch and by connecting the lead from the lower right-hand stud of the change-over switch, to terminal 7 on the ballast resistor. Two-light equipments should be wired and connected as indicated by Fig. 9 or Fig. 10.

Type SK Generator.

The diagram (Fig. 6) and directions below show the connections for clockwise rotation looking at the commutator end:

Connect A1 to + line.
Connect A2 and F2 to S2.
Connect S1 to — line.
Connect F1 to field rheostat, thence to + line.

Minimum Size of Wire for Installation

For each single-light installation, wherein the distance from the generator terminals to the cut-out switch on the motion picture machine, measured along the route of the wiring or conduit, is 300 feet or less, the size of the wire is determined by the current to be carried. (See the "National Electric Code.") If the distance is over 300 feet, the exact distance should be referred to the company for recommendations as to the proper size of wire to be used. The minimum size of wire to be used for the circuit, which must carry current for both lamps of a two-light installation is determined by measuring the distance from the generator terminals to the generator switch, or to the point where the circuit, which must carry current for both lamps, branches or divides into separate circuits, one for each lamp. The distance must be measured along the route of the wiring or conduit. If this distance is greater than 300 feet, the exact distance should be referred to the company for recommendations as to the proper size of wire to be used. The size of all wires which carry current for one lamp only, will be governed by the above consideration, but the distance is measured along the route of the wiring or conduit from the cut-out switch on each motion picture machine, to the generator switch or to the point where the branch circuit for each lamp joins the main generator circuit.

For each two-light installation, wherein the length of the main circuit, which must carry current for both lamps, or wherein the length of the branch circuit to either lamp, is greater than 300 feet, a diagram should be prepared which represents the wiring, and the length of each wire should be accurately indicated thereon. This diagram should be referred to the company for recommendations as to the proper size of wire to be used for each circuit. For each installation, wherein alternating current is to be used for emergency service, we strongly recommend that all wiring and switches, which will be used for carrying this current to each lamp, be made of sufficient capacity to carry the alternating current, bearing in mind the fact that, in order to produce the same volume, or candle-power, of light, the alternating current (measured in amperes) must be approximately three times as great as the direct current ordinarily used. The wiring for the circuit of each direct-current or alternating-current motor should be of a capacity such that the speed of the motor will not be appreciably affected by a line voltage drop at any load up to and including 30 per cent overload for a few minutes or 100 per cent overload momentarily.

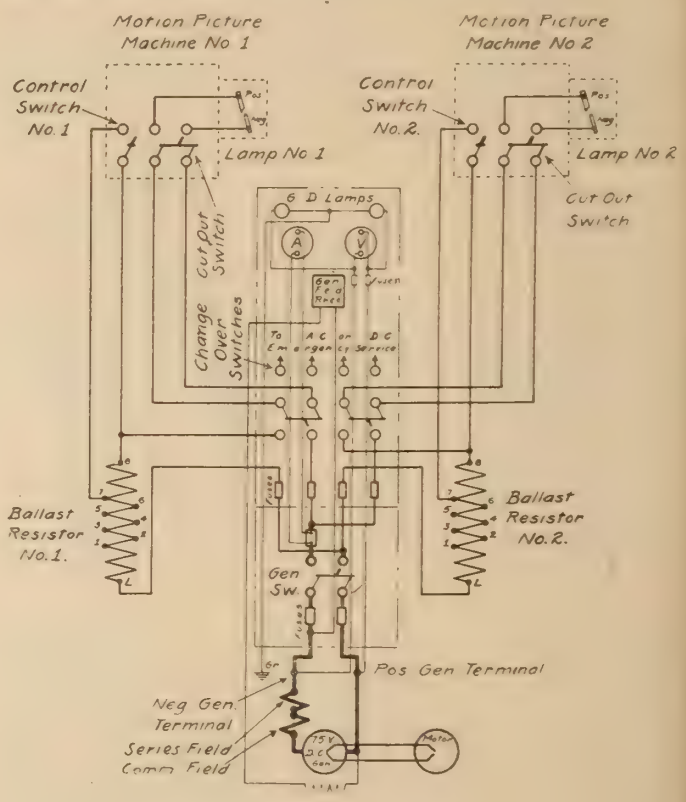


Fig. 9—Connections for Two Arcs

Lubrication

Before starting, fill the oil reservoirs with the best quality of clear dynamo oil; overflow plugs must always be kept open. The old oil should be withdrawn occasionally and fresh oil substituted. The old oil can be filtered and used again.

Starting the Motor-Generator

After the apparatus is properly installed and all wiring is correctly connected, open all of the switches in the generator and lamp circuits; turn the contact arm, on the generator field rheostat to the contact marked "in," and then start the motor as explained below.

Type CS Polyphase Motor

See that the auto-starter handle is in the off position. Close the circuit-breaker, if one is used, then close the main switch. Move the auto-starter handle from the off to the starting position. When the motor attains practically full speed, move handle of auto-starter to running position. Do not leave the auto-starter handle in starting position. If an auto-starter is not required, the starting switch must be thrown to the starting position until the set operates at almost full speed and then the switch may be thrown to the running position.

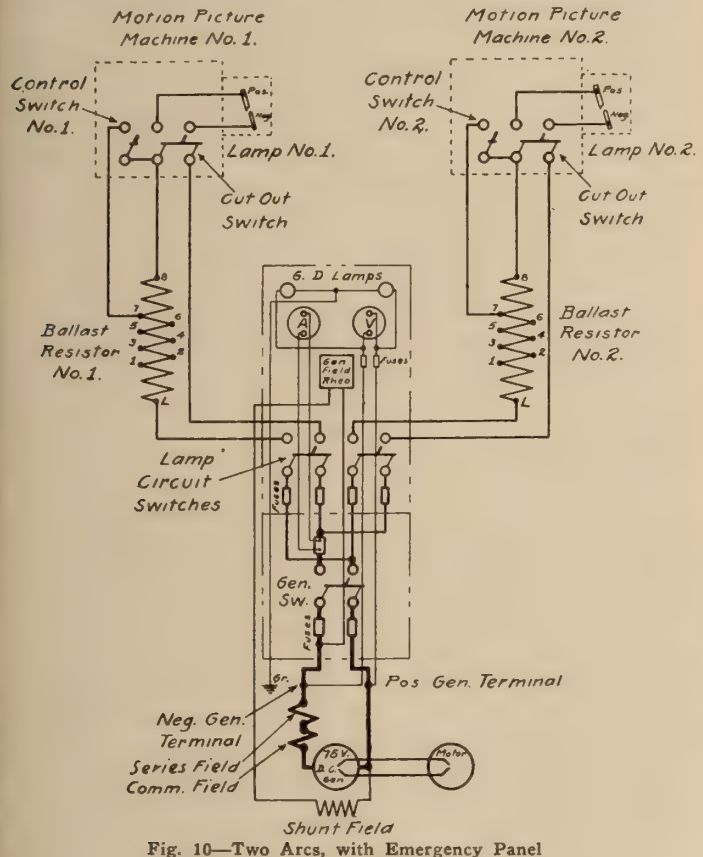


Fig. 10—Two Arcs, with Emergency Panel

Type AR Single-Phase Motor

Close the line switch. The motor starts as a repulsion motor with current flowing through the brushes and commutator. At nearly full speed, a centrifugal governor inside the armature automatically short-circuits the armature windings, thus causing the motor to run as a squirrel-cage induction motor. The brushes are thrown off by the end thrust of the armature. If the motor does not come to full speed, which is shown by continued sparking at the brushes, the motor is overloaded and will overheat. Apparently there is a load on the generator. Look over the generator circuit and make sure that all load is removed by opening all cut-out switches.

Type SK Direct-Current Motor

See that all instructions for connecting and installing the motor have been complied with and that the handle of the starter or controller is in the "off" position. Close the line switch or circuit-breaker and move the starter or controller handle step by step to the running position. Motors of less than 10 horsepower can usually be brought to full speed in 15 seconds, and the larger motors in about 30 seconds; the time, however, varies with the torque required. If the motor does not start when the third step it reached, first open the line switch of circuit-breaker, then move the handle of the controller to the "off" position, and look for overload or faulty connections.

(To be continued)

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

SWAAB
ELLS
SIMPLEX

SWAAB Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.

1327 Vine St., Philadelphia, Pa.

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

GUARANTEED REBUILT MOVING PICTURE MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex complete with lenses, Hand Drive	$150.00
Simplex complete with lenses, Motor Drive	200.00
Powers 6A complete with lenses, Hand Drive	110.00
Powers 6A complete with lenses, Motor Drive	150.00
Powers 6 complete with lenses	75.00
Motio, 1908, complete with lenses	25.00
Motio, 1908, complete with lenses	30.00
Edison Exhibition Model, complete with lenses	25.00
Standard, 1915 Model, complete with lenses and Rheostat.	50.00
Ft. Wayne A.C. to D.C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale

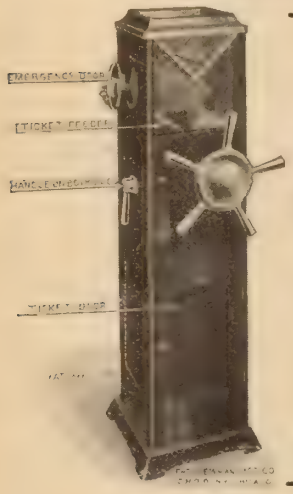
Write today for Particulars and Catalog

AMUSEMENT SUPPLY CO.

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg., 5 S. Wabash Avenue Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Pictures Machines, National Carbons, Minusa Screens and Everything for the Theatre



"NEWMAN"
Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

THE NEWMAN MFG. CO.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Established 1882

Coast Representative — G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Can.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing

CAMERAMEN, LABORATORY-MEN PRODUCERS, and EXPERIMENTERS

Let the

Camera Department

of

Motion Picture News

Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N172

80 FIFTH AVENUE, NEW YORK **Phone, 3227 Chelsea**

Addressing Multigraphing Printing Typewriting

"Simplex" Porter in New Quarters

FOLLOWING his recent removal from 1482 Broadway, New York City, to the eleventh floor of the Godfrey Building, 729 Seventh avenue, B. F. Porter, the exclusive distributor for Simplex projectors in New York City, Long Island and northern New Jersey, instituted a mode of advertising used by no other accessory supply house in the country. This has been made possible by the recent installation on the roof of the Godfrey Building of a large electric display known as the "Talking Sign."

Quick to seize upon the advantages afforded by this latest development of illuminated advertising signs, he arranged upon settlement in his new quarters for a series of messages to be flashed every night from the roof of the Godfrey Building. The first announced his change of address and was followed by others, which left little doubt in the minds of the pedestrians at Broadway and Forty-second street, seven blocks away, of his progressive methods.

The ingenuity of this device enables him to arrange for the flashing of new messages without leaving his office, and by his terms with the company controlling it, no other firm in the same line of business can use the sign during the life of the contract.

As a part of his quick service idea Mr. Porter has installed a large show case for a complete display of all Simplex parts. In this silent salesman are seventy compartments where the exhibitor can see at a glance the six hundred machine parts. The customer who does not know their names can thus easily point out what is needed for replacement in his machine.

On the floor of the new sales-room are three Simplex machines, two enamelled and one in gold-leaf, while in the wall cases there is a complete supply of lenses and reels. He now has in stock 30,000 carbons, part of which are in a store-room in the rear of the sales-room, which faces Seventh avenue.

In his present location Mr. Porter, now in the heart of the film district, will be able to serve customers to much better advantage than formerly.

Attractive Slide Now Available to Members of National Anti-Misframe League

DURING the past six months we have had numerous requests from members of the National Anti-Misframe League that they be provided with a lantern slide which they could display prior to each performance thus apprising the audience that the performance was in capable hands and that the member displaying such slide was doing his share toward improving the character of screen entertainment.

We are now able to announce that handsome display slides have been prepared and may be secured from the Independent Movie Supply Co., 729 Seventh avenue, New York City, who are the authorized distributors of these slides for League members.

The slides contain the insignia of the National Anti-Misframe League and, in addition to an appropriate inscription, there is a blank space where the user of the slide may insert his League membership number.

The distributors, the Independent Movie Supply Company (*address given above*), advise us that they will send one of these slides to any operator, postpaid, upon receipt of 50 cents in U. S. currency or stamps. Orders should be sent to the distributor, as above, and *not to the* MOTION PICTURE NEWS.

OPERATORS! DO IT NOW!!
JOIN THE
National Anti-Misframe League

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Camera Laboratory — Picture Making — Studio Technique

The Kodak Research Laboratory

(Continued from last week)

A GLANCE through recent volumes of MOTION PICTURE NEWS will show that in the last three years the production of motion pictures in natural colors has engaged the attention of numerous inventors, and in this interesting field of experimental endeavor the Kodak Research Laboratory has also taken an active part. Systems of color photography are divided into two classes as regards the reproduction of colored positives, these being known as additive and subtractive processes, respectively, the one reproducing the original by the additive synthesis of colored lights, while the other achieves this end by the subtractive combination of colored pigments or opacities. The scientific man will contend that a faithful color reproduction can only be attained with spectral lights, but in the case of color cinematography the practical man will contend that the commercial solution of the problem resides in the subtractive processes, where each picture on the film is a completely colored reproduction of the subject photographed, and the film can therefore be projected in the usual manner. At the Research Laboratory both the additive and the subtractive color processes have been experimented upon, but with the practical end constantly in view, following the established Kodak principle, an extensive amount of work has been done on the subtractive method of color cinematography, and the next stage of our trip through the laboratory brings us to a specially equipped room where this work is carried out.

In 1914 the Kodak Company introduced, in a limited way, a two-color method of photography, which was christened Kodachrome and was recommended for portraiture only. In the Kodachrome process[5], which is a subtractive method, two negatives are taken simultaneously, or in quick succession, on color-sensitive plates, through a red filter and a green filter, respectively. From these color-selection negatives positive transparencies are next made, and these transparencies are used in preparing the resultant color pictures, which are also in the form of transparencies on glass or film. The prints made from these master-positives (*as they are termed*) have the appearance of negatives, but they are converted into dye positives of great clarity and richness of color by the method described in the process patent. Briefly stated the black and white transparencies are converted into transparent dye images by first bleaching them in a bath which removes the opaque silver image-deposits, and, in addition, tans the gelatine film wherever it was acted upon by the printing light, thus rendering it impenetrable by the dye solution which is subsequently applied. After washing and drying, the bleached transparencies are dyed up in baths complementary in color to the spectral regions which the respective transparencies represent, *i. e.*, the red-sensation transparency is dyed green, and the green-sensation transparency is dyed red. Now, since the two transparencies, before bleaching, resembled negative images, and since these images were rendered incapable of taking up dye by the bleaching process, it is apparent that the dye solutions will be taken up by the two transparencies in such a manner that positive images in clear transparent dye colors will be secured. When, therefore, the two dyed transparencies are placed together in register, a multi-colored reproduction of the subject photographed will result, and for certain classes of subject this completed color transparency will be an almost perfect "natural color" reproduction. As the fundamental-color blue is almost completely ignored in the Kodachrome process, landscapes and other subjects in which blue figures abundantly, are not pleasingly reproduced by the method, but in portraiture the hues and tints are encountered which permit its capabilities to be exhibited to excellent advantage.

This two-color Kodachrome method forms the basis of the work which has been done at the Laboratory on subtractive color cinematography, and some highly accurate apparatus has been designed and constructed for use in printing the corresponding pairs of red- and green-sensation images on the two sides of double-coated positive cine strips. After a color-selection motion picture negative (*bearing red- and green-sensation images*) has been produced in the camera by known methods, a positive is printed from this in the usual manner, this print being the master-positive from which all subsequent color films are made. To print from this master-positive in such a way that each of its successive pairs of color-sensation images are brought into superimposition on the positive film strip, thus producing a series of images on each side of the film, and both in exact register, would seem to be a most difficult task, but this has been very satisfactorily accomplished at the Laboratory through the use of an optical printer of special design[6]. This optical printer is capable of registering the pairs of complementary images (*on opposite sides of the film*) very exactly, as we can affirm after having studied various specimens of its work. The printed films are next developed and then bleached by the special bath used in this method, after which they are to be dyed up in two colors. As will readily be inferred, one side of these double-emulsion positive films must be colored red, while the opposite side of the same strip must be colored green, and this must be accomplished without permitting either of the colors to invade the opposite side of the film strip. Early experiments on the best manipulation, when dyeing the double coated films, resulted in the use of an air-tight drum covered with flexible rubber[7], which could be inflated after the film was wound thereon, thus preventing the dye solution from reaching the side of the film which was in contact with the drum. After the outer surface of the film had been appropriately dyed and then dried, it was again wound upon the drum with the undyed side outwards, and again submitted to a dye bath of the requisite (*complementary*) color. This method of coloring the double-emulsion positive films was, according to Dr. Mees, quite successful, but has been replaced by the much more direct method of running the film positives in contact with rollers saturated with the requisite dye solutions, which is similar to the practice of the Pathé concern in the preparation of their stencil colored cinefilms. In the room where these two-color motion pictures are prepared, all the necessary appliances are installed for the treatment of the films, but the arrangements do not differ essentially from those of the conventional film laboratory, with the exception that the racks, etc., upon which the double-coated films are wound, are so fashioned that they do not come into contact with the center, or picture area, of the film strip.

The two-color subtractive process is not the only method of color cinematography which has been experimented with at the Laboratory, for in 1913 the Kodak Company acquired the American rights to the Gaumont "Chrono-chrome" system of three-color additive cinematography, and equipment for the taking and projecting of colored motion pictures by this method is maintained at the Research Laboratory. In the projection room of the laboratory, which we visit next, a Chrono-chrome projector is installed, along with other interesting apparatus subsequently to be mentioned. As the Gaumont three-color process of cinematography has been often referred to, but seldom described, a brief description of the Chrono-chrome projector may be of interest to optical projectionists.

In the Chrono-chrome system of color cinematography[8], which is an actual three-color system, the pictures are photographed in sets of three, simultaneously, by the use of a triple objective composed of three narrow sections mounted close together. Each of these sections constitutes a complete objective, and the result of mounting them close together is to reduce the stereo-parallax which is always apparent in composite photographic reproductions whose components have been photographed from slightly different view-

[5] U. S. Pat. 1,196,080.

[6] Eng. Pat. No. 13,430 (1915).
See also, "Brit. Jl. Phot.," Color Phot. Supplement, Sept. 1st, 1916, pp. 34-36.

[7] U. S. Pat. No. 1,168,286.

[8] U. S. Pat. No. 1,223,381.

points. A further result of this arrangement is a difference in the size and proportions of the film images from the customary (¾" x 1") dimensions of a cine image. On the Chrono-chrome film there are three pictures within the space (1½") occupied by two images on the conventional cinefilm, although standard sized stock is used, therefore the images have the usual width, 1 inch. The three images, taken simultaneously, comprising each set or cycle in the Chrono-chrome process are, of course, materially different from each other in appearance, since they have been photographed through a tricolor filter set, the selective characteristics of which are well known.

The Chrono-chrome projector, with which these special films are projected, resembles closely the conventional projecting machine, and is essentially a Gaumont "Chrono" projector to which are added the necessary attachments and alterations required by the Gaumont color process. The fundamental differences between the Chrono-chrome projector and an ordinary black-and-white machine are: (1) a triple objective (*similar in principle to that used on the camera*) and (2) an intermittent movement which draws down 1½ inches of film (*corresponding to a set of 3 Chrono-chrome images*) at each shift. Although the images on the Chrono-chrome positive are substituted behind the objective in sets of three at each shift of the intermittent, the rate of projection is the same as in ordinary (*black-and-white*) projection, *i. e.*, sixteen sets of images are projected per second, twice the usual length of film being required to depict a scene of given duration.

Returning now to the optical system of the Chrono-chrome projector, this is provided with a single condenser system, which projects a spot of light upon the projection aperture in the usual manner. Since the spot must cover a space in excess of the height of two ordinary film images, it is of course larger than the spot used in ordinary projection, and the beams from the three pictures before the aperture are sent on to the objectives as parallel beams, by the interposition of three lenses in the path of the condenser beam. These collimating lenses are attached to the tension-gate of the projector, and are in close proximity to the film before the projection aperture. As in the case of the Chrono-chrome camera, the projector used in this process is provided with a triple objective, composed of three separate objectives which have been cut down from a circular to a rectangular form and mounted close together, so that their axial separations are only about two-thirds that which would be the case if the objectives were of full size. This, as has previously been mentioned, reduces the stero-parallax, a certain amount of which is inevitably present in the results by this process, although Dr. Mees assures us that a study of many Chrono-chrome performances serves to show that the amount of parallax in Chrono-chrome exhibitions has been considerably overrated. We quite concur in this, as we saw splendid results by the process, when it was exhibited in New York in 1913.

The special feature of the Chrono-chrome projecting objective[9], resides not in its triple construction, but rather in its mounting, which is provided with means for adjusting the top and bottom components upwards, downwards and sideways with respect to the center component, so that the registration of the separate images upon the screen can be quickly and accurately effected, thus yielding a screen image in full natural colors, even when the film is stationary before the projection aperture. The projecting-filters, which are of well known type, *i. e.*, having narrower transmission-bands than tricolor taking-filters, are attached to the front of the triple objective, each component of which is covered by its appropriate filter. By mounting the projecting-filters in front of the objective they are protected to some extent from the heat of the intense condenser beam, but still the filters deteriorate in time to an appreciable extent.

Besides the Chrono-chrome apparatus, the projection room of the Research Laboratory is also equipped with numerous other important projection devices. There are, for instance, stereopticons and opaque projectors, as well as apparatus for the projection of spectra, color syntheses, and high power micro-photographs. Here is also located the apparatus for the observation and photography of "ultramicroscopic" particles, the study of which goes hand in hand with colloid chemistry. As is generally known, ultramicroscopic particles are particles which are too small to be observed by the ordinary methods of microscopy, but they can be made luminous by their reflection of a highly concentrated beam of light falling upon them, and can thus be discerned as shining specks against a dark ground. The combination of this method of illuminating the fine colloidal particles (*by a beam of light at right angles to the axis of collimation*) with the ordinary microscope is technically known as the "ultra-microscope." By the use of a special instrument, also installed in the Laboratory's projection room, the absorption curves of small particles can be accurately measured. This device consists of a combined projection microscope and spectrophotometer.

A most interesting and important piece of apparatus, likewise to be found in the projection room, is a precision lens testing bench for the testing of photographic and telescope objectives and other optical systems of small or medium size. This precision lens testing bench is constructed after designs by Dr. P. G. Nutting, who was for some three years on the scientific staff of the Kodak Research Laboratory, and the principle on which testing is done with this apparatus is worthy of more than passing notice. The design of these lens testing benches has long been a subject of study with Dr. Nutting, who had the first one constructed some years ago while at the U. S. Bureau of Standards. The bench at the Research Laboratory is, however, an improvement over his initial design, and was constructed at considerable cost.

Roughly described the Nutting lens bench consists of a three-legged stand having at the top two accurate slotted tracks placed at right angles to one another, thus forming a letter T. Mounted so as to slide in the track forming the top of the T is a post, or pillar, terminating at its upper end in a clamp which holds the objective to be tested. Traveling in the other track (*at right angles to the top of the T*) is a carriage supporting a microscope tube containing objective, ocular and focussing arrangements, the optical axis of the microscope being horizontal. The principle of the Nutting apparatus is the examination of the aerial image of the minute diffraction pattern, or "antipoint," which represents the image of a luminous and infinitely distant point of light as formed by the objective being tested. The light from an illuminated pin-hole, which is at a distance away equal to twenty-five or thirty-five times the focal length of the objective being tested, may be considered as an infinitely distant source, and the lens testing bench is located in the projection room of the Laboratory in order that the test object (*illuminated pin-hole*) may be placed at a sufficient distance from the apparatus. The point-source used with the Nutting apparatus is itself an expensive device, which may be roughly described as a constant-deviation spectroscope with a pin-hole ocular, which latter is directed toward the testing bench. In modern lens testing, the residual chromatism (*scondary spectrum*) of an objective is always measured, as are also the differences between the oblique corrections and the central corrections for several colors. It is, accordingly, an advantage to be able to use a testing light of any required spectral color, which is readily effected by this arrangement. As the luminous point used for testing is derived from a spectroscope, the light is always of some pure and definite spectral hue, *i. e.*, monochromatic, and by rotating the C.D. prism any desired band (*or color*) of the spectrum can be made to issue from the pin-point source.

Returning now to the actual testing of objectives with the Nutting apparatus, it will be readily apparent that if an objective is in position for testing, and focussed upon the distant point of light, the actual image of that point of light, formed at the focus of the objective, will be so small as to be practically if not entirely imperceptible to the unaided eye. Moreover, physical optics shows that the image of the distant luminous point as formed by the objective, will not be a geometrical point, but will be a diffraction-disc, or antipoint, comprising a bright central portion surrounded by alternating bright and dark rings of rapidly diminishing intensity. Here then is where the microscope comes into play, for it is moved close up to the focal-plane of the objective under test, and focused upon the diffraction pattern which the objective has produced as a representation of the bright point test-object. No ground-glass or other screen is used to receive the image formed by the objective, this being unnecessary as it is a real image and can be picked up in the air by the objective of the observing microscope. A well-known formula demonstrates that the resolving power of an objective is a function of angular aperture, and that decreasing the angular aperture also reduces the resolving power of an objective, *i. e.*, reduces its ability to separate fine details which are exceedingly close to one another. The effect, upon resolving power, of decreasing the angular aperture can be beautifully shown on the Nutting bench, where, if one starts with the sharply focused diffraction-disc formed by a small telescope objective and then

[9] U. S. Pats. Nos. 1,223,281 and 1,233,772.
Eng. Pats. Nos. 24,873 (1912) and 26,265 (1913).

gradually decrease the aperture of this objective, the sharply delineated diffraction disc (*and its surrounding rings*) becomes more and more indistinct and commences to spread out in the form of a blur-circle, or disc of confusion, showing that the resolution would be totally destroyed at the reduced apertures, owing to the overlapping of adjacent discs in the image.

(*To be continued*)

Judging M. P. Exposures

WHAT is it that makes the photographic impression on a motion picture negative film? It is not the light in the sky, but it is the portion of the light that is reflected back from the object into the camera, and this varies to far greater extent than most people realize.

The light reflected back from an open sea scene is about two hundred times stronger than that reflected from pictures in the woods. Experts after years of practice realize these differences and will change their stops accordingly to take care of this condition. This is the most difficult matter to master.

A picture of a white building, for instance, without heavy shadows, would require a certain exposure, while if the building were partly in the shade it would require a longer exposure. If you took the north wall of the same building it would require a still greater exposure; and so on with the varying subjects.

When there is snow on the ground most people are at a loss to know just what exposure to give, and many under expose such pictures, allowing in some indifferent way for the reflected light from the snow, the result being the lack of details in the darker or shadowed portions of the picture.

The second cause of error is: many assume that each larger stop cuts the time required for the exposure in half. While this is true from stops f 8 to f 32, it is not true for the larger stops.

Third: Men often become quite proficient in their work in a certain locality, like New York or Chicago, but if they travel south to Florida or Texas they often find it takes some little time to know just how to handle the increased light; or if they go up into the northern part of the United States or Canada, they fall down again in their work, until they become accustomed to the weaker light.

An exposure meter is a great aid to most any photographer if used correctly. Some meters are more difficult of operation than others, and some meters do not seem to give the desired or necessary information for taking the usual subjects. The Harvey Motion Picture Exposure Meter covers all these varying points, is easily read, and even allows for differences in cranking speeds and different shutter settings, and for all stops. While this meter has only been put on the market in the last few weeks, it has had the endorsement of some of the best workers in the country, and it will be found a great aid to those interested in the taking of motion pictures of exterior subjects.

Lucas Insists "News" Is Part of Every Complete Theatre Equipment

WHEN the Lucas Theatre Supply Company, of Atlanta, Ga., furnish an exhibitor with his theatre equipment their interest in his welfare does not end therewith.

The Lucas Company recently furnished complete equipment for the New Gay theatre at Johnston City, Tenn., which is shortly to be opened by Messrs. A. B. Babb, W. S. Morris and P. F. Fowler.

Among other things, the equipment supplied the New Gay theatre included two motor-driven Simplex projectors, lobby display frames and the necessary projection accessories, while to top things off the Lucas Company secured Mr. Babb's subscription to the Motion Picture News.

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of
$250.00 Complete
CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.
Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.
Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago Los Angeles

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

Remember it is through the print that the production is judged by the public.
Safeguard YOUR production by entrusting the DEVELOPING and PRINTING to us.
We have a reputation for quality and promptness.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone 6881-2 Audubon

THE M-P HARVEY EXPOSURE METER
M-P METER $250
№2 METER $125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The №2 Harvey Exposure Meter is for other cameras.
Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

Cue Sheets Latest Hits | Music | Musical Equipment

The Motion Picture Organist

AS a result of the sudden demand for theatre organs, a new profession has been created, that of the "Motion Picture Organist." Opportunities in this field are numerous; the requirements are sufficient to tax the abilities of the most accomplished musicians, and while the demand upon one's time and labor is rigorous, those who are engaged in this work find it extremely fascinating if they take it at all seriously.

The successful organist must, first of all, understand his instrument thoroughly that he may have an intelligent conception of its tonal resources; a practical knowledge of its mechanism is indeed a "present help in time of trouble" and is well worth taking pains to acquire. The theatre organ must be in working condition at all times, and the organist who is helpless to remedy little mishaps in cases of emergency will find himself often in an unhappy position. He must have a technique equal to an acceptable performance of the many different forms and varied styles of music that should constitute the library of every motion picture musician. The ability to improvise is an asset and can often be employed with good effect; in fact, it is frequently the only logical course to follow when one theme must be adapted to a series of short scenes that differ in intensity of action, or perhaps to support a dramatic climax. To do this in a manner that will carry conviction, one must be possessed of a vivid imagination, a keen sense of fitness and a sympathetic insight into the spirit of the subject on the screen.

The subject matter of motion picture productions is so varied and the development often so complex that it is sometimes exceedingly difficult to adapt a program that will fit. When the numbers to be played for a picture have been selected, it will be found that each piece will have to be timed to the action and arranged in consecutive order with cues for each entrance noted, or better memorized. The "timing" of a piece may require an alteration of its tempo or its form, or both; but here we have a grave question of expedience and one which challenges serious consideration; suffice it for the present to say that no liberties should be taken with any music that is not in accordance with good taste. What we mean by good taste and expedience in this connection will have to be reserved for discussion in a separate article.

The motion picture organist should have an extensive repertoire, collected from many sources, and ought to be able to play from memory many folk tunes, hymn tunes, national airs, dances and characteristic pieces. The opera furnishes a great wealth of good, useful material from which to draw, and selections from the popular musical comedies will be found peculiarly fitting to a certain type of the lighter pictures.

There is much among the classics of piano literature that can be played on the organ and many classic and modern songs arranged effectively. The slow movements of Beethoven's sonatas are excellent for serious pictures, and when pure and lofty sentiment is to be expressed; they have a touch of the heroic that is an ideal support to a noble character. There is abundant opportunity for the conscientious organist to play good music with the pictures, and there are many sources from which to obtain it; standard overtures, ballets, operas, cantatas and oratorios, songs sacred and folk songs of all nations, and organ music in all forms except that of severe contrapuntal character. The writer has used organ sonatas and suites, also various incidental compositions such as by Gaston Borch, Sol. P. Levy, M. L. Lake, Minot, Kiefert, etc., with good effect. As to the popular music of the most trivial and raggy sort, it should be avoided, except, perhaps for silly, slapstick comedy where nothing of any musical worth would be appropriate. However, the less of it the better. The requirements of the picture will have to decide.

There is no doubt that the calling of the motion picture organist will take its place among the most respected professions, for it offers splendid exercise for the best of talents, and musicians who have a lively imagination and a capacity for hard work will find "playing the movies" a most interesting and most remunerative vocation.

Musical Review of Latest Compositions

1—The Carl Fischer Mammoth Orchestra Collection, compiled and arranged by M. L. Lake. This is the book which enables you to play any college or home song, hymn, patriotic air or favorite melody of any country, race or creed on earth. No matter what they may ask, no matter from what country, if you have this great collection you have the melodies.

2—"The Dansant," Tone Poem by Al Moquin. A catchy, semi-popular number, which never fails to stir an audience. Excellently suited for practically any programme and its fine arrangement makes it doubly attractive for small-sized organizations. Very easy. (Carl Fischer edition.)

3—"The Miracle of Love," a ballad composed by Frank W. McKee. (Published by G. Schirmer.)

4—"Amerinda," Intermezzo by Lee Orcan Smith. A beautiful 2/4 Allegretto Grazioso Movement. (Leo Feist edition.)

5—"When Shadows Fall." Adapted from the famous song arranged for orchestra by Theo Bendix and published by the McKinley Music Co. Most appropriate for a love theme.

6—"Colonia Overture," by Wm. C. O'Hare. This number has all the characteristics of an operatic overture, but is easy with the 1st violin part in the first position. It presents much variety and great brilliancy. (Oliver Ditson edition.)

7—"May Dreams," another of the melodious Gaston Borch numbers in a very attractive arrangement. (Published by Belwin, Inc., 701 Seventh Ave., New York City.)

8—"Sinister Theme," one of the best Mysteriosos ever published. It is composed by Sol. P. Levy and published by Belwin, Inc.

9—Patriotic Songs of all nations. A collection published by G. Schirmer of 87 national hymns and patriotic airs representing 104 countries, compiled and arranged by Gustav Hinrichs. Aside from its value as a novelty and as a handy and useful adjunct to the library of every orchestra leader, this collection makes a particularly strong appeal at this time when the patriotic hymns of the world are not only symbols of loyalty and devotion but also a source of keen inspiration. Be prepared to play the National Hymn of any country on request.

10—Russian Dance, by M. Glinka. This is a characteristic and very lively composition in 3/4 time, introducing sleigh bells. (Oliver Ditson edition.)

"TO HELL WITH THE KAISER"

(Screen Classics—Metro Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

A—Kaiser Theme: "The Crafty Spy" (Plotting mysterioso) by Borch

B—Love Theme: "May Dreams" (Andantino Con Moto) by Borch

1—Grave (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), at screening.
2—"Hail to the Chief" (Patriotic Air) (45 seconds), until—T: "The patient, humble and God."
3—"Dramatic Recitative," by Levy (45 seconds), until—T: "That we may get a better insight."
4—"The Crafty Spy" (Descriptive Plotting Theme) (Theme A), by Borch (2 minutes and 15 seconds), until—T: "William II enters upon his."
5—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—T: "The Empress is the only other."
6—Repeat Theme A (1 minute and 30 seconds), until—S: When Empress leaves cellar (explosion).
7—"Poppyland (Gavotte Intermezzo), by Kiefert (1 minute and 45 seconds), until—T: "And now our story passes over" (convent bell).
8—"Melody of the Bell" (Cloister Intermezzo), by Herbert (1 minute), until—T: "I would not leave you, Ruth."
9—"May Dreams" (Andantino Con Moto) (Theme B), by Borch (2 minutes), until—T: "A week later in Berlin."
10—Repeat Theme A (2 minutes and 45 seconds), until—T: "While all the world is at."
11—Tragic Theme, by Vely (2 minutes and 45 seconds), until—T: "Hollweg, you must find."
12—"Idilio (Allegretto Grazioso), by Lack (3 minutes), until—T: "The American inventor whom."
13—"Dramatic Tension No. 44" (Moderato Agitato Descriptive), by Borch (1 minute and 45 seconds), until—T: "Now walk through the audience."
14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Leave Berlin tonight on a."
15—"Dramatic Narrative," by Pement (2 minutes and 15 seconds), until—T: "The assassination of Archduke." (explosion).
16—Repeat Theme A (1 minute and 15 seconds), until—T: "Monroe must not leave."
17—Repeat Theme B (2 minutes), until—T: "I am glad you are leaving."
18—"Furioso No. 60" (Allegro Agitato), by Shepherd (2 minutes), until—T: "Your wife was German."
19—"My Country 'Tis of Thee" (30 seconds), until—T: "Here is your answer."
20—"Arabian Nights" (Andante Sostenuto), by Mildenberg (1 minute and 45 seconds), until—T: "I am pleased to report."
21—"Battle Agitato No. 16" by Minot (2 minutes and 45 seconds), until—T: "The dogs of war unleashed" (battle, explosion, horses' hoofs, and fire effects).
22—"Gruesome Mysterioso No. 31," by Borch (2 minutes and 15 seconds), until—T: "I have established headquarters."
23—"Agitato No. 69," by Minot (Allegro Agitato) (1 minute and 45 seconds), until—T: "So you are not afraid."
24—"Andante Pathetique No. 10," by Berge (3 minutes), until—T: "Morning the lust of the war."
25—"Allegro Agitato No. 8," by Andino (2 minutes and 30 seconds), until—S: "When Alice arrives at convent."
26—"Furioso No. 11," by Kiefert (2 minutes), until—S: "When officer enters prison (shots).
27—"Lamentoso No. 68," by Borch (1 minute and 30 seconds), until—S: "When father is shot."
28—"Consolation," by Liszt (Andantino Sempre Cantabile (2 minutes), until—T: Some time later, Alice."
29—Repeat Theme B (1 minute and 45 seconds), until—T: Winslow Dodge."
30—Repeat Theme A (1 minute and 15 seconds), until—T: "In February, 1917."
31—"Dramatic Andante No. 39," by Berge (1 minute), until—T: "Dodge hastens to inform."
32—"Orchestra Tacet" (Tympany Roll) (30 seconds), until—S: "Fade-in of father's death."
33—Repeat Theme B (1 minute and 45 seconds), until—T: "That is why I came back."
34—Repeat Theme A (1 minute and 45 seconds), until—T: "The Division of the world."
35—"Stars and Stripes," by Sousa (Pat. Amer. March) (30 seconds), until—T: "But the Kaiser and his war-marching soldiers."
36—"Capricious Annette," by Borch (Mod. Caprice) (1 minute), until—T: "At a Y. M. C. A. hut near."
37—"Scherzetto," by Berge (Symphonette Suite) (3 minutes and 50 seconds), until—S: "As scene fades to Kaiser."
38—Repeat Theme A (1 minute and 45 seconds) until—T: "You are a German."
39—"Babillage," by Castillo (Characteristic Intermezzo Allegretto) (2 minutes and 15 seconds), until—T: "Oh, boy, but I had a beautiful" (wireless effects).
40—"Lento," by Berge (Symphonette Suite) (1 minute and 30 seconds), until—T: "Report to his Majesty Emperor."
41—"Agitato No. 49," by Shepherd (4 minutes), until—S: "When Alice returns to her apartment."
42—"Hurry," by Levy (6 Minute Agitato) (2 minutes and 30 seconds), until—"The cross roads at Luplin."
43—"Furioso," by Levy (6 Minute Hurry) (4 minutes and 15 seconds), until—S: "When Alice sends wireless message" (wireless, automobile, explosion, aeroplane and shots).
44—"Over the Top, Boys," by Berge (Patriotic March) (1 minute and 45 seconds), until—T: "At an American General's headquarters."
45—"Dramatic Tension No. 64," by Borch (Characteristic) (2 minutes), until—T: "If I have performed a service."
46—Repeat Theme A (2 minutes), until—T: "Our story is only a fantasy."
47—"Star Spangled Banner" (1 minute), until—S: "Allied flags." T: The End.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
Aladdin and His Wonderful Lamp
The Auction Block
Brave and Bold
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Cheating the Public
The Claw
The Danger Mark
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"HER FINAL RECKONING"

(Lasky Production)

Reviewed on page 3738

Love Theme: Fourth Movement from Suite "L'Oracolo," by Leoni

Gypsy Theme: "Gypsy Airs" by Sarasate

1—"Serenade," by Rachmaninoff (40 seconds), until—T: "In Paris home of the Exiles."
2—Continue to action (3 minutes and 25 seconds), until—S: "Gypsy lamp near brook."
3—Gypsy Theme (55 seconds), until—S: "Gypsy violin player in view."
4—Continue as "Violin Solo" (20 seconds), until—T: "Every day fashionable Paris."
5—"Serenade," by Saint Saens (1 minute and 20 seconds), until—S: "Battle scene in village."
6—"Short Battle Hurry" (35 seconds), until—S: "Flashback to scene in woods."
7—Love Theme (3 minutes and 40 seconds), until—S: "Close up of Princess near brook."
8: Gypsy Theme as "Violin Solo" (45 seconds), until—S: "Flashback to former scene in woods."
9—Continue with "Orchestras," until—S: "Violin player in Gypsy camp."
10—Continue as "Violin Solo" (25 seconds), until—T: "At Marsas' home."
11—"Heart of Mine," by Smith (2 minutes), until—T: "I cannot answer you."
12—Love Theme (2 minutes and 35 seconds), until—T: "Whilst in London, etc."
13—Entr Acte "Clarice," by Loud (3 minutes), until—T: "Do not speak to me, etc."
14—"Mandolin Serenade," by Eilenberg (strings only) (1 minute and 15 seconds), until—T: "And I learned that you were, etc."
15—"Melodious Short Valse Lente" (1 minute and 15 seconds), until—T: "I have only one excuse, etc."
16—Dramatic Recitative," by Sol P. Levy (2 minutes and 35 seconds), until—S: Interior of reception room—ladies playing piano.
17—Several Ad. Lib. Piano Cadenzas, followed by
18—"Silence" (25 seconds), until—T: "As midnight drew near."
19—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—S: "Prince fighting with dogs."
20—Continue pp (50 seconds), until—T: "The days went by."
21—"Bridal Song," from A. Jensen's "Wedding Music" (2 minutes and 30 seconds), until—S: "Bride entering church."
22—About 8 bars of Lohengrin's "Wedding March" followed by
23—"Gypsy Theme" (2 minutes and 40 seconds), until—T: "Back to the home of tears."
24—"Sleeping Beauty Waltz," by Tschaikowsky (4 minutes), until—T: "Is it this which troubles you?"
25—"Love Theme," pp (5 minutes and 35 seconds), until—T: "In the days that followed."
26—"Erotic," by Grieg (1 minute and 50 seconds), until—T: "The gardens of wandering reason."
27—"Blissful Dreams" (Intermezzo), by Meyer Helmund (1 minute and 45 seconds), until—T: "Back to the lonely home."
28 "Elegie," by Lubamirsky (4 minutes and 40 seconds), until—T: "Yes, I killed him."
29 "Love Theme" p (2 minutes and 20 seconds), until * * * * END.

"THE WHIRLPOOL"

(Select Production)

Reviewed on page 113

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: "Lento-Allegro" from "Symphonette" by Irene Berge

1—Theme (4 minutes and 30 seconds), until—T: "Young Hallan expected, etc."
2—"Dramatic Recitative," by Sol P. Levy (2 minutes and 45 seconds), until—T: "Bella Cavello deserting."
3—"Impish Elves" (Characteristic Intermezzo), by Baston Borch (3 minutes and 55 seconds), until—T: "There is lively hunting."
4—"Pastel Menuet" (3/4 Allegro giocoso), by Paradis (3 minutes and 20 seconds), until—S: "Judge standing on big rock."
5—"Turbulence" (a Melodious Allegro), by Gaston Borch (1 minute and 20 seconds), until—T: "After a month at the Blue Ridge."
6—Barceuse (4/ Moderato), by A. Merkler (2 minutes and 20 seconds), until—T: "As a friend whose opinion."
7—Theme (3 minutes and 45 seconds), until—T: "Voices of the past speak."
8—"Dramatic Narrative," by P. Pernent (4 minutes and 10 seconds), until—T: "I cannot marry you."
9—"Erotik" (Dramatic), by Grieg (3 minutes and 30 seconds), until—S: "Brettner near Colonel's window."
10—"Sinister Theme" (Dramatic Mysterioso), by Sol P. Levy (2 minutes and 20 seconds), until—S: "The fight."
11—"Dramatic Agitato No. 38," by Minot (50 seconds), until—S: "After the fight."
12—"Dreams of Devotion" (heavy Dramatic), by Langey (2 minutes), until—S: "Flashback to country scene."
13—"May Dreams" (Melodious), by Gaston Borch (2 minutes and 25 seconds), until—T: "The Revertons at home."
14—"Kathleen" (Valse intermezzo), by Berge (1 minute and 45 seconds), until—S: "Interior of prison."
15—"Love Song" (Dramatic), by Flegier (3 minutes and 30 seconds), until—T: "I am, perhaps, sacrificing."
16—Theme pp. (3 minutes and 10 seconds), until—T: "The afternoon appointment."
17—"Heart-wounds" (Dramatic), by Greig (2 minutes and 25 seconds), until—T: "And so the Whirlpool, etc."
18—"Serenade" (Dramatic), by Widor (3 minutes and 30 seconds), until—S: "Judge loading gun."
19—"A Mysterious Tone Picture," by Gaston Borch (2 minutes), until—T: "I followed you to the Blue Ridge."
20—Continue pp. (40 seconds), until—T: "How little difference there is."
21—Theme (1 minute and 30 seconds), until * * * * * END.

"WHEN MEN BETRAY"

(Graphic Production)

Reviewed on page 3596

Theme: "Serenade Dramatic" by Widor

1—"Loves Willfulness" (2/4 Andante Appassionato), by Barthelemy (1 minute and 10 seconds), until—T: "Lucille Stanton who came, etc."
2—Theme (2 minutes and 25 seconds), until—T: "Marion, Raymond's wife."
3—"Adoration" (Pathetic Dramatic), by Borowski (2 minutes and 40 seconds), until—T: "I give you dresses."
4—"Dramatic Recitative," by Sol P. Levy (2 minutes and 15 seconds), until—S: "Child appears in long robe."
5—"Serenade" (Andante), by Drigo (2 minutes and 45 seconds), until—S: "Reception scene."
6—"Lanette" (Valse Lente), by Henton (3 minutes and 15 seconds), until—S: "Girl starts phonograph."
7—Popular fox trot (1 minute and 15 seconds), until—S: "Exterior Garen scene."
Note—To be produced on phonograph.
8—"Valse Poudree" (Intermezzo Valse Lente), by Popy (2 minutes and 20 seconds), until—S: "Child in toy room."
9—"Baby Sweetheart" (5/8 Allegretto Mod.), by Corri (30 seconds), until—T: "I am sure that Raymond, etc."
10—Continue pp (1 minute and 5 seconds), until—T: "When the light of day has passed."
11—Theme (1 minute and 50 seconds), until—T: "Divorce you, free myself."
12—Continue ff (3 minutes), until—T: "Girl powdering her face."
13—"Gavotte" (Mod.), by Gossec (1 minute and 15 seconds), until—S: "Flashback to former scene."
14—Theme (1 minute and 40 seconds), until—S: "Exterior of theatre."
15—"Two Waltzes" from Op 54, by A. Dvorak (4 minutes and 50 seconds), until—T: "Your brother seeks, etc."
16—"Aragnaise" from Le Cid (Allegro), by Massenet (2 minutes and 50 seconds), until—T: "I love Raymond, but his conduct."
17—Theme (3 minutes and 30 seconds), until S: "Maid and butler in room."
18—"Pizzicato" (Characteristic), by Thome (35 seconds), until—T: "When time strikes."
19—"Pizzicato Bluette" (Characteristic), by Lack (1 minute and 5 seconds), until—S: "Interior of cabaret."
20—"Unifa" (Spanish Dance Intermezzo), by von der Mehden (25 seconds), until—S: "Dancers disappear."
21—"King Manfred Prelude" (And. by C. Reinecke) (2 minutes and 30 seconds) until—T: "And only a week away."
22—Several ad. lib. Piano Cadenzas to action (10 seconds) followed by
23—"Caressing Butterfly" (4/4 Allegretto), by Barthelemy (2 minutes and 15 seconds), until—T: "My conscience torments."
24—"En amouree" (Valse Lente), by Marchetti (3 minutes and 20 seconds), until—T: "I make no objections."
25—"Pathetic Andante," by Paul Vely (3 minutes and 30 seconds), until—T: "Florence may be proud."
26—"The Vampire" (Dramatic), by Levy (4 minutes and 15 seconds), until—S: "Woman leaves after T: Is it my fault?"
27—"Tragic Theme," by Paul Vely (3 minutes), until—T: "What a weakling I was."
28—"Erotik" (Dramatic), by Grieg (3 minutes and 10 seconds), until—T: "Don't order her away."
29—Theme (1 minute and 35 seconds), until—T: "Bob wronged Alice and I."
30—"L'Adieu" (Dramatic), by Favarger (4 minutes), until—S: "Girl disputing with man."
31—Continue ff (35 seconds), until—T: "Shades of the night."
32—"Last Spring" (Dramatic Pathetic by Grieg (3 minues), until—S: "Dancing scene in restaurant."
33—About 8 bars of a Waltz then silence (25 seconds), until—T: "You cur why did you, etc."
34—Heavy Agitato (45 seconds), until—S: "After the fight."
Note—Watch shot.
35—"Lamento" (Pathetic), by Gabriel Marie (3 minutes and 25 seconds), until—T: "Mother is always sad."
36—Theme (1 minute and 30 seconds), until—T: "On the night of the wedding."
37—"Sorrow Theme," by Edw. Roberts (2 minutes and 45 seconds), until—T: "Love, why do I need love."
38—Theme, until * * * * * END.

THE BARTOLA

Supplies the necessary music and effects for proper picture presentation. Hear one.

Write for catalogue.

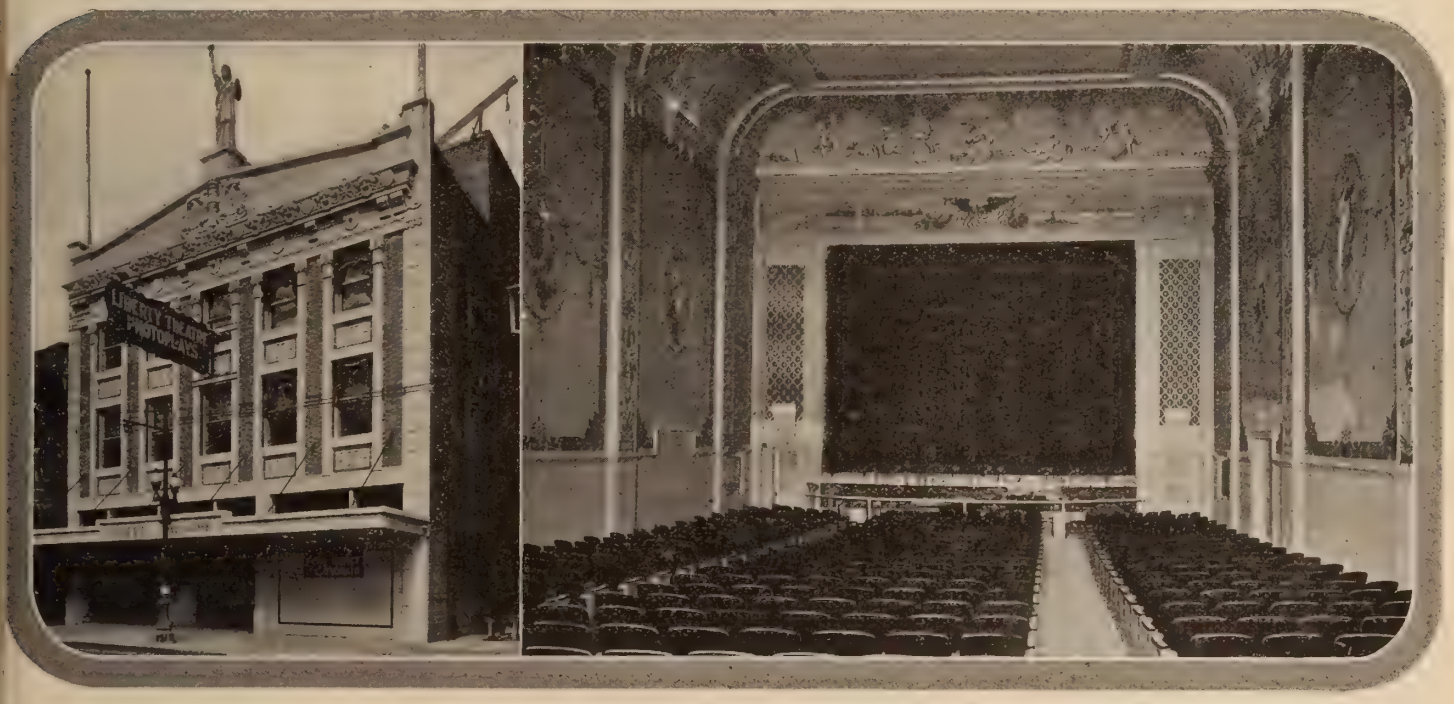
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Stage Equipment

Theatres Worth While

Auditorium Lobby

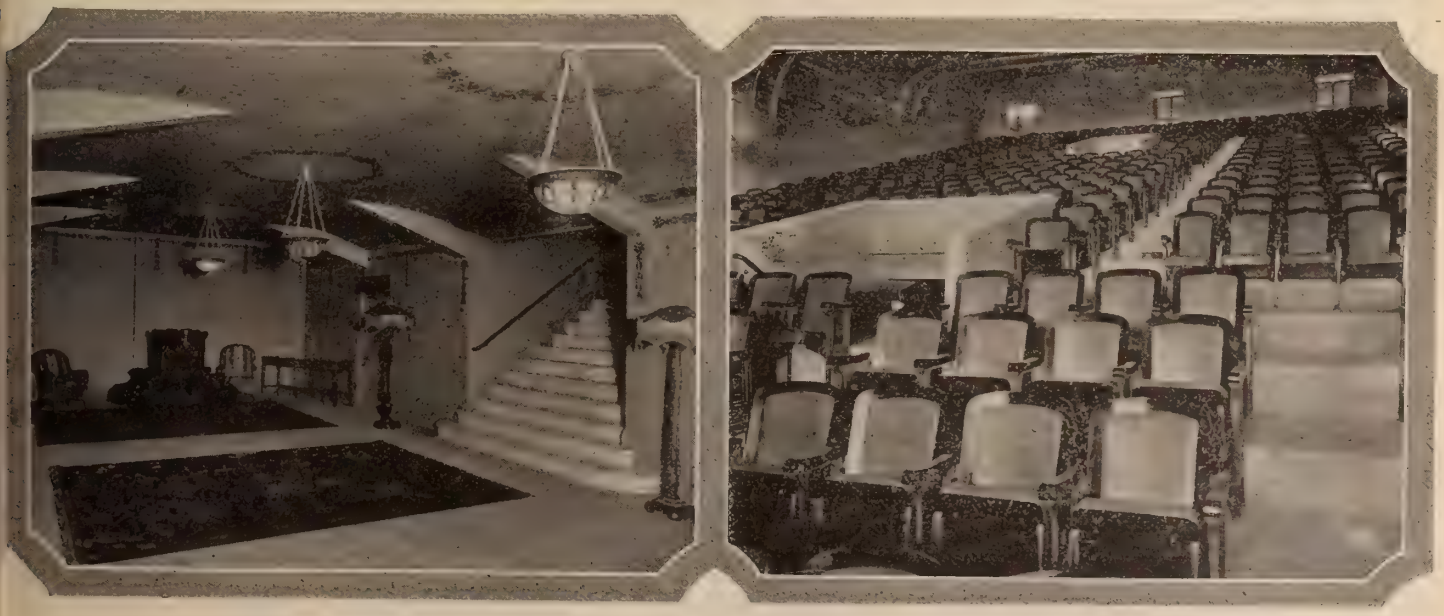


Front and Auditorium View, New Liberty Theatre, New Orleans

Splendid New Orleans Theatre Is Opened

LIBERTY theatre, New Orleans, laying claim to being the finest motion picture theatre in the South, and representing, under present prices an expenditure of $350,000, was formally opened on July 2 with a pretentious program. "Over the Top," Guy Empey's war picture, was the chief screen feature, the showing of which was preceded by instrumental and vocal selections and a series of magnificent tableaux, indicative of the spirit of the photodrama. The first day's receipts were given entirely to the Red Cross and several of the loge seats were sold for $25, which is believed to be the highest price ever paid for a motion picture entertainment.

Liberty theatre has been built with deliberation and great care by the Boehringer Amusement Company, under the watchful eye of Manager Ernst Boehringer, whose hobby has been to erect a motion picture theatre that is as nearly as possible perfect in all of its appointments. He has succeeded admirably to judge by the commendation of the public after visiting the new playhouse. The theatre is constructed of steel and concrete and is absolutely fire-proof. It is finished in pressed brick and terra cotta, the front being surmounted by a heroic figure of Liberty.



Section of Foyer and View in Balcony of Liberty Theatre, New Orleans

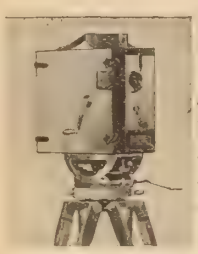
Business Offerings

SCENERY—Drops—painted to order in any size up to 12x20 feet—$10.00. BOON SCENIC STUDIOS, Hicksville, Ohio.

FACTS IS FACTS
WE SAVE YOU MONEY at the INDEPENDENT MOVIE SUPPLY COMPANY on M. P. Machines and Supplies
GIVE YOU SERVICE
Quality at lowest prices
Sixth Floor
729 Seventh Avenue, New York

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

The crowd likes music as well as pictures. The Estey Theatre Pipe Organ will improve your show.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the August 10th issue of the MOTION PICTURE NEWS


Equipped with a
UNIVERSAL
Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
That is all we need say.
Ask About Six New Features.
BURKE & JAMES, Inc.
240 E. Ontario St., Chicago
225 Fifth Ave., New York

The distinctive features of the theatre are the straight throw from the projection booth to the screen from a fire-proof and completely isolated operators' room beneath the balcony. This room is much more than a mere projection booth. It is fitted as a complete work room and is supplied with every appliance that may be necessary for use during a show. This room is cooled by an independent fan system and remarkable for its comfort for the operator. The screen is the largest in use in the South, and it has been so accurately fitted that the picture is given an added value on that account.

The lobby of the Liberty is finished in white marble and the broad stairway leading to the balcony and the foyer is of the same material. The foyer is sumptuously furnished and is flanked by ladies' rest room and men's lounging room. Especial attention has been paid to the furnishings of these rooms and they are notable for their simple and refined elegance. A broad sweep of stairs rises from the foyer to the balcony where the seats are arranged with especial attention to roominess and comfort as they are on the ground floor. The lifts are lighted by subdued lights eliminating the danger of stumbling. The theatre seats 1,500, and could easily have been made to seat 200 more had the ordinary space between seats in the best theatres been considered adequate and the aisle spaces sufficient.

Manager Boehinger has arranged the aisles so that no more than three persons are required to arise to allow passage to the seats in the middle of the longest rows, and in most cases even this will not be necessary. There is an abundance of room between the rows of seats so that it is impossible for careless patrons to use the seats in front of them for a knee rest.

The theatre is cooled by the most elaborate system of Typhoon fans yet installed in any public building in the South. No restrictions whatever were placed on the contracts but instead it was stipulated that every portion of the theatre should be made cool and comfortable under any and all conditions. This has been accomplished, and the fans have been so arranged that the currents counter thus dispensing with strong drafts of wind and the excessive noise that is sometimes an objection to too strong a ventilation. The acoustics of the theatre are perfect.

The interior decorations are beautiful and distinctive. There is a richness and softness of color that is most attractive without in any sense being cheap or gaudy. The mural decorations and allegorical paintings were executed by Signor Rosai, an eminent Italian artist, and they are the subject of favorable comment. The theatre is lighted by elaborate chandeliers and hidden banks of lights. It is liberally provided with fire escapes, and if there is anything lacking that would contribute to the attractiveness of the house or the pleasure of its patrons, Manager Boehringer has not yet discovered it.

Springfield Five-Cent Houses to Raise

IT IS understood that all theatres now operating at five cents admission in Springfield will raise to ten cents on or about the first week in August. It has been customary to charge this price at state fair time, and as the big event comes early this year and lasts twice as long as usual, the managers think the public will be educated to pay the increased admission by the time it is all over.

TransVerteR

The Motor-Generator that produces Perfect Arcs
You Should Have One
You can make a perfect dissolve with the Arc Transverter
The Herbner Electric & Mfg. Co.
1908 West 114th St., Cleveland, Ohio
Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.

MANUFACTURE REPAIR
MOTION PICTURE MACHINES AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948

OBEY THE LAW
Automatic rubber stamp, stamps each ticket *War Tax Paid* as you sell; operates out of your hand or fastens to wall under ticket roll. Postpaid $5.00.
Manufactured by
L. G. VANSYCKLE
Grand Forks, North Dakota

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

For Better Music
The Fotoplayer
62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Antonio Moreno, who recently arrived on the West Coast to make pictures for the Vitagraph Company, began work at the Western studios this week on a subject, the title of which has not been announced. Carol Halloway is to play opposite Mr. Moreno and James Hore will direct.

David Smith is directing Hedda Nova and Frank Glendon in a five-reel O. Henry story known as "A Matter of Mean Elevation."

The Earl Williams company, under the direction of Thomas Mills, and with Grace Darmond playing the lead opposite Williams, expects to have their present subject, "The Man from Brodney's," completed by the first of the coming week. This is said to be the most expensive and elaborate picture produced by the Vitagraph company in some time, and a feature of the photoplay will be massive sets and scenes showing hundreds of extra people.

The Bill Duncan "A Fight for a Million" serial company is now completing the thirteenth chapter, and the first episode of the serial was released in Los Angeles this week. The serial will be shown at the Pantages theatres in the California territory.

Robert Bradbury and company, including Patricia Palmer, are at work on a Wolfville story, title of which has not been made known; and the two comedy companies are at work, Montgomery and Rock, under the direction of J. A. Howe, just completing a beach picture, and Larry Semon is creating thrills on house tops and buildings for his present laugh provoker.

At the Ince Plant

Henry B. Walthall has been engaged by Thomas H. Ince to play the feature part in the screen adaptation of the novel by Louis Joseph Vance titled, "False Faces," which is to be a special attraction for the Paramount or Artcraft program. The story depicts another episode in the life of "Lone Wolf," the character made famous by this author. The screen version was prepared by J. G. Hawks. The supporting cast has not been decided upon, but Mr Ince means to make it the most notable ever assembled for one picture.

Dorothy Dalton has returned from New York and has begun work on her next Ince-Paramount subject, which is from the pen of H. H. Van Loan, picturized for the screen by C. Gardner Sullivan. R. William Neill will direct, and Bert Seibel, formerly with Goldwyn, has been engaged by Thomas H. Ince to assist Director Neill in the filming of future Dalton subjects.

Simultaneously with the release of the Thomas H. Ince-Paramount subject starring Charles Ray, titled "The Claws of the Hun," Mr. Ince and Victor Schertzinger, Ray's director, have completed a musical composition apropos with the story which is being called "I'm Giving You to Uncle Sam." Mr. Ince is responsible for the lyrics. The song was rendered on the organ by Jesse Crawford at Grauman's Million Dollar theatre in Los Angeles, where the photoplay was shown this week.

Universal Newsettes

Tod Browning has begun the filming of "The Magnificent Jacala," a Universal photoplay in which Priscilla Dean will be starred. The screen version is from a novelette by Louis Winter, and was prepared for the screen by William E. Wing. The story is that of a rich girl who, after being told she is too homely to gain much in life, overcomes all by her will power and personality. The supporting cast has not been made known.

Within a few days Carmel Myers will begin work in "The Duchess of Dark Entry," under the direction of Paul Powell. Miss Myers will have the role of a girl brought up in a small fishing village, who believes she is descended from the nobility. A woman seeking for an entrance into society, adopts the girl, thinking her a real duchess, and the complications that arise after it is learned who the girl really is, are said to create some very entertaining situations for this comedy-drama. The entire cast has not been selected. The story is from the pen of Perley Poore Sheehan, and Hope Loring prepared the continuity.

Ruth Clifford will next be seen in a Universal photoplay which is to be titled "The Bargain True," a story by Nalbro Bartley, which appeared in the *Saturday Evening Post*. Elsie Jane Wilson will be in charge of the direction.

Mary MacLaren is at work on "The Vanity Pool," under the direction of Ida May Park, while Director Dillon will soon complete "The Doings of Diana," which will have Edith Roberts as the star.

"The Man Who Wouldn't Shoot" will be the next Harry Carey-Universal Western. Jack Ford will be in charge of the direction. It is the story of a man who is called a coward because he will not shoot, when in reality he is only waiting until the proper time arrives.

After having completed half of the filming of the next G. M. Anderson five-reel Western photoplay, it was found the work completed did not come up to the standard set by this company, so the film is being remade entirely. The subject is titled "Son-of-a-Gun." Besides Mr. Anderson's supporting cast, which includes such well known players as Joy Lewis, who is playing opposite the star; Fred Church, in the heavy role; Harry Todd and Paul Wilkinson, between fifty and seventy-five extra people have been working during the week, among them being forty mounted cowboys.

Fox Studio Doings

William Farnum and company of Fox players, under the direction of Frank Lloyd, returned to the studio this week from the Grand Canyon where they went to make scenes for "The Rainbow Trail," adapted for the screen from the Zane Grey novel. In the party who went to the canyon besides Director Lloyd and the star, were Ann Forrest, William Burress, Mary Mersh, Billy Nye, Bill Harrison, players; Scotty Dunlap, assistant director, and Billy Foster, cameraman. Although July 4 was Mr. Farnum's birthday, the company worked all day, but in the evening the company had a big celebration, with birthday cake and all the trimmings. Members of the company presented the star with a vibrator and all its different parts.

Theda Bara and her company, under the direction of J. Gordon Edwards, are still busy with the filming of "The Little She Devil," and Jewel Carmen and Gladys Brockwell have completed their subjects under the direction of Robert Thornby and Edward J. LeSant, respectively, are now enjoying vacations.

The Tom Mix-Fox Western subject known under the title of "Mysterious Logan," has been changed to "Mr. Logan, U. S. A." This company will start work on a new subject within a few days.

The F. P.-Lasky Studio

This is a very quiet week at the Famous Players-Lasky Studio in Hollywood, owing to the fact that all companies working at the present time are away on location.

Cecil B. De Mille has started work on his next picture, which is from an original story by Jeanie MacPherson and is described as a photoplay based on the psychology of war, and not a battle picture. Bryant Washburn and Florence Vidor have the leading roles.

Fred Stone, under the direction of Donald Crisp, is well in the filming of "Johnnie Get Your Gun," adapted from the stage play of the same name. In this picture Mr. Stone plays the same part for the screen as that taken by the stage star, Louis Dennison, which is referred to as Mr. Denni-

son's greatest stage success. Ella Hall is playing the feminine lead.

Ethel Clayton, who recently arrived on the coast, is nearly the completion of her first Western-made Paramount subject, which is an Americanized version of the stage play, "Leah Klescha." Beulah Marie Dix prepared the screen adaptation and the photoplay has been titled "The Girl Who Came Back." Elliot Dexter has the lead opposite Miss Clayton, and Robert Vignolia is in charge of the direction.

Lila Lee, having completed her first screen subject, is having a ten-days' vacation, and the same is true of the Wallace Reid company. Stories are now in preparation for these stars. Vivian Martin, who has been vacationing at Lake Louise, in the Canadian mountains, is expected back at the studio very shortly, and will immediately resume work on her arrival.

H. Whitman Bennett, assistant to Vice-President Jesse L. Lasky at the New York office, arrived in Los Angeles Sunday for a stay of a week, which he will spend at the Hollywood studios. This is Mr. Bennett's first trip to the coast since taking up the duties of assistant to Mr. Lasky.

May Allison, under the direction of Wilfred Lucas, is progressing very rapidly in the filming of "The Return of Mary," adapted by George D. Baker, from the stage play of the same name. Darrell Foss is playing the lead opposite Miss Allison.

Tom Buckingham, well known in the West Coast film colony and who has been playing before the camera for the past two years, has been engaged by the Triangle to play juvenile roles.

Gus Peterson, cameraman for the Triangle, has been accepted by the government, and will attend the U. S. School of Cinematography at Columbia University. Mr. Peterson will leave for New York on July 17.

The two subjects completed this week are titled "The Price of Applause," featuring Jack Livingstone, supported by Claire Anderson and Joe King, and "Cactus Crandall," written by and starring Roy Stewart.

Director Christy Cabanne and company have completed all interior scenes for "The Mayor of Filbert," and it is expected the end of the week will see the completion of this film. Director Cabanne has already begun preparations for his next super-production, which is now known under the title, "When Bearcat Went Dry," adapted from the novel of the same name.

Albert Parker is still busy with the filming of "Shifting Sands," which features Gloria Swanson, supported by Joe King and Harvey Clark in prominent roles. The company is this week working on a large set which covers thhe entire space of one of the big glass studios, and represents a fashionable modiste shop.

S. J. Warshawsky, who has been connected with the advertising and publicity department of Triangle Distributing Corporation at their New York office, has arrived on the coast and is now working in the publicity department at the Culver City studios.

Here and There

But two companies are working at the Brunton studios in Hollywood this week, they being the Louise Glaum and Bessie Barriscale units who are producing subjects for Paralta.

Louise Glaum is nearing the completion of her present subject, known under the working title of "A Law Unto Herself," which is being directed by Wallace Worsley. Francis Paget, author of the story, has arrived from Roundup, Montana, and is spending his time at the studio watching the filming. This is the first screen story by this author. Jack Cunningham prepared the continuity, and Sam de Grasse and Ed Coxen have the other principal roles in the subject. As soon as this photoplay is completed Miss Glaum will begin work on one of four subjects which are now under consideration.

"The Heart of Rachel," adapted from the novel of the same name, is the new Paralta subject for Bessie Barriscale. Howard Hickman is in charge of the direction, but the entire supporting cast has not been selected. Jack Cunningham prepared the continuity.

At the Metro studios in Hollywood, Bert Lytell has completed half of the work of filming his next subject titled, "Unexpected Places," under the direction of E. Mason Hopper. In this photoplay Lytell takes the role of a newspaper reporter, who, after witnessing an attack on an English lord in America who carries secret government dispatches by a gang of German spies, takes the injured man to a hospital, secures the valuable documents and from then on impersonates the Englishman. His adventures in carrying out orders and delivering the dispatches lead him to many unexpected places. This screen play is from a story by Frank R. Adams and adapted by Albert Le Vino. Rhea Mitchell plays the lead opposite the star, and Rosemary Theby plays the role of a French adventuress.

Hollywood Hookum

JULY 27, 1918 NEWS MORE NEWS

"HOLLYWOOD HOOKUM" JUST TO PROVE THE SURFACE HAS NOT BEEN SCRATCHED

One of the exhibitors in a small town near Hollywood, only has one projecting machine, but nevertheless he is enterprising and carries advertising slides to entertain the patrons while his operator changes reels. Recently he ran "Joan the Woman," the first reel of which ended with the sub-title: "Joan Is Not Dead. Her Memory Still Lives in the Hearts of Her Countrymen." Then on to the screen came the slides, "If you don't believe it, take a bite into one of Murphy's Juicy Steaks."

Tempee, Arizona, has a theatre that is used part of the time as a roller skating rink, and that the place may be quickly transformed from an auditorium into a rink, the manager has the projecting room on casters. Everybody who passes the projecting booth, touches it and moves it a little different. In the middle of every reel, it is necessary to shut off the light and roll the projecting booth back into position, so that it will shoot straight at the screen.

"The machine that I purchased of you for my movin' picture house is doing excellent work," writes an exhibitor to a Los Angeles equipment and supply house. "The projector runs so cool now I have found it unnecessary to keep the fan on the front, so I have taken it off."

One of the prints of "The Kaiser" used in Hollywood was badly worn, and several of the sprocket holes were torn. This was true in a scene showing the Kaiser sitting in a chair registering nervousness. Just prior to this scene was a sub-title which read: "William of Hohenzollern surrounded by the mightiest army in the world was afraid." When the bad piece of film came into the machine it stuck, and jiggled the entire frame up and down which added to the nervous registration given by the Kaiser, whereupon a little boy in the center of the house yelled out:

"What's the matter, Bill, you losing your nerve?"

Summer weather.

Clara Williams is seeing Broadway back East.

Jimmie Quirk, of "Photoplay Magazine," is still in town.

At this writing Mary Pickford is still looking for work.

Nell Shipman has moved to the beach where she will teach the fish to swim.

Margery Wilson is the French teacher for the Hollywood training camp boys.

Just for a change of scenery Roy Stewart began work on a western subject.

Bill Hart is back at work after spending a two weeks' vacation reading scripts.

Ben Turpin is trying to invent a lens that will photograph his eyes on the square.

Pretty warm for the Fourth.

H. O. Davis is in our town.

Fred C. Quimby was in our midst.

Kathleen Connors' name was formerly "O'Connor."

Director Jack Conway has got it too—Kleig Eyes.

Ferdinand Zecca is sojourning amid the sunshine and flowers.

Harry McCoy is vamping with Bell Andhowell at Mack Sennett's place.

Charley Murray, fearing the public would not consider him Irish, went to the trouble the other day of putting on a crepe hair beard of a reddish hue.

Roy H. McCray, Vitagraph technical manager, advices us he is still with Vitagraph, and spells his name as given above. Roy is not a publicity hound.

Mary Anderson has built a dog house, and it is now the home of her two pups. It is, to use the film term, a "replica" of the original, being a miniature of her own bungalow.

Theda's bear has arrived, from Camp Lewis. To the uninitiated HOOKUM readers an explanation note is necessary. The boys of Company I, 364th Infantry, gave Miss Bara this bear.

When it is recalled that Charley Chaplin is of the draft age, the title selected for his next subject—"Shoulder Arms"—may be said to be suggestive of Charley's future intentions.

There is a bandit in our midst, and his first picture is titled "The Woman in the Dugout." The bandit's name is Al Jennings, so we may expect a little of the old train robbery stuff shortly.

Charley Ray was seen going out to plow the other day, and inasmuch as his next release has been titled "String Beans," it is safe to predict that Charley anticipates breaking into the war garden game.

Bryant Washburn received a letter from an Iowa faness, breaking the news to him gently that he had the most perfect dimple in the world, all of which has caused him to begin the cultivation of said dimple.

It thundered this week, so we are now living in the expectation of receiving a number of stories of native daughters in the films being badly frightened. (Fair warning to P. A.'s: We have just emptied our waste basket.)

Polly Moran threatens to attend an exhibitors' luncheon in Los Angeles and sing. (To those unfamiliar with Polly's past career, it may be said that Mack Sennett discovered her doing a single warbling act on Orpheum time.)

Claire DuBrey being interviewed by HOOKUM states, "the time of the made-overnight star has about vanished, and the day of the artist with real ability has arrived," from which we glean that the industry is not still in its infancy.

Margarita Fisher broke into the dare deviltry list when she slid down a pipe from the third story of a building and alighted on the top of a passing taxicab. Ed. Sloman is responsible for the taxi passing just at the right time. He was the director.

Al Selig comes through with this one. Jewel Carmen played her ukulele on a mountain road after dark, and three mountain lions came into the glare of the headlights and just lolled about and listened all the time that she played. Then when the engine was fixed and the ukuling stopped, the three mountain lions slunk away, and now it is generally known that Selig is developing an imagination that he may become a scenario writer. Stranger things have happened.

Ben Turpin attempted to look straight the other day, and strained his colored glasses, whereupon he was accused of having Kleig Eyes, but his attending physician insisted this should not be the case, inasmuch as rays of light travel only in straight lines, and consequently could not have effected both of Ben's eyes or glasses in the same manner the same day. The injury to Ben's glasses did not prevent him from his continuous vaudeville performance at the Sennett lot for a single moment.

NEWSY ITEMS FROM THE STUDIOS

May Allison, In Metro's "A Successful Adventure"

The Edith Day picture, "L'Air," will be produced by Carl Carlton at the Wharton's studio in Ithaca, N. Y. Harry Revier will direct.

George Le Guere, now playing the lead in "The Birth of a Race," has only one camera side for the time being after a swim at Long Beach a few Sundays ago. He was washed up against one of the posts and had an ear ripped so that ten stitches had to be taken.

Jane Grey, who took Marjorie Rambeau's place in "Eyes of Youth" for a time this winter, is now playing the feminine lead in Jack Noble's picture, "The Birth of a Race."

Tom Cushing, well-known scenario writer, has joined the Y. M. C. A. overseas service and will have charge of various committees for entertaining the soldiers. At the present moment he is recovering from his various inoculations.

Peggy Shaner just received a ring from an officer in France made from a piece of aluminum taken from a captured German plane and set with a piece of exquisite stained glass picked up near a shelled cathedral.

In a bouffant gown of brocaded satin, hair powdered and piled in curls high on her head, Elsie Ferguson is a bewitching sight at the Louis Sixteenth garden party in "The Danger Mark." The whole scene is most effective with its glimpses of a stately minuet, of cavaliers and ladies strolling in the soft summer darkness, of gay groups around little tables.

Frederick Truesdell, last seen on the screen with Emily Stevens in "A Man's World," is planning to return to the legitimate stage next month in a Faversham production, "Allegiance."

One of many interesting facts about Mme. Nazimova is that she learned to speak English in exactly four months. When she was appearing in America for the first time in a little theatre on the East Side every one flocked there to see her. Nazimova heard that her audiences were saying, "If she could only speak English." "I shall learn," was her reply, and four months later she was appearing on Broadway in "Hedda Gabler." Mme. Nazimova is now filming "L'Occident" at the Metro studio under the direction of Albert Capellani.

In "The Prussian Cur," Fox's latest war picture, Capt. Horst von der Goltz plays an important part. He not only appears in the picture but furnished most of the material on which the picture is based and assisted in the supervising of the picture. His career as a secret agent of the Kaiser for ten years finally ended in his exposure of the secret methods of Berlin to the United States Government.

Virginia Pearson was selected by popular vote to speak at the recent dedication of the Israel Orphanage Asylum in New York City. She completely won the hearts of her thousands of admirers, men, women and children, by the eloquence, the pathos and the humor of what she said. Ambassador Gerard, who was present, complimented her upon her speech, as did Nathan Straus. Miss Pearson is one of the screen stars who finds time to attend personally to her charitable affairs and amply deserves the place she has won in the hearts of the American people.

Frank Reicher is to be Louise Huff's second director for World pictures. He has recently arrived from the West Coast where he directed Viola Dana last in "The Only Road." Mr. Reicher's own career on the legitimate stage is worth more than a passing glance as he has played leading parts in many of the most popular Broadway productions, opposite such stars as Mrs. Fiske, Grace George, Annie Russell, Julia Marlowe, etc.

Last week a mob was needed for a scene in the World picture, "The Road to France," and the casting director found no trouble in securing it. The work or fight law had just gone into effect, and crowds of the lounge lizard idlers were ferrying across to see what the studios had to offer since they had heard that motion pictures were considered essential.

Dorothy Green is playing opposite Montagu Love in "Pirate's Gold." She is said to have been born in Russia, and to have come to the United States at an early ago, where her first stage appearance was as a child in the Metropolitan ballet.

Pearl White is writing her "life story," with the avowed intention of getting away from the press agent stuff. It will probably be published in book form first, then as a serial in one of the fan magazines, and finally as a newspaper serial co-incidental with the release of "The Lightning Raider."

Yeoman Marguerite Clark played hostess to two sailors, survivors of the torpedoed "President Lincoln" at the Famous Players Fort Lee Studio not long ago. She allowed them to watch a few scenes being made for "Out of the Clear Sky," and then showed them the inner workings of the studio.

Alice Brady, whose will power in saving a very gorgeous bathing suit for a picture instead of wearing while swimming with a party of friends at Long Beach, has been extolled by many of the press, has received her reward. When the scene requiring the bathing suit was actually being filmed just off Babylon, L. I., several aviators attracted by the crowd circled about just over head to watch proceedings. How much more satisfactory it must have been to give them the privilege of seeing this costly marvel of beach raiment than to give that same privilege to a mere Long Beach crowd.

A little Pomeranian dog, Mrs. Hashimura Togo by name, presented to Bessie Barriscale by her husband, Howard Hickman, as an anniversary present, has been immediately given a job in Miss Barriscale's new picture, "A Wife's Conscience." In it he is the property of Baby Mary Jane Irving, and ranks with two dolls, "Ignatz Mouse" and "Krazy Kat" by name.

David Kirby has the honor of having appeared in every Barriscale production since "Within the Cup." His previous life was quite Jack Londonish. He came of actor stock, started out selling newspapers, educated himself without ever actually going to school, became editor on various newspapers in San Francisco, got into politics, did exhibition flying, diving and parachute jumping on the side, wrote a few essays and a volume of maxims, and finally landed in the pictures.

Sundays are big days for Jane and Katherine Lee. They dash from one camp to another doing clever little stunts for the amusement of the men who consider them among their best entertainers. Last Sunday, for example, they were at Camp Upton in the morning, and in town in the afternoon helping Adele Rowland stage her benefit at the Astor theatre.

..Lawrence Grant, Kaiser of Kaisers, has started on the Orpheum Circuit in his vaudeville sketch, "Efficiency." He will travel from coast to coast, going first to New Orleans, and then working out and up to Winnepeg.

An illuminating proof of David Wark Griffith's greatness of soul is revealed in a recent copy of the New York "Tribune," under the Advisor column. Some time ago an irate individual who considered himself mistreated by the management of the theatre, at which "Hearts of the World" is being shown, wrote to the "Tribune" airing his grievances. The matter was brought to Mr. Griffith's attention, and he immediately wrote an apology to the man for the carelessness of the management, and inclosed his personal check for two dollars, the price of the ticket in question. As the "Tribune" commented, "Only a big man could speak with such humility of his duty to the public upon whom we depend for a living."

John Sunderland, aviator hero of "To Hell With the Kaiser," left last week for West Virginia, where he will play leading man in a big coal picture for Educational Films, titled "When the Giant Wakes."

Edith Day has been particularly appreciated by the many aviators who have seen her in "Going Up," that really funny musical comedy featuring Frank Craven. Many more than the few who have been passing through New York City will soon have a chance to see her as she will have a leading part in a picture to be called "L'Air" produced by a new film company.

Katherine Kavanugh is writing the continuity for "Five Thousand an Hour," the George Randolph Chester story, soon to be produced by Metro, with Hale Hamilton in the leading role. In discussing it Miss Kavanaugh said that her aim would be to follow the original just as closely as possible, even using bits of the conversation for titles.

June Mathis, of Metro scenario fame, is ensconced in a new office boasting two full-size windows, wicker furniture, cretonne hangings, and all sorts of esthetic aids to inspiration.

Babbie Fenington, casting director for Metro, received a hurry call the other day from Ralph Ince for two Jewish youngsters, both exaggerated types, for "Our Mrs. McChesney." So Babbie hied herself to the East Side, and out of the motley swarms of humanity corraled two of the Jewiest little Jews imaginable. She raced them up to the studio in a taxi to their great delight, and found that they could act their parts as well as look them.

Twede Dan, the Jester comedy man, gave every one a good time at Brighton Beach while there on location by swimming out to a schooner anchored a mile off the shore, and doing all sorts of diving stunts from the masts, until Bill Steiner, the director, put a stop to this risk of life and limb on the part of his star comedian.

Corrine Griffith, last seen in "Love Watches," is introducing Nenette and Rintintin, the two most popular little people in Paris to-day, to America. They are twin amulets credited with protecting from harm all people who possess them. They were sent to Miss Griffith by a French soldier, who saw her in "Who Goes There." It is quite appropriate that Miss Griffith was working on "Love Watches" when she received this present, as it is from the famous French play, directed by Henri Houry, a French actor-producer veteran of the Somme, who is directing for Vitagraph while waiting to get back to the battle line.

Corinne Griffith Is Star of "Love Watches," Vitagraph Play

Ready-Made Ad Talks

Constance Talmadge in Popular Stage Success, "A Pair of Silk Stockings"

(Select Five-Reel Production)

Do you remember the success "A Pair of Silk Stockings" had on the stage a few seasons ago. It went over with a bang. Because of its popularity on the stage and because it contains excellent material for the silent drama, the Select Pictures Corporation has had a screen version adapted by Edith M. Kennedy and produced it with Constance Talmadge, the talented little sister of Norma, in the leading role. The production was made under the direction of Walter Edwards and has interpreting the supporting roles Harrison Ford, Wanda Hawley, who has been seen in some of Douglas Fairbanks's best pictures; Vera Doria, Florence Carpenter, Thomas Persee, Louis Willoughby, Helen Haskell, L. W. Steers and Robert Gordon. Sam and Mollie Thornhill, husband and wife, are young, very much in love with one another until a decision is to be reached regarding the make of car which they are to purchase. Mollie wants one brand and hubby the other. It's a trifling matter to have a marital quarrel about, but this is just what Mollie and Sam does. And it leads to all sorts of funny situations, as the screen version of this popular stage success will testify when it is shown at the ——— theatre ——— of ——— week. Mollie is obdurate concerning her decision, and Sam, in order to spite her, takes a young woman of questionable character to dine with him, buys her rich gowns and other finery, and leaves the bills in a conspicuous place about the house so that Mollie will discover them. Meantime Mollie purchases the car against Sam's wishes. But you will ask—where does the silk stockings come in? We can't tell you, but will show you at the ——— theatre next ——— night.

Corinne Griffith and Denton Vane in Billie Burke's Success, "Love Watches"

(Vitagraph Five-Reel Production)

A long list of Vitagraph talent is seen in this company's screen version of Billie Burke's former stage success, "Love Watches," a French comedy drama written by R. de Flers and G. Gaillavet. Corinne Griffith and Denton Vane have the featured parts and in support you will see such Vitagraph favorites as Julia Swayne Gordon, Alice Terry, Edward Burns, Florence Deshon, Nellie Parker Spaulding, Charles A. Stevenson, and the twins, Alice and Edna Nash, newcomers to the screen drama, who will be heard from again if they continue the good work which they have turned out in this Vitagraph offering. "Love Watches" was produced under the direction of Henri Houry. If you remember Billie Burke's stage successes, too numerous to mention here, you will recall that "Love Watches" was one of her biggest and it enjoyed a long run on Broadway, which fact is the best testimony of its success. The screen version is equal to the Broadway production in every respect. The scene of the action is laid in and around Paris and deals with society. Jacqueline Cartaret, the part interpreted by Miss Griffith, is pretty and as the Marquise de Juvigny believes, a promising wife for her friend, Ernest Augarde, a rather stupid young fellow who devotes much of his time to writing very unreadable novels. Jacqueline has her own ideas about a husband and in the end marries a dashing young Frenchman and member of the nobility. The comedy situations that arise when Ernest becomes really in earnest in his attempts to win the young wife, even though she be married, are many and brimful of entertainment.

Corinne Griffith and Denton Vane in "Love Watches" at the ——— theatre of ——— week.

Enid Bennett in Ince Production, "The Vamp," a Comedy-Drama with New Twist

(Paramount Five-Reel Production)

"The Vamp"—no, it isn't a Theda Bara picture but presents no less a fascinating little vampire than Enid Bennett, the Thomas H. Ince star. C. Gardner Sullivan, one of our best screen dramatists, is the author of "The Vamp," produced for the Paramount program under the direction of Jerome Storm, supervised by Thomas H. Ince. In support of Miss Bennett are seen some of the most talented members of Paramount stock, including Douglas MacLean as Miss Bennett's leading man; Charles French, Robert McKim, who has been seen in many of Paramount's biggest and most successful productions in the role of the "heavy" character actor; Melbourne MacDowell, and John P. Lockney, who has few equals in the portrayal of a character role. "The Keys of the Righteous," "Naughty, Naughty," "The Biggest Show on Earth," and "A Desert Wooing" are some of the Paramount-Ince productions which will be remembered for Miss Bennett's part drama hits the high spots in this, his latest offering, and does some real dramatic work in his interpretation of Jang Lung, whose father is a Chinese of the wealthier class and his mother is a white woman. "The City of Dim Faces" was written by Francis Marion, whom you will remember as the scenarioist who makes all the screen adaptations of Mary Pickford stories and who is considered one of the best writers for the screen. In the supporting cast with Hayakawa in this production are seen Doris Pawn, who has been seen in support of George Walsh in a number of his Fox productions; Marin Sais, star of Kalem's series of "The American Girl" pictures; James Cruze, one of the best character actors of the younger generation; Winter Hall, Tago Yama, James Wang, and George King. The action of the play is laid in San Francisco and New York. Wing Lang, a wealthy Chinese silk importer of San Francisco, is getting along in years and longs for an heir to whom he may leave his in them as the featured player. In her late picture, "The Vamp," she has the role of Nancy Lyons, a wardrobe girl with a musical comedy show. She hears the girls talk a good deal about the "vamps" and how successful they have been on the stage and screen and in love. She loves Robert Walsham, a settlement worker, and when he fails to propose she hits upon the idea of dressing in the clothes of and acting the part of a vampire. She wins the man she loves. They go West, he to start a settlement school for the miners. She repents her actions in impersonating the vampire to win her husband, but she proves a charming little vampire in the end.

Enid Bennett in "The Vamp" will be at the ——— theatre ——— of ——— week.

Sessue Hayakawa, Japanese Star, in "The City of Dim Faces"—Call of Blood

(Paramount Five-Reel Production)

"The City of Dim Faces" is Sessue Hayakawa's latest starring vehicle released on the Paramount program. The Japanese star of the silent business and wealth. A friend suggests that he marry a white woman so that his children may possess the cunning and intellect of the Oriental and the physical beauty and power of the white race. He thinks well of the suggestion and marries Elizabeth Mendall. A son is born and the father sends the child away, telling the mother that he shall never know that his mother is a white woman.

May Allison in "A Successful Adventure"; Romance, Adventure of Southern Beauty

(Metro Five-Reel Production)

Now comes May Allison in "A Successful Adventure "bristling with romance, adventure and all that goes to make for an enjoyable hour's entertainment on the screen of the ——— theatre. Miss Allison needs no introduction. The management feels assured that every one of his patrons or prospective ones know Miss Allison by reputation and by the excellent work she has done before the camera. While co-starring with Harold Lockwood she was seen in some of our best picturizations. Since then she has won the right to star in her own name and she has proved that she is deserving of all the confidence placed in her by the Metro Pictures Corporation. She comes to the ——— theatre ——— week in "A Successful Adventure," written by Katherine Cavanaugh and June Mathis and produced under the direction of Harry L. Franklin. Miss Allison is supported in this production by Harry Hilliard, formerly leading man for June Caprice; Frank Currier, who is seen in "To Hell with the Kaiser"; Edward J. Connelly, Christine Mayo, Kate Blanche, Fred Jones, Pauline Dempsey, and Anthony Byrd. Miss Allison has the role of Virginia Houston, a little beauty of the Sunny South who is admired by Lionel and Daniel Houston. She marries Daniel. Lionel becomes so embittered that he leaves his family and goes North, where in a few years he amasses a large fortune, while Daniel is gradually becoming poorer. Soon after the marriage Virginia dies, leaving a baby girl. Years later the daughter learns of the enmity of the two brothers, one of whom is her father. She decides to go to New York and bring them together. How is this done?

See May Allison in "A Successful Adventure" at the ——— theatre on ——— of ——— week.

William Desmond and Josie Sedgwick in "Hell's End"—Story of Underworld

(Triangle Five-Reel Production)

William Desmond and Josie Sedgwick have the starring roles in a Triangle late production, "Hell's End," written by A. Steve Richardson, scenariorized by Charles J. Wilson, Jr., and produced for the Triangle program under the direction of J. W. McLaughlin. In the supporting cast are Louis Durham, Dorothy Hagar and Charles Dorian. "Hell's End" is the toughest and most notorious den of confidence men and gangsters that one would find in his travels from coast to coast. To this place Mary Flynn, daughter of a millionaire, goes on a slumming expedition with society friends. There she meets Jack Donovan (William Desmond), leader of the gang of gangsters who make this their headquarters. Donovan and Mary had known each other since childhood, but when Jack had drifted into the life of the gangster Mary had lost track of him and he of her until their meeting years later in the "Hell's Den." Their meeting in "Hell's End" arouses in both a certain admiration—hers for nerve and strength of body and his for the polish and refinement of the girl he had not seen since childhood. Then comes Jack's fight to get away from the life he had been leading and to make himself worthy of the girl. But he fights his way back to his rightful place and proves himself worthy of her.

"Hell's End," which comes to the ——— theatre on ——— of ——— week, with William Desmand and Josie Sedgwick in the leading roles, presents an interesting side of the underworld life.

Margery Wilson, Triangle Star in "Marked Cards"—Reputation Sacrificed to Love

(Triangle Five-Reel Production)

Margery Wilson, Triangle star, is to be seen at the ——— theatre on ——— of ——— week in her latest work before the camera. "Marked Cards," written by Adela Rogers St. John, adapted to the screen by Lanier Bartlett and produced for the Triangle program under the direction of D'Elba. In the suporting cast with Miss Wilson are seen Jack Curtis, Wallace MacDonald, Harvey Clark, Lillian Langdon, Joe Bennett, Lee Phelps and Rae Godfrey. "Marked Cards" presents stirring incidents of the human side of life and strikes a contrast between the democratic spirit of a humble family and the aristocratic spirit of those reared in the lap of luxury. Cards and carousing bring Ted Bridge, the son of wealthy parents, to dire straits, and the little girl of humble parents whom his parents had refused to let him marry, comes to the front and rescues Ted when all the money and the influence of his wealthy parents fail. Ellen Shannon's father, Pat, had risen from the ranks of a hod-carrier to political boss and man of wealth. Because Ellen's parent had once been a menial laborer Ted's mother refused to sanction his marriage with her. But the tables turn and Ellen proves her right to become the wife of aristocracy and Mrs. Breslin is the first to welcome her into the Breslin family as one of them.

Margery Wilson, Triangle star, in "Marked Cards" will be seen on thee screen of the ——— theatre on ——— of ——— week.

"Her Moment," Starring Anne Luther—Powerful Drama Revealing Evils of Oriental Customs

(General Release in Seven Reels)

"Her Moment," featuring Anne Luther, a powerful drama written around the adventures of a young Roumanian girl after she has been sold into slavery by her drunken father, will be seen on the screen of the ——— theatre on ——— of ——— week. The management of the ——— theatre recommends this offering as one of the strongest photodramatic productions ever presented at his theatre. It has dramatic strength and there is a reason for every incident that is related in the seven reels of pictures which portray the author's ideas. It was written by Samuel London, a popular writer of fiction and produced under the direction of Frank Buel for the Authors' Photo-Plays, Inc., released on the General program. In the supporting cast with Miss Luther are seen Alida Jones, William Lowrey, who gives a most finished characterization of the heroine's father; Bert Hadley, J. L. Franck, Anne Schaefer, Leon Kent and Murdock McQuarrie. In the supporting cast are contained the names of some of our best imper-

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 20, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Everywoman's Husband"	Triangle	5 reels
"The Empty Cab"	Bluebird	5 reels
"Cupid by Proxy"	Pathe	5 reels
"Miss Innocence"	Fox	5 reels
"One Thousand Dollars"	Vitagraph	5 reels
"A Good Loser"	Triangle	5 reels
"Her Price"	Fox	5 reels
"The Locked Heart"	General	5 reels
"The Safety Curtain"	Select	5 reels
"The Painted Lily"	Triangle	5 reels
"Tangled Lives"	Vitagraph	5 reels
"Opportunity"	Metro	5 reels
"Doing Their Bit"	Fox	5 reels
"No Man's Land"	Metro	5 reels
"The Danger Mark"	Artcraft	5 reels

sonators working before the camera. The scene of the opening action is laid in a little village in the Balkan states. Here Katinka and her sweetheart, Jan, live. Jan is sent away to study under the direction of a society for the education of worthy young men who cannot afford to educate themselves. The father of Katinka is a drunkard and according to an Oriental custom, sells his daughter into slavery for a certain period of time. She is made the mistress of a gambling house keeper. Years later, when Jan had become a prominent engineer, they meet in a western mining town, and after a series of adventures, are united.

Anne Luther, in "Her Moment," at the ——— theatre on ——— of ——— week.

Louise Glaum in Her Latest Paralta Play, "Wedlock," with All-Star Cast

(Paralta Five-Reel Production)

Louise Glaum, Paralta's popular star, is to appear ——— week on the screen of the ——— theatre in "Wedlock," written by Denison Clift and produced for the Paralta program under the direction of Wallace Worsley. In support of Miss Glaum appear Jack Gilbert, Herschel Mayall, Charles Gunn, Joseph J. Dowling, Beverly Randolph, Leatrice Joy, Harry Archer, Ida Lewis, Clifford Alexander and Aggie Herring. "Wedlock" is one of the most absorbing stories in which Miss Glaum has ever appeared. It is unlike anything she has ever done before because she is not called upon to portray the characteristics of the screen vampire. Through most of the reelage Miss Glaum portrays a straight role, opening in the role of a telephone girl in a large hotel. In this capacity she meets Granger Hollister, son of an aristocratic father and mother whose social aspirations are centered in their efforts to marry their only son to a society bud and their daughter to a member of the nobility. The son has his own ideas on marriage and before the announcement of his wedding to the society bud he persuades Margery, the telephone girl, to marry him. When his mother learns of this, in the language of the street, "there is he— to pay" and after much persuasion, he tells his girl wife that they must part. Years later finds Granger an outcast and escaped convict. The girl wife has been made rich through an interest in a mine. She saves him from the hands of the law after many adventures and they are reunited.

Louise Glaum, in "Wedlock," at the ——— theatre on ——— of ——— week.

Theda Bara in 1918 Version of "The Two Orphans"—One of Fox's "Big Six"

(Fox Big Six Re-Issue in Five Reels)

William Fox's 1918 version of "The Two Orphans," starring Theda Bara, will be the chief attraction on the screen of the ——— theatre on ——— of ——— week. Adolph D'Ennery's famous novel which has been read by the millions in all languages, presents one of the most absorbing stories ever adapted for exhibition on the screen. "The Two Orphans" is one of Miss Bara's best works—one in which she was seen when she made her first bid for the public's favor as a screen actress and one in which she won over the millions of admirers who now pronounce her the greatest exponent of dramatic art as interpreted by the so-called vampire. Jean Southern, who, since her appearance in the role of one of the two orphans in this production, has won the right to star in her own right before the camera, is seen in the part of Louise, the blind orphan. Others in the cast are Herbert Brenon, William E. Shay, Frank Goldsmith, Gertrude Berkeley, E. L. Fernandez, John Daly Murphy, Sheridan Block and Mrs. Cecil Raleigh. "The Two Orphans" was directed by Herbert Brenon, who was responsible for William Fox's production of "The Daughter of the Gods," starring Annette Kellerman, and his own independent production of "The Fall of the Romanoffs." You all know the story of "The Two Orphans" which recounts the adventures of two orphaned girls, one blind, the other a beautiful Parisian type, who are cast in different environments and re-united under unusual circumstances.

Theda Bara, in the 1918 version of "The Two Orphans," at the ——— theatre on ——— of ——— week.

"The Hand of Vengeance," Gaumont Serial, of Sherlock Holmes Type—First Episode

(Gaumont Serial—Two Reels)

Are you in the mood for real thrills—the kind that run up the spine when one is reading an account of the adventures of a Sherlock Holmes? If you are, there is one place in town where you can satisfy that craving for thrills. It is the ——— theatre. And the subject that is going to supply the thrills is the new Gaumont serial, "The Hand of Vengeance," in ten episodes of two reels each. It is wholly unlike any serial you have ever seen. There is something new every minute that the action is being flashed on the screen—new characters, new surroundings, new stunts, new thrills, new everything. There hasn't been anything like it ever shown on the screen before. The story opens with two prospectors who have discovered a rich diamond mine in Africa. They start on their way back to England to finance the proposition and during their travels over the African desert they are lost. One of the men who is the stronger of the two, plans to get rid of the other man so that he may be the sole person interested in the new discovery. The weaker man of the two faints on the desert for the want of water and the other, thinking him dead, attempts to take from him the bag containing specimens of diamonds which they had taken from the mine. The man wakes, and during a struggle which follows, the stronger man of the two, whips out his hunting knife and slashes his partner's hand, leaving him to die on the desert. Years later finds the man who had obtained the diamonds, in London with fortunes at his command, realized from the diamond mine. The partner whom he thought dead turns up and resolves to take back, bit by bit, the fortune that had been stolen from him. Then follows a series of exploits in which the man defrauded, shows the cunning of a Sherlock Holmes in his manipulations to get back the fortune.

"The Hand of Vengeance," Gaumont serial, at ——— theatre.

TIME SAVERS

You Don't Have to Read Pages to Find What a Picture Is About

IF you use these Ad Talks, you will find that you are saved the trouble of reading through pages of press books on each picture to find what it is all about. Here is the gist of it, told as briefly as possible and at the same time giving you the main elements.

And if you want to tell the story to your patrons just as briefly, you cannot do better to use these as reading notices in your newspaper or program.

Edith Roberts in "The Deciding Kiss"—Miss Roberts' First Starring Vehicle

(Universal Five-Reel Production)

Do you remember the little comedienne who appeared opposite Eddie Lyons and Lee Moran in some of their best comedy sketches on the Universal program? Edith Roberts is the girl we have reference to. If you remember rightly she was "some" comedienne, too, wasn't she? Well, her work in the Lyons-Moran comedies was of such a finished quality that she has been selected by Universal to star in five-reel productions, the first of which is "The Deciding Kiss" to be seen on the screen of the ——— theatre on ——— of ——— week. "The Deciding Kiss" was written by Ethel M. Kelly with the title, "Turn About, Eleanor." The story told is decidedly different from the comedy sotties in which Miss Roberts has been accustomed to appear on the screen, for she is called upon to furnish a portrayal of the serious and not the frivolous side of life. She is casted in the role of an orphan girl, living with her grandparents in a small Cape Cod village. Knowing that they cannot give their little charge all the advantages of life, the grandparents consent to her adoption by a wealthy New York woman. After a few years in a fashionable finishing school. Eleanor blossoms into a beautiful girl. But she longs for the little Cape Cod village, and there she goes, leaving her sweetheart behind.

At the ——— theatre on ——— of ——— week, Edith Roberts in "The Deciding Kiss."

"Smiling Bill" Parsons and Teddy Sampson in "Dad's Knockout"—Comedy

(Goldwyn Release in Two Reels)

"Smiling Bill" Parsons' latest contribution to the list of Capitol Comedies, is titled "Dad's Knockout," featuring "Smiling Bill," himself and Teddy Sampson. This sure is a "knockout," whether it be attributed to Dad or some one else. If the patrons of the ——— theatre do not get a laugh out of this one, the management has decided that it is hard to pick a winner. But see this one and verify the judgment of the ——— theatre in booking this one. It is a clean, wholesome sketch in two reels, telling the story of how the son of a wealthy manufacturer falls in love with a chorus girl, and insists upon marrying her irrespective of his father's wishes. The father will have no chorus girl as a daughter-in-law, so he decides to visit the theatre, where she appears as the lead in the chorus, and find out what matter of girl she is. He does so, and before the show has closed the performance Dad falls for the little girl, even harder than his son had fallen. Nor does he stop here. He invites Queenie, for that is the name of Teddy Sampson in this comedy, to the seashore and there is a dip in the surf and general love-making on the beach. But sonny takes a hand in the love-making, and, to the surprise of his dad, informs him that he has been married for a week or more. Dad welcomes his new daughter-in-law with open arms.

"Smiling Bill" Parsons' latest comedy in two reels, featuring himself and Teddy Sampson, is "Dad's Knockout." At the ——— theatre ——— week.

"Fatty and Mabel Adrift," Keystone Comedy Re-issue in Three Reels—Fatty's Best

(S. A. Lynch Enterprise Release)

Fatty Arbuckle and Mabel Normand's best known comedy in which they co-star, "Fatty and Mabel Adrift," in three reels, has been re-edited and released by the S. A. Lynch Enterprises, Inc., and is to be seen on the screen of the ——— theatre on ——— of ——— week. This is one of the old Keystone productions shown for the first time about three years ago. If there are any of you who remember this offering, the management of the ——— theatre has every reason to believe that you will not miss the opportunity of seeing this bunch of laughs the second time. Al St. John, who is seen in all of Fatty's late comedies, has an important role in this production. Fatty is a farmhand working on the farm owned by Mabel's father. Al St. John is the son of the neighboring farmer. He and Fatty are in love with Mabel. The three go for an outing on the beach, and all three decide to take a dip in the surf. Some of the comedy stunts that are shown while this trio of comedians are cavorting on the beach and in the sad sea waves, will call for a laugh-a-minute.

Fatty Arbuckle, Mabel Normand and Al St. John in the comedy reissue, "Fatty and Mabel Adrift," on the screen of the ——— theatre on ——— of ——— week.

First Episode of Vitagraph's New Serial, "Fight for Millions"—Thrills Galore

(Vitagraph Serial—Two Reels)

"A Fight for Millions," the first episode of which will be shown on the screen of the ——— theatre on ——— of ——— week, is, without a doubt, the most thrilling exposition of daredevil escapades ever enacted before a camera. You are all acquainted with Bill Duncan's work in the directorial line. Bill handled the megaphone for Vitagraph's "The Fighting Trail," and "Vengeance and the Woman" and Bill is the boy who knows how to put on a serial story for screen presentation and do it right. His latest work in serial form is "A Fight for Millions." It's a corker and there isn't a patron of the ——— theatre who will leave after a showing of one of the episodes who will not come back for the next and the next and so on until the final chapter. Mr. Duncan is the featured player in this as he was in "The Fighting Trail." In support he has Joe Ryan, whose work in "The Fighting Trail" was commended by all. Mr. Duncan's leading lady in "A Fight for Millions" is Edith Johnson, whom you will remember for her excellent work in many Universal productions. This trio of Vitagraph players turn some tricks in this serial that will call for praise from all who witness them. There is action from start to finish. Bill always has some new tricks and stunts up his sleeve and he sure does turn some of them loose in this serial. The story tells of a fight for the millions of a wealthy miner. His daughter, whom he deserted when she was a baby, because he was under the impression that his wife and her mother had been untrue to him, is cited in the miner's will as the principal beneficiary. His nephews are notified that the one who finds her gets a large share of the fortune. Then the fight starts.

The first episode of this stirring serial is titled "The Snare." It will be shown on the screen of the ——— theatre on ——— of ——— week.

¶ How can we improve these Ad-Talks to better meet your needs?

¶ Tell us.

¶ We want *your* help.

Short Subjects in Review

WHY THE WEEKLY DIDN'T GET OVER

The last tragic scene of the feature faded. The fatal blow had been struck, the agent of outraged justice stood ready to make the supreme sacrifice. Whatever the artistic merit or lack of merit of the picture, it had been received with interest and a lack of demonstration that was in itself a tribute to its compelling power.

And then, merging with the last flicker of the final picture came a lively scene of soldiers in camp—the commencement of the News Weekly. They passed in silence—the pianist had not had time to catch up and play the appropriate music, and the audience was still under the spell of the drama. The appearance of the flag brought a few mild handclaps, so scattered over the big house that they could hardly be heard. The pianist made an effort and got out a few bars. And the reel proceeded. Sometimes there would be music, and sometimes dead silence. An especially spirited martial scene, or the flag, would cause a sporadic handclapping. But interest in the reel seemed half-hearted, and it was not till the close, when some remarkable pictures of flying planes were shown—either by good luck or good management without music, that the house seemed to wake up to the fact that they were looking at some of the most stirring events of the most stirring period of the world's history.

Can't you manage better than that, Mr. Exhibitor?

BEAUTY DISCLOSED BY SLOW CAMERA

The feature of the current Bray Pictograph are pictures made with a slow camera for the analysis of motion, a feat thus far performed, we believe, only by Pathe Freres. The subjects are three men gymnasts, who accomplish somersaults and "flip-flaps" in normal and sub-normal time with exceeding grace. This type of picture, because of its unique character and beauty, is always received with interest.

The splendid work being done by the Metropolitan Life Insurance Company for the health and happiness of its employes is amply illustrated with scenes taken in the office building that is one of New York's most conspicuous landmarks.

Goodrich Dirt, in the "borrowed" garb of a policeman, gets into a mixup with a baby whom he deserts, after embarrassing experiences, for the baby's attendant. But Spot comes to the rescue and dries, in his own peculiar fashion, the infant's flowing tears.

PARAMOUNT-BRAY PICTOGRAPH.
PARAMOUNT PICTURES CORP.: JULY 8.

HOOVERIZING THE ELEPHANTS

Curator Ditmars and the other friends and guardians of our animal friends at the Bronx Zoo are not going to let their charges suffer hunger by reason of "war shortage." But these once-pampered pets must now do their share toward increasing their own food supply. For example, in his present Educational release. Mr. Ditmars shows a pair of African elephants harnessed and hauling a load—the only two in this country to perform such labor.

Then, much of the Park's land that once lay idle is now under cultivation to feed the animals. The deer range is ploughed; hay and fodder are gathered from other parts of the grounds.

We are not told what variety of "substitute" is employed in the war bread served to the bears, but, whatever it is, it goes down!

WAR TIMES AT THE ZOO.
EDUCATIONAL FILMS CORP.: JULY.

WHERE "THE SMOKES" COME FROM

Having no personal interest in cigars, we are all the more qualified to attest to the excellent entertainment value of the Educational Films reel showing how fine Havana tobacco is raised and "millionaires' cigars" are made.

The plantation pictured is in the extreme southwest corner of Cuba, as is pointed out on the map, which starts the reel. One of the interesting features is the screening of entire fields by light cloth awnings to insure the lightness of tint desired in certain brands of wrappers. The ploughing of the fields by oxen, the setting out of seedings, the plant in its various stages of quick growth, cutting, and sorting are illustrated in well-taken photographs. For the benefit of the uninitiated, an expert points out the parts of the plant which are devoted to various purposes—the crown for filler, the finer and coarser leaves for grades of wrappers varying in price from $60 to $1,000 a bale.

The journey of the dried tobacco from plantation to the factories of Havana is indicated on the map, and we are then taken to the factories themselves and shown how strong, deft hands wrap and shape the leaves into the comely cigar. While the men work, a reader at a high desk entertains them with the news of the day and interesting books. This is an established custom in all Cuban cigar factories. The reel concludes with some wise illustrations as to how to test and to smoke a good cigar

"CIGARS FOR KINGS AND MILLIONAIRES."
EDUCATIONAL FILMS CORP.: JULY 15.

DUKE VISITS BATTLEFIELDS

Charles Urban's ever-interesting scenes on the now historic battlefields of France continue in this number of the series, "Britain's Bulwarks," which is the eleventh. The Duke of Connaught is shown on a tour of inspection. He visits the battlefield of Vimy Ridge, that point at which the German forces were hurled back a year ago and which has been the scene of continuous furious fighting for many months. Miles upon miles of desolation greet the eye in the views caught by the official cameraman.

The Duke also witnesses various scenes of activity at the front, including the transportation of ammunition up to the lines. The reel is intelligently assembled and should prove a considerable addition to the program of the day.

THE DUKE OF CONNAUGHT VISITS THE FRONT (Britain's Bulwarks, No. 11).
PATHE EXCHANGE: JULY 21.

A New Type of Picture Hero From Educational's Series of Native Indian Picture-Stories Played By All-Indian Casts

"DER TWINS" WELCOME GLAD SUMMER

Director La Cava of the International Cartoon Studios is seeing to it that the Katzenjammers do not lack any of the joys of vacation. And the visits made by the family to seashore and country of course afford the Kids fresh opportunity for devilment.

"Crabs Is Crabs" is well-proved by the way these clawed creatures treat poor Katrinka and the gallant Professor when the latter endeavors to teach the lady of his heart the rudiments of swimming. The Professor had taken the precaution to don a life preserver, unaware of the fact that the Kids had previously inserted into it several lively crustaceans. Nor did the Captain escape from similar deception. The wild struggles of the "drowning person" simulated by a dress and bonnet of Katrinka's well stuffed with crabs and eels, utterly contound the poor gentleman and cause a crescendo of laughter in the spectator.

"A Picnic for Two" proves a circus for a car full when the dog and cat and the pig that the Twins had thoughtfully put into the lunch baskets along with the frankfurters begin a little sociable conversation en route to the picnic grounds. The dog bites the conductor who pulls the emergency cord which stops the car with a jerk that sends passengers and packages tumbling in hopeless confusion till the former extricate themselves from the latter and scatter wildly over the landscape. There is excellent animation, and many good laughs.

INTERNATIONAL KATZENJAMMER CARTOONS.
EDUCATIONAL FILMS CORP.: JULY.

A NOVELTY OF GENUINE MERIT

The Italian genius which won the astonishment and admiration of the world with "Cabiria" shows itself in a lighter but equally characteristic Italian mood in a most cleverly executed mannikin drama a reel in length. Carlotta Murilla has written a story around the military adventures of two-jointed dolls representing opposing sides in the great conflict, and Signor Pastrone has produced it with an artistry and ingenuity that bespeak real imagination. There are individual combats, artillery duels from the trenches; there is a "Big Bertha" on a revolving base that vomits smoke and flame; there is a gas attack foiled by the invention of a "suckmobile" that absorbs the poisonous vapor and returns it in sacks to the enemy. And in conclusion there is an aerial attack with smoking Zeppelins and bombing planes raining destruction on a peaceful mountain village.

For the most part, films such as this lack the essential element of entertainment, but the genuine artistic merit of this, the mechanical perfection of the devices employed, and the dramatic sense that has enabled its producers to develop the little story to a real climax make it a novelty acceptable to any class of patrons and one well worth featuring and advertising.

OUTWITTING THE HUN (Pastrone Puppet Play).
Presented by Harry Raver.

THEDA BARA REGRETS—

The eyes had it, when Mutt and Jeff devised a new system of choosing a lady vamp for the production on which they were to squander their newly acquired fortune, till these gentlemen chanced to investigate more fully the other claims to beauty possessed by the candidates who, behind screens which concealed all but their flashing or languishing orbs, sought to prove their magnetic power.

So there was nothing to do but get the one and only Theda to appear in the new picture. And the beautiful Miss Bara would have been only too glad to oblige—but she had a contract. So she compromised by inviting Jeff to be the leading man in her new picture.

The cartoon will delight Theda Bara's devotees, as well as all those who enjoy the always-amusing adventures of the Inseparables.

MEETING THEDA BARA.
FOX FILM CORP.: JUNE 23.

KING GEORGE VISITS HIS FLEET

The tenth number of Britain's Bulwarks is given over to pictures taken on the great battleships that have been guarding the North Sea, during a visit made by King George. Several notable men accompany the king, among whom are Lord Cromer and Admiral Beatty.

The pictures convey a splendid idea of the great ships, the quality of the men who command and serve them, and the democratic bearing of the little man who in his pleasant if undistinguished person represents the great Empire.

WITH THE POLICEMEN OF THE ALLIES ON THE NORTH SEA (Britain's Bulwarks 10).
PATHE EXCHANGE: JULY 14.

Screen Examinations

"The City of Dim Faces"
(*Paramount—Five Reels*)
Reviewed by Peter Milne

TO Frances Marion goes the credit of having prepared the best recent vehicle that Sessue Hayakawa has appeared in. Her "The City of Dim Faces" offers the star a powerful character study which he makes the most of with that rare skill that is his and no other's. But it is the story as a whole, not merely the individual characterization that gives the picture its force and compelling power. It is the story of Jang Lung's contemplated revenge on a white woman because of her rejection of him and his sudden change of heart upon the discovery that white blood flows in his veins, followed by his battle for her life. In its directness and dramatic force it is mindful of Burke's "Limehouse Nights," those stories of the Chinese quarter in London that are almost terrifying in their realism, although Miss Marion's story, unlike those of Burke, is endowed with a greater beauty of thought that deftly shades its more gruesome passages.

Simplicity is one of the dominating notes of the picture. In her scenario Miss Marion deals with the plot directly and builds steadily to the climax. George Melford, who has worked on many of the Hayakawa pictures, turned his hand to the production of "The City of Dim Faces" and has derived the utmost from the story. The settings fairly teem with atmosphere and there are some wonderful light effects that are to the credit of Paul Perry, the photographer.

Doris Pawn, pretty enough to please the most exacting fan, gives a characterization of Marcell Mathews, the white girl, that is sustained to the very last. Marin Sais as Jang Lung's mother does some remarkable character work and James Cruze shows himself as a Chinaman in another of those most realistic make-ups which he affects with apparent ease. Winter Hall, Togo Yama, James Wang and George King complete the cast.

THE STORY AND PLAYERS

Wing Lung (James Cruze), a silk merchant in San Francisco's Chinatown, desires a son born of a white woman, that he may possess the cunning of the Oriental combined with the physical beauty of the Caucasian. Consequently he takes unto himself a white wife, Elizabeth (Marin Sais), who works in his store. A son is born to them. Elizabeth desires that he grow up a Christian, and for this Lung takes the babe from her arms. He keeps her captive in his cellar through the long years that follow.

Jang (Sessue Hayakawa), the son, is led to believe that his mother was a Chinese. He returns from college, and meets Marcell Mathews (Doris Pawn), an American girl. He makes ardent love to her, and Marcell accepts his attentions at first for the sport of it, but soon grows to really love him. Her cousin, however, changes her attitude by showing her through the worst parts of Chinatown. As a result she becomes disgusted with the race in general. She refuses to have anything more to do with Jang, and breaks his heart. For revenge he lures her to his tea house, and makes her captive. He sells her to a marriage broker, and she is placed on the auction block before a leering crowd of Chinamen. But then the white blood in Jang stirs. He cannot see her meet a horrible fate, and he rescues her. In so doing he is mortally wounded. Returning to his home he discovers the prison cell of his mother, makes known his relationship to her and dies.

Time, 60 minutes.

"Neighbors"
(*World Film—Five Reels*)
Reviewed by Peter Milne

AS pictures featuring children go, "Neighbors" ranks pretty high, for Madge Evans, the cleverest of her class, is given a thoroughly congenial role and puts her comedy over nicely. Mrs. Maravene Thompson prepared the story and her Clarissa, the part carried by Madge, is a most human little girl, at the same time ingenious enough in her every act to be interesting. That some of the other characters, notably the Mrs. William Harding, mother of Madge's playmate, are rather impossible, can be excused. After all, it is rather hard to run a plot featuring a child, through the whole of five reels, without once in a while becoming impossible.

Clarissa goes about her play seriously and when her efforts result in comedy, it is real comedy because of this attitude. Little Madge is still perfectly natural, despite her career as a star, which has been lengthy for one of her years. She never turns to the audience for appreciation but goes about the business of being natural before the camera in a manner which leaves no room for criticism. The pride which she displays in the weird costume made of vegetables with which she wins a prize, is a case in point concerning the absolute sincerity with which she plays.

John Hines, less formally known as Johnny, co-stars with Madge and manages to get in a lot of good comedy. He has the ability to make other people laugh when he smiles. Mr. Hines should, however, pay more attention to his feet. He walks out of one set wearing spats and sails into the next without them and vice versa. Violet Palmer's work as the ingenue is pleasing and Mathilde Brundage is sufficiently haughty as Mrs. William Harding. The young lady with the two-thirds impressive name, Maxine Elliot Hicks who first rose to some prominence when she pulled Mary Pickford's hair in a picture she made some time ago, manages well with the other child role, that of Effie Harding, while others in the cast are J. A. Furey, Herbert Pattee, Kitty Johnson and Charles Hartley.

Frank Crane directed and Jacques Monteran was at the camera.

THE STORY AND PLAYERS

The Leighs and the Hardings are neighbors in a small village. Clarissa Leigh (Madge Evans) and Effie Harding (Maxine Elliot Hicks) are playmates; that is, when they aren't fighting or when Mrs. Harding (Mathilde Brundage) isn't dragging Effie away from the influence of "that naughty child." Clarissa is human, therefore naughty before Mrs. Harding. And then, too, the Hardings are rich, while the Leighs haven't a bank account. Ruth Leigh (Violet Palmer), school teacher in the village, is in love with Paul Harding (John Hines) and her affections are warmly returned. However, Mrs. Harding doesn't like this idea either, having it in her mind to marry Paul to Edith Norris (Kitty Johnson), a member of "one of the best families." But, of course, Paul marries the girl of his heart, the foolish animosity of Mrs. Harding being banished forever when Clarissa saves Effie from going over the waterfalls in a canoe.

Time—55 minutes.

"The First Law"
(*Pathe Play—Five Reels*)
Reviewed by Peter Milne

THERE is much mystery in this latest of Irene Castle's Pathe Plays. Very much. Too much, in fact. So much that it is mystifying instead of mysterious, dramatically and intensely mysterious, as the good mystery picture should be. The producers have again followed the serial pattern in shaping and producing "The First Law." With the first few scenes we are deep in the middle of the story. Then the usual practice of working, first, forwards, then backwards is put in order and along about the end of the fourth reel, we begin to see a light. But this is too long a wait. Even in a mystery story we expect something precise and definite. It is not good to leave every character unintroduced to the audience.

Mrs. Castle does well with the role of Norma Webb, keeps in the spirit of the story from start to finish and is attractively attired. Antonio Moreno is her leading man again, and his rendition of the part of Hugh Godwin is satisfactory. J. H. Gilmour and Marguerite Snow complete the cast.

"The First Law" was written by Gilson Willets, scenarioized by Roy Somerville and produced under the direction of Lawrence McGill.

THE STORY AND PLAYERS

Norma (Irene Castle), daughter of Dr. Webb (J. H. Gilmour), advertises for a boarder, against her father's wishes. He was once a famous physician but reverses have severely damaged his finances. A boarder appears in the person of Hugh Godwin (Antonio Moreno), millionaire philanthropist, who immediately shows interest in Norma. He finally proposes and she is obliged to tell him she can not accept because she is already married. Her husband had swindled her father immediately after the marriage and they had never lived together. One night the husband breaks into Norma's room and she shoots him. Believing him dead, she makes to escape but falls into the hands of an unscrupulous detective who, threatening her with exposure, forces her to return to her home. He removes the body. Norma then marries Hugh. His work necessitates the construction of a number of buildings, and the detective, evidently also a contractor, is tipped off by the unwilling Norma on what figure to bid. He always lands the contracts. Finally, Norma can stand it no longer and makes a clean breast of the affair to Hugh. She then hurries away, intending to kill the detective. She follows him to a distant house. There she discovers her husband still alive. In a fight, the husband is killed, this time in reality.

"Winner Takes All"
(*Bluebird—Five Reels*)
Reviewed by Peter Milne

FOR Monroe Salisbury's current feature, "Winner Takes All," the producers selected a novel by G. W. Ogden, entitled "The Rustler of Wind River," which as adapted by V. H. Porter and directed by Elmer Clifton, stands as the best feature he has done for this brand of pictures. Mr. Salisbury's characterization is not permitted to completely subordinate the story as has regrettably been the case with other releases of his. His great magnetism, however, is felt throughout the picture's length. This seems to prove that if a star really be a star, his presence is felt and appreciated even though he doesn't monopolize a great percentage of the closeups. The good handling that Mr. Salisbury has received of late is, in all probability, due to the careful direction of Mr. Clifton, a young director, but one possessed of an extensive knowledge of his business.

This fact is more than once in evidence in "Winner Takes All"; in fact, it is in evidence all the time. There are some of the most beautiful shots in this Western that the writer has ever seen. Supported by photography of a distinctly high order they stand as a very pleasure to watch in themselves. Mr. Ogden's story is one of good suspense, fine humor and many thrills, and with the ideal treatment accorded it, stands in the front ranks of the vast horde of Westerns that have been produced lately.

Mr. Salisbury receives excellent support from Helen Jerome Eddy as the girl, Alfred Allen and Sam De Grasse as heavies, Jack Nelson in a character role of considerable and genuine humor, and Betty Schade in a smaller part.

THE STORY AND PLAYERS

Saul Chadron (Alfred Allen), cattle baron, constantly persecutes the homesteaders, shooting them, driving them away and burning their homes. Alan MacDonald (Monroe Salisbury), their leader, is marked by Chadron to be killed and he commissions one Thorne (Sam De Grasse), a thoroughly disreputable character, to kill him along with several others. MacDonald meets Frances (Helen Eddy), the guest of Chadron's daughter (Betty Schade), and falls in love with her. At the peril of his life he attends the masquerade given in her honor. He is discovered, but escapes safely. In the meantime, Thorne has shot a homesteader's little daughter and this causes a general uprising. Thorne visits Chadron and demands his pay, claiming that he has killed MacDonald. MacDonald, however, takes the trouble to disprove this himself, by entering and taking Thorne away at the point of a gun. After a fight between the cattlemen and homesteaders, the latter decide to lynch Chadron. It is Alan who saves the wretch's life, but Thorne, in revenge, shoots him. The father of the dead girl then disposes of Thorne, and as for Frances, she discovers that her host was really very black and accepts MacDonald for his true worth.

"A Pair of Silk Stockings"
(*Select—Five Reels*)
Reviewed by Peter Milne

THOSE extremely clever situations in Cyril Harcourt's play, "A Pair of Silk Stockings," which set New York audiences rocking with mirth, have been intelligently transferred to the screen with equally brilliant results, and one is inclined to risk superlatives again and state with all the assurance in the world that it is the best picture Constance Talmadge has appeared in. Or, more than that, it is the best comedy that the writer can remember, at least with reference to the last six months. Mr. Harcourt's play contained just the right type of situations for Miss Talmadge. They are of that deliciously invigorating, delightfully intimate "boudoir" type, into which Miss Talmadge fits so well. And they have been conceived and executed by one whose sense of comedy seems without limit. A comedy situation before Mr. Harcourt is first to be developed for its own benefit and then made the source of others. "A Pair of Silk Stockings" is built like a family tree. It commences with a single situation and spreads to greater proportions with every turn.

Edith M. Kennedy is to be congratulated on the exceedingly fertile adaptation she made. So much of the play's success depended on the spoken lines that many were of the opinion that the adaptation would prove uninteresting. The brisk, genuine and clear strokes of her scenario have, however, put all such fears completely to route. And she has also employed subtitles skillfully and with results that add greatly to the comedy value of the situations. It is evident that Walter Edwards seized on the work of production with a full realization of the excellent possibilities in his script. He has over-looked no opportunity for comedy and has successfully kept the plot in evidence from first to last. There are no interruptions to achieve comedy. Every laugh rises naturally from the further development of the plot itself. The few settings are unusually pretty while the lighting is excellent.

Miss Talmadge enters into the spirit of the picture with appreciation and makes Mrs. Mollie Thornhill a thoroughly charming young woman. Harrison Ford's Sam Thornhill is entirely suitable. Louis Willoughby is a fine Captain Bagnal, and Wanda Hawley as his tearful fiancee is an irresistible delight. Sylvia Ashton as Lady Gower, the hostess, with a "bar maid past," does some excelllent comedy work, while Vera Doria, Florence Carpenter, Thomas Persee, Helen Haskell, L. W. Seers and Robert Gordon appear to advantage in smaller parts. James C. Van Trees was at the camera.

THE STORY AND PLAYERS

The Thornhills don't agree on things. Mollie (Constance Talmadge) wants a roadster. Sam (Harrison Ford) wants a touring car. Mollie won't even kiss Sam, and Sam is very much peeved. Planning to arouse her jealousy, he makes it appear that he has an affair with a chorus lady, but instead of arousing her jealousy he arouses her ire and divorce proceedings are duly instituted and carried through. Sam is thereupon despondent. At a house party given by Lady Gower (Sylvia Ashton), Sam is the kill-joy. There is a rehearsal for amateur theatricals, Sam playing the part of a drunken tramp with whiskers and dirty clothes. Enter Mollie, who asserts that her car has broken down and that she simply has to stay all night. She is given the room of Captain Jack Bagnal (Louis Willoughby), who leaves to catch a train. He misses it and returns through the window. Sam, who has concealed himself in the closet in order to gain a quiet moment with his ex-wife, sneezes. He is set upon, bound (with Mollie's silk stockings) and thrown into the bathroom. The house is roused. Captain Jack's fiancee, Parmela (Wanda Hawley), is in a torrent of tears because of the situation. Jack and Mollie think to make it all right by producing the burglar, but he has escaped, stockings and all. Great commotion reigns all night and through the next morning. Unless the burglar is caught the honor of Mollie and Jack is forever besmirched. And finally Sam reveals himself as the burglar and sets everything right, also explaining to Mollie that his supposed affair with the chorus lady was, in truth, supposed.

"Hell's End"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

"HELL'S END," the latest vehicle provided for William Desmond from the pen of A. Steve Richardson, is an artificial number that is hardly worthy of extended comment, inasmuch as it appears to have been hastily written, hastily produced and possessed of an appeal only to those before whom a fight constitutes a good picture.

There are numerous inconsistencies in the plot, while the central idea, that of a society girl pairing off with a tough gangster can hardly be taken seriously even though the gangster has the decency to reform.

Desmond tries his level best to lift his role to something realistic, and Josie Sedgwick tries to appear natural as the society girl. Louis Durham, otherwise known as "Bull," is entirely adequate as another gangster, while Dorothy Hagar and Charles Dorian round out the cast.

Charles J. Wilson, Jr., prepared the scenario, and J. W. McLaughlin directed. S. S. Norton was at the camera.

THE STORY AND PLAYERS

Mary Flynn (Josie Sedgwick), on a sight-seeing expedition to "Hell's End," the underworld quarter of the city in which she used to live when her father was only a day laborer, meets Jack Donovan (William Desmond), her childhood playmate, now the leader of the gangsters. He is set upon by Hank Dillon (Louis Durham), an aspirant to his seat of honor, and in the fight is fouled by a well-directed bottle. Recovering in the hospital, Jack begins to realize the difference between Mary and the girls of Hell's End. He is given employment by Mary's father and regains his strength so that in time he is able to go back and beat up his successor in Hell's End. But he refuses the affections of Belle Burns (Dorothy Hagar), who is now willing to come back to him because he is again the undisputed ruler, so he and Mary find happiness and love in working together for the uplift of the unfortunates in the district.

Time 55 minutes.

"Marked Cards"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

"MARKED CARDS," which has the interesting Margery Wilson in the role of chief importance, is a picture that works to that climax wherein the heroine sacrifices all thought of self and reputation in order to free the man she loves from being convicted for murder. It is described by Triangle as a "human interest story with terrific emotional situations," which is partly correct. It does rightfully come under the human interest heading because little Ellen Shannon, daughter of a political boss (but an honest one), once a hod-carrier, is constantly snubbed by the "aristocracy" of the city. Hence the human interest. The court room scenes can well be described as emotional, but we see no good reason for describing them as terrific. The terrific part of the picture is the idea of one D'Elba, the director, concerning the manner of high society. These people that perceptibly uplift

their noses when the daughter of an ex-hod carrier enters their midst. But society is subtle at least and it doesn't deliberately turn its back on sweet little climbers. And as D'Elba's society seems occupied with snubbing to the exclusion of all else, it creates a false, artificial and foolish impression.

The story of "Marked Cards" was written by Adela Rogers St. John and scenarioized by Lanier Bartlett. It presents well-tried material in fair form. It is the handling of the subject during production that prevents it from attaining a level of merit. Miss Wilson's opposite is Wallace MacDonald whose personality is not the kind that makes for a popular leading man. Jack Curtis, Harvey Clark, Lillian Langdon, Joe Bennett, Lee Phelps and Rae Godfrey complete the cast.

THE STORY AND PLAYERS

Because Ellen (Margery Wilson) is the daughter of Pat Shannon (Jack Curtis), a one-time hod-carrier, Mrs. Breslin (Lillian Langdon) forbids her son Ted (Wallace MacDonald) to marry her. She continually snubs and insults Ellen so that the girl is forced to tell Ted that unless his mother apologizes she will break with him forever. Things go from bad to worse, particularly with Ted, who takes to drinking and gambling. Ellen is sent away to boarding school. One day she accepts an invitation to lunch with Cutting (Lee Phelps) and goes to the city with a chaperone. Endeavoring to rid herself of this incumbrance she jumps in one of the hotel elevators and is borne aloft. She skips out into a room and there is the witness of a tragedy in the room across the area-way. Later Ted is brought up on trial for killing Poker Lemoyne (Harvey Clark), a gambler. His accuser is Jackson (Joe Bennett), another gambler. Jackson has taken advantage of Ted's drunken condition on the evening of the murder and is insisting that Ted committed the act when Ellen enters and accuses him. She tells her story despite the fact that she is obliged to bring out in her evidence that she was in a man's room at the time of the murder. Ted is freed and goes to Ellen with his mother's blessing.

"The Vamp"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

WHETHER or not C. Gardner Sullivan conceives a plot, in itself adequate for presentation in five reels, he is always sure to fill it with sufficient human touches to make it interesting. He has the happy knack of presenting commonplace incidents, immediately apparent as the reflection of every day life, in a vitally entertaining way. One of his contemporaries said of him that he above all others could glorify the commonplace and certainly in this faculty lies much of his success. "The Vamp" is one of his pictures into which he has injected these wholesome, pleasing, radiating touches and though exceedingly slim in plot its human interest and its fine comedy serve to make it a most pleasing piece of entertainment.

Jerome Storm, who has had charge of the production of Enid Bennett's recent Paramount pictures, also directed this one. Mr. Storm is one of the best directors for this style of picture that Mr. Ince has developed. He has made the most of the various opportunities offered in the script and has given the whole a production of great realism. John Stumar has achieved some good photographic effects.

Miss Bennett as the far from sophisticated little wardrobe girl, who wins a husband and saves a perilous situation by adopting (very prettily) the tactics of the naughty vamp is as refreshing and delightful as ever, while her support ranks exceptionally high, including Douglas MacLean, Charles K. French, Robert McKim, Melbourne MacDowell and John P. Lockney.

THE STORY AND PLAYERS

Nancy Lyons (Enid Bennett), a wardrobe girl at a musical show, takes the tip of one of the chorus girls and wins Robert Walsham (Douglas MacLean), a young settlement worker by "camping" him. Robert takes his young bride West to a mining town, where he is scheduled to take charge of the Community House. Nancy is not well received by Robert's uncle. James (Charles K. French), who wants his nephew to devote all his time to work and none to billing and cooing. It is the young couple's misfortune to be discovered by the uncle whenever they take time off to make love. But in time uncle's heart softens, specially as he sees the good they are accomplishing. And then enters Phil Weil (Robert McKim), a labor agitator, who spots Nancy. Nancy, knowing that ill is afoot, proceeds to wheedle all his secrets out of him by camping once again. And Mulligan (John P. Lockney), one of the miners, is a listener from his retreat under the bed in the next room. With Weil's downfall comes the arrest of Mr. Fleming (Melbourne MacDowell), a German spy who was using the agitator as a tool. And so Nancy proves to old Walsham that a young wife, with a skill for "vamping," can be of some use in a mining town after all.

"That's Him"

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

THE comedy of the reel is much better than the grammar of the title. Harold Lloyd and Bebe Daniels, this time as husband and wife, set out to visit their uncle and claim an inheritance. Lloyd is obliged to return for the railroad tickets and gets mixed up with a burglar. The complications are thick and funny, and the three leads, Snubs Pollard is the third, do excellent work.

"Impossible Susan"

(*American-Mutual—Five Reels*)

Reviewed by F. G. Spencer

MARGARITA FISHER as Susan Gaskell in "Impossible Susan" probably gets all possible out of the character which cannot by any stretch of the imagination be said to afford her many opportunities. The picture opens with a beautiful water scene—a small lake hidden among the trees in which half a dozen young girls are disporting themselves. Being chased away by a gang of boys they get revenge by tying knots in the boys' clothing. This, and other similar stunts characterize Susan's general behavior, and earn for her the sobriquet "Impossible."

On the death of her grandfather she is sent to a distant relative who is housekeeper for a rich young bachelor. And the whole story that follows simply shows her now beautifully gowned, fairly well tutored in the ways of the genteel, and eventually marrying the aforesaid bachelor. Margarita does plenty of sprinting —sometimes unnecessarily so—in every reel.

It's just an ordinary picture, with a remarkable, though absolutely unexpectel ending—a picture that will not thrill and but mildly entertain. The photography throughout is very good, and the supporting cast give good accounts of themselves.

THE STORY AND PLAYERS

Susan Gaskell (Margarita Fisher) is, on the death of her grandfather, sent to a distant relative, Martha Brown (Anne Schaefer). Her employer, Bernard Marshall (Jack Mower) decides to let Susan remain in his house, believing that through her, he might possibly save his younger brother, Ted (Lloyd Hughes), from the wiles of a vampire, one Eva Thornton (Beverly Travers). When gowned Susan makes a picture, and, apparently, wins Ted's affection, but on a dare he marries Eva, and Susan then is free to marry Bernard, with whom she has been in love from the first.

Screen time, 60 minutes.

"The House of Hate"

(*Pathe—Last Episode*)

Reviewed by Peter Milne

THE twentieth and last episode of "The House of Hate," which bears the separate title "Following Old Glory," shows the Hooded Terror at bay. He is pursued through the underground passage, which he made use of to enter the house and slay Pearl's father in the first episode, and out into the open. He is mortally wounded by a shot fired by Harvey, and when he and Pearl finally come upon him he is breathing his last. Subsequently there is a marriage, as in all good serials, and after Harvey rounds up the Hooded Terror's gang he departs for the battlefields of France. Naturally enough Pearl is a Red Cross nurse, and when Harvey is brought in wounded she cures him with a kiss.

"The Hand of Vengeance"

(*Gaumont Serial—First Five Episodes—Two Reels Each*)

Reviewed by Joseph L. Kelley

THE best work of A. Conan Doyle in weaving the plot of one of his ever-popular detective stories around the person of his mental creation, Sherlock Holmes, could not prove more interesting than the recital on the screen of the adventures of the leading character, Ultus, "the hand of vengeance," in Gaumont's serial production, "The Hand of Vengeance," produced in ten chapters of two reels each, the first five episodes of which were shown for review this week. The central figure of this serial commands a certain amount of attention which will be given despite any and all other happenings recorded on the screen when this serial is shown. And the other happenings are fired point-blank, in rapid succession, with action running at top speed and new and ever-appealing interest cropping out as the man who has been betrayed by his partner in adversity and good fortune, reeks a vengeance as his reward, that is unrelenting in its perversity and determination to revenge.

"The Hand of Vengeance" is something new in the way of

IN PREPARATION
"SUSPICION"
A THRILLING DRAMA OF TODAY IN SIX PARTS
M. H. HOFFMAN, 729 Seventh Avenue

serials. The producers have not relied solely upon stunt work or thrills to put the dramatic punch into their work, but have, first of all, started with the premise that "the story is the thing." It is, first of all, logical in its revelation of events. Careful observation will detect incidents, here and there, that are a bit far-fetched but judging the story as a whole, the work of the excellent cast, the suspense that is so carefully sustained and, back of all this, the underlying reason for its recital—the thought that the author wished to bring out—and you have one of the best and most finished bits of serial production that has ever been flashed on the screen of any theatre.

Gaumont has a serial worth while in "The Hand of Vengeance." It has a dramatic punch, a sense of justice, a certain twist to its ever-changing action, that will take hold of an audience. The manner in which the author and director have opened their work with all their big guns firing actionable pantomime, is to be recommended with all the superlatives common to the English language. There is no unnecessary detail, either in planting character or revealing action. There is the necessary amount of dramatic material and this has been reproduced with the sole object in view of telling frankly and straightforwardly what is what in the life of "the hand of vengeance." Regardless of the exhibitors' locality, regardless of his theatre's capacity or the personnel of his patronage, Gaumont's serial, "The Hand of Vengeance" will be accorded all the honors ever awarded a serial production or a dramatic narrative on the screen.

"The Sign of the Scar," "Scheming for Millions," "The Ambassador's Diamond," "The Grey Lady" and "The League of Silence" are the first five of the ten episodes which stand for the completed serial. We will not attempt to draw comparisons. The first is as good as the last, the second as the third and the odd one as good as any one of the other four. Each one is a link in the chain which the chief character, Ultus, is welding to draw his traitorous friend into the web that he so skillfully weaves. Any one of the episodes of this serial offers entertainment, irrespective of those that are to follow. The newness of each, the distinctiveness of each episode, stand out with all the prominence of an individual photodrama. The action is there, the interest is there and the quality of the work done by the cast of characters is superlative.

The story of the manner in which Ultus, who has been betrayed by his friend and fellow prospector, seeks vengeance. The story opens with two prospectors in Africa who have discovered a valuable diamond mine. They start across the desert for England. On the way, one of the men falls from exhaustion and want of water. The other sees a chance to rid the world of one of the only two who know of the existence of the mine. He attempts to steal the bag containing the specimens of diamonds, while the other is seemingly exhausted. The weaker of the two offers resistance and the other slashes the back of his hand holding the bag of diamonds with a hunting knife. He leaves him to die on the desert.

Years later the one who had proved himself the stronger is found the possessor of immense wealth, living in London. The other man whom he thought dead appears and then commences a series of adventures, in which he takes back, bit by bit, every possession that the wealthy man has.

"Her Price"

(*Fox—Five Reels*)

Reviewed by Joseph L. Kelley

VIRGINIA PEARSON gets back into the role of the vampire in her latest starring vehicle on the Fox program. This time she is the unwilling vampire but a "vamp" nevertheless. And, may it be said, Miss Pearson enters into the spirit of her role and gives "bang-up" good bit of dramatic impersonation and makes the character of Marcia Calhoun, an honest-to-goodness vampire lady. Credit is not given the author in the press matter. Whoever he or she may be, he or she is given all due credit for playing up the vamp stuff with unusual vim and enthusiasm with the result that Miss Pearson, after the run of the first reel, is an out-and-out vampire lady with opportunity to practice all the wiles known to the science of vamping on her catches.

Miss Pearson's work displays the only real high light of entertainment in this offering. The story isn't half-bad nor is it the best that was ever written. It is passable and at times during its revelation there are flashes of good, sound originality shown by the author. But these flashes come and go with a sporadic indifference that leaves no room for a lasting impression. The generalities of the work as a story are not the most impressive nor do they smack of brilliance along photodramatic lines. The title tells the story in two short words—what more could be expected.

Miss Pearson has a large following among picture patrons and her name and ability as an actress and the record of her past-performances will go a long way towards making this offering a success. There are thousands and many more who will enjoy every foot of the five reels telling the story of "Her Price." It will meet the every demand of the patron who goes to the theatre to see a dissection of the sex problem and the arguments, pro and con. It is distinctly a sex picture without any of the offensiveness usually associated with the term. It has been produced under the direction of Edmund Lawrence with a careful consideration for the view of the more conventional classes but it lacks a certain punch in the story, to place it with the best feature program offerings. Edward F. Rosen, Victor Sutherland, Henri Leone, Charles H. Martin, Paul Stanton and Mrs. Allen Walker are seen in the principal supporting roles.

"The Service Star"

(*Goldwyn—Six Reels*)

Reviewed by Joseph L. Kelley

CHARLES MILLER'S first directorial work for Goldwyn, the direction of Madge Kennedy in "The Service Star," a patriotic drama of the lighter vein, written by Charles Logue, speaks pretty well for Charlie's ability in handling the megaphone. With nothing in the way of pretentious or spectacular story to reproduce for screen presentation, Director Miller first of all realized this fact and started the ball rolling and the camera clicking to the time of perfectly natural action, every-day surroundings, human incidents and straightforward recitals. He appreciated fully the fact that, because a little unsophisticated girl had her own ideas about patriotic love-making and insisted upon carrying her idea

to a realistic end, there was not the inducement to make a big splash with the production he had undertaken to translate for review on the screen. And with this end in view he let our most accomplished Madge Kennedy tell the world in her own way just why she lied about her marital relations with the American "Ace," John Whitney Marshall.

Some one has said that "The Service Star" is the best picture that Goldwyn has yet produced. We would like to agree with him, but we can't, on the ground that the story isn't there in such proportions as to merit such a place among Goldwyn's releases. But we will place it pretty well up in front with the Goldwyn releases, and we'll wager that the box-office reports will show that our judgment is not far out of the way. We do object to the strength of enthusiastic statement which places this picture as "Goldwyn's best."

Charles Logue, the author, had a right good idea when he sat down to his typewriter and created this work, and he has carried his plot along with a new twist here and there that gives just the right sort of swing to the story as interpreted on the screen. But, because he has not created strength of action, there is little chance of the majority holding the opinion of the one who placed it as "Goldwyn's best." Madge Kennedy's personality and her name are going to do wonders in putting this production over. Miss Kennedy has made a name for herself as a star, and she's going to carry "The Service Flag" right over the top, even though she has little obstacles in the form of slight plot material obstructing her advance. These are trivial and will be brushed aside unnoticed and without having done a great deal of harm.

The supporting cast which Miss Kennedy has been given render good substantial support. Clarence Oliver, who has the leading man's part, which is not too prominent, does his work in a finished manner. Jules Cowles has one of his black-faced character roles, for which he is favorably known, and puts in over with all the unassuming humor of our colored brethren. Tammany Young has a good character bit. Mabel Ballin is seen in a fairly prominent role which she handles skillfully. Maude Turner Gordon, Victor Bateman, William Bechtel, and Zula Ellsworth are seen in minor roles. The photography, lighting and sets are well done.

THE STORY AND PLAYERS

Marilyn March (Madge Kennedy) looks with envy on the girls she knows who have a sweetheart at the front. Marilyn has none, but sees no reason why she shouldn't. So she conceives the idea of representing herself as being the wife of John Whitney Marshall (Clarence Oliver), whose name graces the front pages of the daily papers as the first America "Ace." She leaves the little town where she has lived all her life, and obtains a position in one of the departments of the Government service at Washington. Once installed she spreads the information that she is the wife of the great American "Ace."

The American "Ace's" mother, Mrs. Marshall (Maude Turner Gordon), lives in Washington. The girls with whom Marilyn works, inform her of the fact that Marilyn is posing as her son's wife. To their astonishment Marilyn is taken into the home of Mrs. Marshall, which practically verifies her statement.

She meets a young man at Mrs. Marshall's home, who is experimenting in chemical work. They become close friends. Later she discovers that the young fellow whom she has met is none other than John Whitney Marshall himself, who is evading the draft under the guise of a chemist. He explains that a friend of his went in his place, and had taken his name. Marilyn's influence makes him reach the decision to enlist. They are married, and he leaves for the front.

"Wedlock"

(*Paralta—Five Reels*)

Reviewed by Joseph L. Kelley

LOUISE GLAUM forgets that she has ever "vamped" before the camera, in her portrayal of the featured role in Denison Clift's "Wedlock," produced by Paralta Plays, Inc., under the direction of Wallace Worsley. In the role of Margery Harding, Miss Glaum is the quiet, unpretentious telephone operator, the deserted wife of a young and aristocratic husband, the outcast and the possessor of millions. And none of these calls for the work of the vampire. But each and every one calls for the ability of an artist, in their interpretation, and the artist is found in the person of Miss Glaum.

The Paralta star could have had a more reasonably constructed story and scenario than the one that was given to her director, Mr. Worsley, by the author, Denison Clift. Mr. Clift sure did run the gamut of the screen drama when he did this one. All the old-time stuff is there. This would have been pardonable for the fact that a certain dramatic situation has been done before on the screen does not deprive its successor of any of the rewards due finished work, but when an old situation is used and thrown into such a mangled and confused state as Mr. Clift has thrown his into the plot of "Wedlock," there are bound to be harsh words said about his work. The story falls far below standard. Convenient co-incidents are thrown into the fray without regard for continuity or logical sequence. Miss Glaum is made to convey the impression that she loves the young man whom she loves and Jack Gilbert is made to convey the same impression but when it comes time to make a change in the lives of the two (for the convenience of the author) these two are mercilessly separated, both seemingly satisfied with the way things have turned out. The story is weak, illogical and carried alone by co-incidents happening once in a thousand years. The story then and not the cast, very capably headed by Miss Glaum, is the weak joint in "Wedlock," and the one which it is noticed without the approval of an intelligent audience.

Jack Gilbert has the leading male role and in the later part of the story he gives a fine exhibition of "heavy" acting. He does good work throughout. Jack makes as good a leading man as he does a leading juvenile. Beatrie Joy who deserted comedy for an ingenue role in "Wedlock" leaves a good impression even though she is not given prominence. Herschel Mayall, an old standby in the heavy character roles, gives a good performance here. Charles Gunn, Joseph J. Dowling, Beverly Randolph, Harry Archer, Ida Lewis, Clifford Alexander and Aggie Herring have minor roles. "Wedlock" has been given a worthy production and the photography has been done well.

"Her Moment"

(*General Release—Seven Reels*)

Reviewed by Joseph L. Kelley

GENERAL has a mighty fine offering in Authors' Photo-Plays, Inc., production, "Her Moment," starring Anne Luther, and produced under the direction of Frank Beal. Samuel H. London is the author and he has furnished Director Beal with a script that contained exceptional opportunities for strong dramatic action and entertainment via screen. And Director Beal has brought all of this out in a most clever manner. The scenes of the action in the initial reels are laid in Roumania, and Mr. Beal has registered an European atmosphere which could not have been much improved upon. The script offered the opportunity of presenting a volcano in eruption, and this the director has recorded with striking realism with the use of miniature props.

The story is one of the strongest characteristics of this production. It has dramatic meat—the white meat of the drama. In places it verges onto and reaches over into the regions occupied by the melodramatic. It goes to the other extreme and presents the quiet home life of the natives of a small Roumanian village. It takes up the sex question, and this problem has been handled by the director without giving rise to the offensive and at the same time bringing out the point to be made in a straightforward manner. In places the director has carried the sex problem a bit too far, noticeably in the scene showing the girl who has been sold into slavery being whipped by her master. The sex problem which enters into this picturization to a marked degree is founded on the Oriental custom which is said to permit the father to sell his daughter or the daughter to sell herself as a menial to another for a certain period of time, so that it is not fiction but fact.

The picture is in excessive reelage. It could be cut to six reels and present a more finished production. The first three reels could be cut to two without interfering in any way with the action of the story or its continuity. This should be done. Some of the best character work that has come to the attention of the reviewer is seen in this production. There are excellent types and those portraying the characters are artists in their work. Anne Luther, who has the featured role, is a good type, enters into the spirit of her role, and portrays it with true appreciation. She is seen in her best work in this production. William Lowrey in a character role does one of the most finished bits of acting that has been seen on the screen. Bert Hadley, J. L. Franck, Anne Schaefer, Leon Kent, Murdock McQuarrie, and Alida Jones—all do excellent work. The action in the last reels takes place in a mining town in Arizona. This part of the story has been staged with true Western atmosphere and has been given a typical Bill Hart production, with Bill Hart characters. The photography is excellent, as is the lighting, the exteriors and the sets. In "Her Moment," General Film has a first-class offering for its program.

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies.....2 reels
The Blackmailers .....5 reels
Ignorance .....6 reels
S. O. S.....6 reels
Mormon Maid .....6 reels
Whither Thou Goest.....6 reels
God's Man .....5 reels
The Wolf Girl (Beatrice Allen).....2 reels
Turned Up (Nat Goodwin).....5 reels

Bluebird Photoplays

July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. The Dream Lady (Carl Myers).... 5
Aug. 5. (Title not decided .....
Aug. 5. (Title not decided)..... 5

Universal Productions

July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 22. Special Attraction (No release this week) .....
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

June 16. The Bravest Way (Sessue Hayakawa)
June 23. The Firefly of France (Wallace Reid)
June 23. A Desert Wooing (Enid Bennett)..
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....

ARTCRAFT PICTURES

June 2. A Doll's House (Elsie Ferguson)..
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....
July 28. The Fallen Angel (Jewel Carmen)..
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World.... 7

W. W. Hodkinson Corporation

(Paralta Plays)

May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... 7

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 1. No release.
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.
July 22. Impossible Susan (Margarita Fisher) 5

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando 5
—Moral Suicide.
July 28. The First Law (Irene Castle), Astra 5
Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)

July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson)5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5

Vitagraph V-L-S-E

July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5
Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 12. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 19. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

July 1. Heart of a Girl (Barbara Castleton, Irving Cummings) 5
July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5
Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6,500 ft.

Jester Comedies

April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts
June — It's a Great Life.
July — His Day Out.

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

JOSH BINNEY COMEDIES—Featuring Fatty Filbert. One release a month.
June — Fabulous Fortune Fumblers....2 reels
July — Fred's Fictitious Foundling.....2 reels
Aug. — Freda's Fighting Father.....2 reels
Sept. — Fatty's Fast Flivver.....2 reels
Oct. — Fred's Frivilous Fiancee.....2 reels
W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger .....5 reels
The Curse of Eve—Six-part Drama.
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America....6 reels year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Western Import Co.

Mickey (Mabel Normand).

Educational Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel .....1000 ft.
May 8. What the Ice Age Left.....1000 t.
May 15. The Silent Wonderlands of the West, No. 1 .....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

SCENICS

May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.
Apr. 8. Night Animals.....500 ft.
—Wild Goats and Sheep.....
—Wild Babies.....
Apr. 15. Milan Cathedral; Logging in Italy.....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids).....500 ft.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C
June 30. Who's Your Father?.....2 C
July 28. A Tight Squeeze.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism.....½ reel
May 19. Superintendents.....½ reel
May 26. Tonsorial Artists.....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies.....½ reel
June 16. Life Savers.....
June 23. Meeting Theda Bara.....
June 30. The Seventy-five-Mile Gun.....
July 7. The Burglar Alarm.....

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton).....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton).....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle).....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle).....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea).....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle).....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns).....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns).....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns).....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns).....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns).....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns).....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES

(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising.....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley.....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work.....2 C
A Woman.....2 C
The Tramp.....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes.....1 D

JAXON COMEDIES

The Unofficial Maneuver.....1 C
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob.....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics.....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate.....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine.....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks.....1 C
The Bully.....1 C
The Janitor.....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby.....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).....1 C
His Fatal Fate (Dana Allen).....1 C
Her Ambitious Ambition.....1 C
His Matrimonial Moans.....1 C
His Blooming Bloomers.....

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event).....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational).....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus.....5 D

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky.....1 C
What's in the Trunk?.....1 C
Reuben's Romance.....1 C
The Lady Detective, His Wedding Day.....1 C
Troubled Waters.....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Boarders and Bombs (Billy West).....2 C

AUTHOR'S PHOTO-PLAYS

Her Moment (Anna Luther).....6 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....2 reel
May 20. Bill's Predicament.....2 reel
June 3. Birds of a Feather.....2 reel
June 17. Matching Billy.....2 reel

(Continued on next page)

(Continued from preceding page)

King Bee Comedies

Apr. 1. The Scholar.....2 reels
Apr. 15. The Messenger.....2 reels
May 15. The Handy Man .....2 reels
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. He Almost Proposed.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

July 7. Kaieteur .....
July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness!.....
Aug. 4. A Coorial on the Orinoco.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Sunday, July 28, 1918

Beach Nuts (Toto, Clarine Seymour, Bud Jamison), Rolin .....1 C
East Indians (British Guiana, South America), (Post Film Co.),Educ.....1 reel

Monday, July 29, 1918

Allies Official War Review, No. 5.....1 top

Sunday, August 4, 1918

That's Him (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
Venezuela (Post Film Co.), Educ.....1 reel

Monday, August 5, 191

Allies Official War Review, No. 6.....1.top

Sunday, August 11, 1918

The Ghost of the Rancho (Bryant Washburn, Rhea Mitchell) .....1 D
Do Husbands Deceive? (Toto, Clarinne Seymour, Bud Jamison), Rolin.....1 C
Le Guiara to Caracas (Post Film Co.), Educ. 1 reel

Monday, August 12, 1918

Allies Official War Review, No. 7.....1 top

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, July 29, 1918

NESTOR—Bruin Trouble (Belle Bennett)..1 C

Wednesday, July 31, 1918

CENTURY COMEDY—Hey, Doctor! (Alice Howell) .....2 C

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—(Title not decided)..2 C

Thursday, August 15, 1918

UNIVERSAL SPECIAL—How Charlie Captured the Kaiser (Cart.) .....1 reel
JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

WESTERN AND RAILROAD DRAMAS

July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey).....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. (Title not decided).....

UNIVERSAL ANIMATED WEEKLY

July 3. Number 31.
July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.
Aug. 7. Number 36.
Aug. 14. Number 37.

UNIVERSAL SCREEN MAGAZINE

July 6. Number 78.
July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.
Aug. 10. Number 83.
Aug. 17. Number 84.

UNIVERSAL CURRENT EVENTS

July 6. Number 60.
July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.
Aug. 10. Number 65.
Aug..24..Number 66

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel
Aug. 5. Don't Shoot .....1 reel
Aug..12..Give Her Gas 1.reel

SERIALS

"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).
Aug. 12. Second Episode (The Muffled man)

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

ARIZONA

Frank Diamos, Chris Kerson and Nick Polyhrone, owners of the new theatre at Cananea, announce the opening to take place this week.

R. T. Jones has acquired the interest of J. J. Neary in the Superior Amusement Company, operating the Rex theatre and the Teotro Mexicano at Superior.

MAINE

Portland has its Service Club, where men in the service are given entertainment; its Hostess House, both on the Cape Shore and Great Diomond Island, but plans are now being made by the War Camp Community Service of which Mr. Ralph G. Wilson is the chairman, to open theatre at Cape Cottage as a Liberty theatre.

MASSACHUSETTS

O. V. Hull has sold his motion picture business, at Nantucket, to Emile Genesky, John Anastos and M. Perry. The Dreamland theatre is now being conducted under the new management. The transfer was effected last week.

John B. Bowler will open a motion picture theatre, at North Falmouth, for the summer.

MONTANA

Fred Stryker and Roy McDaniels have purchased the Princess theatre, at Kalispell, from E. H. Disney.

NEBRASKA

George J. Warren again has control of the Teepee and Orpheum theatres, at Red Cloud, having repurchased same from E. Retzman.

NEW JERSEY

Fred Cross, manager of the Grand theatre, at Long Branch, has assumed charge of the Lyric theatre, at Asbury Park. He succeeds Eugene A. Stark, of Asbury Park.

The building at Eighth avenue and Bemar street, Red Bank, has been dismantled, and is being fitted up as a motion picture theatre.

SOUTH DAKOTA

A. L. Brown has leased the Colonial theatre, at Aberdeen, and after redecorating same will conduct it as a motion picture theatre.

"Please Replace These Parts"

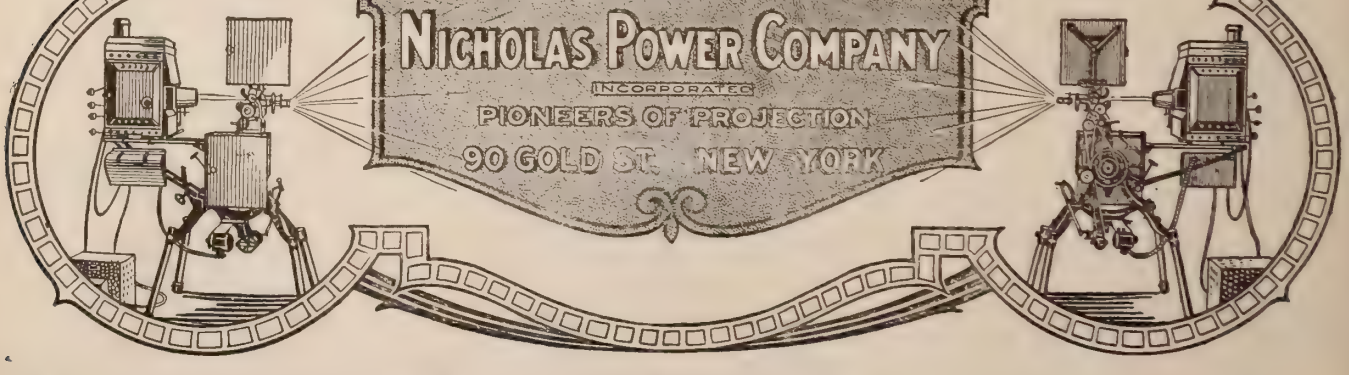
The Exhibitor who makes this request knows that this Company stands solidly behind its product. He is confident that his request will be given prompt and favorable attention.

Picture his chagrin when he receives our reply:

"These parts are not of our manufacture and consequently we cannot replace them."

"Profit" is not the impelling motive behind the manufacture of Genuine Power's Repair Parts. The main purpose is to spare no time or expense in seeing that every part which leaves our factory is perfect and capable of so performing its respective duty that it will maintain the High Standard of Efficiency for which POWER'S CAMERAGRAPH has always been noted.

You will insure yourself against inconvenience and loss by purchasing only the Genuine Parts which, in all cases, are stamped with the name or initials of this Company.



THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

The Casualty List

¶ The names of consistent and constant advertisers are rarely, if ever, found in the column that carries the casualties. A business—and its name—made by "telling 'em about it" in the paper that DOMINATES the FIELD, will live in prosperity forever.

¶ Summer days are only as dull as you make them. Put the "some" in Summer by summing up your salesmanship and selling power in advertising in the Central States.

¶ That's one sure way of getting double strength in your punches—back up your facilities and qualifications with the right sort of space and ink in the right sort of publication.

¶ Let the exhibitor know you are in the industry to the finish. He judges you by your advertising—and how persistently you reach out to him from the columns of the paper that

Dominates the Field

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

July 27, 1918

Saginaw Managers Happy

SAGINAW motion picture theatres are experiencing good business, and the managers are well pleased with the present conditions and the future prospects. Despite the high and increasing costs of necessities and luxuries the public appears to be supplied with plenty of funds, and is willing to spend them on amusements. Certainly there has been no decline in patronage, and the people are flocking to the film entertainments as strongly as ever.

There are several reasons to which this happy situation may be ascribed. One of these is this same matter of finances. While all expenses are greater so people are earning more, and money is being distributed more generously to the masses. An aristocracy of labor is being created through the high wages paid, and this means that more people are enjoying the clink of coins in their pockets than ever before, even while they are complaining about prices. For example in Saginaw there is a big shipbuilding company which now employs 1,600 men, but a year ago it did not exist. The wages paid are on an uusually high scale, and even common labor is receiving more than those in professions. Now these men and their families are in most cases lovers of motion pictures, and they are in a position where they can attend and not worry about the cost. Such war industries also bring to the city many of the roving type who live in rented rooms or houses. They do not find their full contentment in staying home but seek their pleasures outside, and the best and practically only entertainment can be found at the motion picture houses.

Then the weather thus far has been favorable for attendance at theatres as there have been few hot days and the temperature has averaged low. Consequently there is less of a lure in the great outdoors and more inside where it is warm and comfy-like, inside where the beauties of nature, human and otherwise, can be viewed to advantage.

Also in times such as these people are anxious to forget the horrors of reality in amusement, and so look to the films and are not disappointed. The reign of prohibition also helps greatly.

Of course there is another very important reason, and that is the excellence of the pictures.

So with such a combination it is not strange that Saginaw smiles at the screens, and that managers are busy counting their receipts and booking new features.

Welcome Home

BILL JENNER erstwhile Wm. H. Jenner is back among the old folks once again—having returned to the paternal fold of the George Kleine forces July 1st to fill a more important position than the one he occupied before he transferred his affections to the Fox organization. The gentleman now presides over the destinies of twenty odd exchanges, and is located in the executive offices of the Kleine System instead of the Chicago branch he formerly conducted. Mr. Kleine is to be congratulated on his combination—Smith—Jenner—both aces.

Universal Heads and Exchange Managers Hold Lively Convention in Chicago

CARL LAEMMLE outlined the activities of the Universal Film Manufacturing Company for the coming season to the Universal officials and branch managers who were here from almost every large city in the United States at the Sales Convention of the Universal Film Company at the Sherman House, July 7, 8 and 9.

The session was opened by President Laemmle, and after a brief talk promising his managers better and greater pictures for the future, he begged to be excused because of a cold contracted during his trip from New York to Chicago.

Joe Brandt, Assistant Treasurer of the Universal then took the chair and gave a peppery ten-minute speech filling Universal managers with enthusiasm regarding the many coming productions and the many new innovations launched by the Universal.

The meeting was the most enthusiastic one ever held by any exchange managers. The managers said that they had made direct inquiries among the exhibitors all over the country and claimed that the draft had not materially affected the movie business and that conditions in the smaller towns were much better than they had hoped for and they predicted bigger and greater business for the coming fall.

The consensus of opinion among the managers of the exchanges was that the open policy would prevail and the exhibitors were not looking kindly towards signing up for long term contracts.

A new sales policy was adopted which will eliminate waste in picture selling and at the same time bring the salesmen in contact with more exhibitors than heretofore and will make Universal salesmen the most efficient and most productive in the film business.

A new department has been established to take care of the newspaper and publicity matter for the exhibitor which is decidedly new and novel. The plan and purpose of this new department will be explained later.

Mr. Laemmle was very enthusiastic about the coming productions and stated that no pains will be spared to make all their productions the best and the biggest that brains and money could make.

Harry Berman, Sales Manager of the Jewel Productions waxed warm and enthusiastic about their productions for the coming season and announced that they will soon release "The Geezer of Berlin" a two reel travesty on "The Kaiser, the Beast of Berlin" and Windsor McKay's wonderful picture "The Sinking of the Lusitania" and a new Lois Weber Production "For Husbands Only" and a new production now in the making "The Yellow Dog" from the story by Henry Irving Dodge, which ran in the Saturday Evening Post.

Mr. Julius Stern, President of the Century Comedy Company announced that in the fall he will do something new in the way of comedies and will make some new comedies of special nature like the "Geezer of Berlin."

The Managers of the various exchanges were all highly enthused and prophesied that the coming season would be the greatest ever had by the Universal.

At the close of the business activities at the end of each day the various managers attended a loop legitimate show at which Carl Laemmle was the host.

The arrangements for the convention were made by Joe Brandt, Assistant Treasurer of the Universal Film Company, and was attended by Messrs. I. L. Leserman, Morris Hellman, S. J. Goldman, Julius Bernheim, I. Gettleson and Irving Mack of Chicago; Messrs. C. C. Smith and Joe Roderick of Milwaukee; Messrs. Joe Schnitzer, R. W. Abbot and D. Adams of Indianapolis ; Mr. Sam Saxe of Cincinnati; Mr. E. J. Smith of Cleveland; Mr. W. D. Ward of Detroit; Messrs. R. K. Evans and L. H. Cohn of Minneapolis; Mr. Edw. Armstrong of Denver; Mr. John McAlear of Pittsburgh; Mr. Barney Rosenthal of St. Louis; Mr. S. Benjamin of Oklahoma City; Mr. M. J. Frisch of Des Moines; Mr. Feld of Kansas City and Curley Calvert of Omaha.

In Springfield Theatres

THE LYRIC will repeat the pictures of local soldiers, members of Battery A and Company C, two units now overseas. The films made a big hit here on the first showing and Manager Loper figures many did not get to see them while they were here the first time. The pictures will be put on July 14 and 15 with Gladys Brockwell in "The Scarlet Road."

THE GAIETY has booked the Mack Sennett Keystone comedy re-issues. The first one, "Cinders of Love," featuring Chester Conklin, was on the same bill with W. S. Hart in "Shark Monroe," which starts July 14.

"CLAWS OF THE HUN," with Charles Ray, comes to the Vaudette July 14 for four days; Douglas Fairbanks will follow for three days in "Manhattan Madness."

A MILLION DOLLAR RAIN on Sunday, July 7, threw hundreds of dollars to the theatres that they wouldn't have gotten otherwise. It was too wet for folks to get out into the parks, and too muddy for motoring in the country. Result: Everyone in search of amusement had to go to the motion picture theatres.

ARTHUR SIMON, once proprietor of a picture playhouse in Petersburg, but now of Valparaiso, Indiana, paid old friends a visit here July 7.

NELLIE BROWN DUFF, formerly with Vitagraph as scenario writer, expects to leave soon for France as a Canteen Worker with the Y. W. C. A.

IT HAS JUST DEVELOPED that the Majestic plans on using a new Vitagraph serial when the theatre reopens on Aug. 11. "Fighting for a Million" has been booked by Finn and Heiman for all their houses, rumor says, which means they think pretty well of the picture patron's business. Last year all of the Finn and Heiman houses ran "Vengeance and the Woman" with Wm. Duncan and Carol Holloway, and results were satisfactory.

W. W. Watts will leave Wednesday, July 10 for Boston to attend the National Convention of Exhibitors. "Bill" says he has a resolution or two that he will try and put through, something that will benefit every man in the film business. He won't say what it is, so we shall have to watch MOTION PICTURE NEWS. In spite of Watts' efforts to resign he is still treasurer of the Illinois Exhibitors.

THE PRINCESS screened "Patriotism," Bessie Barriscale's new Paralta play, and those who saw the play say it is a "bear." Dates are not yet available from Manager Kunz at this writing.

ED MAISEL missed his show (Alma Rubens in "The Answer") on Friday, July 5, and had to scurry around for emergency reels. He put on something, one patron saying it was the best show he had ever seen at the Capitol. You never can tell.

THE ROYAL has booked William Fox service.

HARRY THORNTON, manager of the Gaiety, went to Chicago Monday, July 8, to see his mother, who is ill.

HARRY LOPER, of the Lyric, is enjoying an auto trip around the southern end of the state, with a side excursion into St. Louis.

THE PRINCESS, with Frank Keenan, Robert Edeson and Alma Hanlon in "The Public Defender" did great business for the three days starting July 7. This is one of the pictures booked by the Doll-Van company.

MANAGER KUNZ announces that he has secured Frank Kennan in "More Trouble" for an early showing. This is the picture that the New York critics said such kind things about.

NO MORE motion picture operators have quit. Things have settled down to normal again and the managers are breathing easy.

Heard in Fond du Lac

THAT THE ORPHEUM theatre made no mistake in booking Lois Weber's "The Doctor and the Woman," was evinced when the run was closed Wednesday night, July 10. Every show during the entire three days was witnessed by a large audience.

THE NEW PIPE ORGAN at the Orpheum is sure making a hit with its patrons; many of whom hunt up Manager Ainsworth, and express their appreciation. And they all wonder where it is for the entire instrument is concealed from view.

MANAGER AINSWORTH, of the Orpheum, believes in hitting the ball hard in the summer months. Here is a part of his program: Jack Pickford in "Tom Sawyer," July 11, 12 and 13; Evelyn Nesbit Thaw in "Redemption," July 15, 16 and 17; Wm. S. Hart in "The Silent Man," July 18, 19 and 20, and James Barrymore in "Raffles," July 22, 23 and 24. The Orpheum was packed to the doors with boys Thursday afternoon, July 11. Reason—five-cent matinee, with Jack Pickford in "Tom Sawyer" as the drawing card.

THE BIJOU THEATRE presented one of the strongest programs of the year during the week beginning July 15. Gerard's "My Four Years in Germany" ran the first three days, while the last three days found the Perfection picture, Taylor Holmes in "A Pair of Sixes." This will be followed July 23, 24 and 25 by Douglas Fairbanks in the splendid Paromount-Artcraft picture, "Reaching for the Moon." Thomas Edison's "The Unbeliever" will be one of the Bijou's big drawing cards in August.

THEDA BARA in the William Fox production, "Madame Du Barry," was the attraction at the Henry Boyle July 12, 13 and 14, with Saturday and Sunday matinees and played to good business.

Heard in Detroit

LABOR AGITATORS have caused the Detroit film exchange managers considerable annoyance by disorganizing their help in a movement to unionize the shipping clerks, poster girls, inspectors and examiners. The film exchange managers have been meeting daily to discuss the matter, and up to the time of writing there had been no success in the way of unionizing the help.

AL LICHTMAN, general manager for Artcraft-Paramount pictures, was in Detroit and Grand Rapids recently, where he closed up new contracts on the new star series plan with John H. Kunsky, of the Kunsky Enterprises, and Charles Seaman, of the Consolidated Theatres, Inc., of Grand Rapids.

H. A. ROSS, Detroit manager for Artcraft-Paramount, recently made a tour through Ohio, which took seven days.

A MOVEMENT is on foot to hold a film frolic at Put-in-Bay, Ohio, some time the early part of August, which will be attended by film managers and exhibitors from Michigan and Ohio.

HAROLD BOLSTER, of the Goldwyn forces, was in Detroit, July 9 and 10, on matters of importance. He said the new star series plan would go over with a bang throughout the entire world.

CLAUD CADY, of Lansing, and Herb Weil of Port Huron, leading exhibitors in their respective cities, are back from trips to New York City.

FRANK WADLOW, of the Virginia Park theatre, Detroit, left July 15, for a two weeks' vacation, which he will spend in New York City.

H. A. SOMMERVILLE, at one time press agent and manager of the Grand theatre, Cleveland, under C. H. Miles, has taken full charge of the Drury Lane theatre, Detroit.

THE FOLLOWING Detroit exhibitors who have been on the sick list are now fully recovered: A. J. Gilligham of the Empire theatre, Ed. Kirchner of the Family theatre, and F. L. Yook of the Your theatre. Mr. Kirchner is taking things easy for another few weeks before becoming active manager again; Mr. Gilligham has gone to Atlantic City for an indefinite rest, and F. L. Hook has appointed a manager for his theatre to take the responsibility off his hands.

AS A DELEGATE to the annual convention of the Kiwanis Club, W. S. McLaren, of the Majestic-Colonial theatres, Jackson, recently visited Providence, R. I., Philadelphia, Boston and New York.

R. H. RAMSAY, formerly a film salesman for General, is manager of the New Blackstone theatre, 30 Michigan avenue, Detroit, which was recently opened for business.

THE BROADWAY-STRAND theatre, Detroit, has installed two Simplex Type S projection machines, purchase being made through the Michigan Motion Picture Supply Company, Detroit dealers.

G. C. REID, formerly manager for the Fox in Dallas, Texas, has been appointed manager of the William L. Sherry exchange in Detroit, succeeding F. H. Wells. Reid looks like a real live-wire. He already has a lot of nice business lined up. The Detroit exchange operates under the style of the Parex Film Corporation.

THE DETROIT EXCHANGE of the Fox Film Corporation has notified Michigan exhibitors that "Cleopatra" will be available on a rental basis, starting August 1. The minimum is said to be $100 per day.

M. S. BAILEY is now in charge of the Detroit exchange for Fox, although Field Carmichael, who will soon go abroad for William Fox, is to remain until sailing date, giving Mr. Bailey whatever assistance he can.

A. T. CAMPBELL, who recently joined the selling organization of Vitagraph in Detroit, is proving himself a real winner. Before selling film Mr. Campbell operated the Strand theatre in Escanaba and the Grand in Menominee.

THE MILES THEATRE, DETROIT, has booked "The Big Six" from the Fox exchange, playing each reissue an entire week. Gus Greening, manager of the Miles, reports a big business on "A Fool There Was."

"TOYS OF FATE" had first runs at the Washington theatre, Detroit, and the Majestic Gardens, Grand Rapids, playing each theatre the entire week to excellent business.

THE DETROIT POLICE CENSOR'S report for the month of June shows five pictures condemned, two of which were later approved after certain changes were made.

Fontaine to Manage Cleveland Exchange

JOE HORWITZ, who has acquired a half interest in the Cleveland exchange of Foursquare, in addition to the Detroit exchange, has appointed Eddie Fontaine manager at Cleveland.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

They Say in Chicago That—

THE INTEREST taken by the Chicago exhibitors in The Bear State Film Co.'s new production. "The Vigilantes," has proven highly satisfactory to Lewis J. Hampton, President of the company, and C. Sanford Harrison, Business Manager of the organization. Mr. Hampton, by the way, is one of the six owners of "The Birth of a Nation," and holds one of the largest interests in "Intolerance."

CHICAGO'S F-I-L-M CLUB, an organization of exchange managers and executives, will in the future hold regular meetings at the College Inn at noon on the first and third Tuesday of each month.

MR. IRVIN of the Irvin theatre, Bloomington, Ill., paid Paramount office a visit this week.

GEORGE RHODE, Kenosha, Wis., manager of the Opera house, has been busy all week setting dates for his Paramount-Artcraft pictures.

R. C. SEERY, of the Central Film Co., is motoring through Indiana on a pleasure and business bent.

H. A. GUNDLING, manager of the Bryn Mawr theatre, signed first contract in Chicago for the "Allied Official War Review." This is also the first contract signed by Mr. Rogers, of the Pathe Exchange, for this service.

THE FIRST BOOKING of the "Jewel Travesty on the Kaiser"—"The Geezer of Berlin," has been made by Tom Norman of the Rex theatre, Racine, Wisconsin, who will run it five days.

H. M. BERMAN, sales manager of Jewel productions, has returned to the Whiteway. Mr. Merman is a MOTION PICTURE NEWS enthusiast of the most pronounced type.

NATE ASCHER, of Ascher Bros., is now in the East spending a week or so with Adolph Zukor at his country home. The answer is—golf.

SID GOLDMAN, the genial Chicago sales manager of Jewel Productions, is wearing a twenty-four sheet stand smile—reason—Mrs. Goldman has returned from the Coast after many weeks' absence.

JACK JACOBY, general manager for Flower & Meyers, owners of the Oakley and Prairie theatres, is flirting with "To Hell With the Kaiser."

M. O. WELLS, manager of the Vista and New Park theatres, is taking over the 20th Century theatre, which was one of the Hamburger winners of years gone by.

PAT DILLON formerly of Pathe and Vitagraph organizations, is now with the Fox Chicago office.

SAMUEL GREENBAUM, of the Garden theatre at Davenport, Ia., has been with us for a few days.

LEVY OF METRO says "To Hell With the Kaiser" is going big in the south-side territory. All large houses have contracted for this feature.

CRACKER, of the Star theatre, Elgin, is in the field booking big productions.

NELSON, manager of the Ideal theatre, Lamont, Ill., is spending his time in Chicago grabbing off specials.

CRESS SMITH of Metro has booked Harry Miller of the Alcazar and Boston "To Hell With the Kaiser"—Miller paid some price for this picture.

THE F-I-L-M CLUB of Chicago has just held a closed meeting at the College Inn. What's up?

APPLEBAUM & KAHN, owners of the Argmore theatre, are on the point of taking over two more theatres, the names of which they will mention presently.

JULIUS COHEN has just sold his interest in the Vernon theatre at Sixty-first and Vernon streets for $10,000—and still some people think the movie houses on the wane.

JAMES A. CARRIER, owner of the Avon theatre, Decatur, Illinois, is now a Sergeant at Camp Brodley, Peoria, Ill.

LEWIS JAFFE, formerly shipping clerk for the Celebrated Players, can be reached with the 55th Infantry, Co. L, Camp McArthur, Waco, Texas.

F. VON MEETEREN, formerly owner of the Rainbow theatre, Roseland, Illinois, is now Mess Sergeant with the 161st Depot Brigade, Camp Grant, Rockford, Illinois.

MORRIS TAITUS, formerly with the Unity Film Co., is now at Camp Grant, care 161st Depot Brigade, Detention Quarantine Station.

JACK M. SCHWARTZ, formerly salesman at Goldwyn Chicago office, is now with Service Co., Camp Johnson, Florida.

WM. WEISS, formerly salesman at Central Film Co., is now located with 161st Depot Brigade, Co. 9, Camp Grant, Rockford, Illinois.

HARRY D. CHARUESS, formerly salesman at Central Film Co., Chicago, is now at Camp Wheeler, Ga., Co. 27, 2nd Regiment.

CLINTON, ILLINOIS, is 100 per cent patriotic. The manager of the "K" theatre, W. B. Suddith, is in the Army and George Wilson, manager of the Star, is in the Navy.

NEW SALESMEN who have signed up with Harry Weiss, manager of the Central Film Co. to handle his productions in Illinois are: Malcolm Williams, formerly with the Goldwyn Chicago office, and A. C. Fox, formerly of the First National Exhibitors' Circuit, Oklahoma. Mr. Weiss has just returned from booking week runs of "Pershing's Crusaders," in Illinois—The Mirror theatre, Moline, Ill.; Spencer Square theatre, Rock Island, Illinois; Lincoln theatre, Joliet, Ill.; Opera House, Rockford, Ill., and two to five day runs in forty-two cities in Illinois.

KINCADE, ILLINOIS, is the smallest town in the state, population 20, yet they booked "My Four Years in Germany." The other small towns who booked the same picture are Walnut, Illinois, population 500; Buda, Illinois, population 600; Ohio, Illinois, population 527; Fithian, Illinois, population 386, and yet some think the small places are not hungry for pictures.

J. L. FRIEDMAN, who directs the affairs of the Celebrated Players Film Company, spent the latter part of last week visiting his family at their summer home in Charlevoi, Michigan.

T. W. CHATBURN, manager of the local Vitagraph Exchange, spent three days last week doing missionary work for Vita in Iowa. During that time he met exhibitors in Fort Madison, Keokuk and Burlington.

FRANK J. FLAHERTY, head of the local Four Square office, spent last Thursday and Friday at Milwaukee.

M. G. WATKINS, of the Majestic Film Service at Milwaukee, was a Chicago visitor last week. While here he pulled the latch string on the local office of MOTION PICTURE NEWS to say his usual "howdys."

WALTER ALTLAND, city salesman for Four Square, did the country run last week. He visited the exhibitors in Indiana.

BERT ALBERTS, who while a booker at the local Goldwyn office, was drafted and sent to Columbia Barracks, South Carolina, a few weeks ago, has returned after being given a discharge on physical disability. Bert didn't have the required number of molars in his mouth. He will resume his duties as booker at the Goldwyn office again.

WHEN ASKED HOW MANY more new bookings there were on "Over the Top" for this territory last week, Manager Chatburn, of the local Vitagraph Exchange replied, "We have stopped counting." Chat says there are 15 prints working every day.

J. S. MEDNIKOW, of the Celebrated Players Exchange, spent last week covering the territory in southern Illinois. He was signing them up for the Gaumont Weekly and Graphic recently acquired by Celebrated.

"MAC" McMILLAN of Four Square, after returning from a sales inspection trip through Illinois and Indiana, confirmed the reports of the Four Square salesmen that the small exhibitors are complaining of conditions. "I found things pretty good in Indiana, where there is a lot of manufacturing going on," said Mac. "In Illinois most of the male patrons of the pictures in the towns have been drafted. One encouraging sign, however, I observed at the Plum Opera House in Streeter, Illinois. Here in looking over the audience one night I counted, and found that 95 per cent of its makeup was women."

THE GEORGE KLEINE EXCHANGE here has appointed A. Teitel official cleaner of all their "Unbeliever" prints. In competition with two other cleaning firms Mr. Teitel won out by a large margin with his work and was selected to do all the cleaning in the future on this big feature.

PHIL SOLOMON, Kleine salesman, has just returned from a trip through Iowa and Illinois.

Temporary Manager at Franklin Theatre, Saginaw, Does Good Work

A. E. DENMAN has assumed his temporary duties as manager of the Franklin theatre, Saginaw, Mich., succeeding A. J. Moeller, who has entered Government war work, amusement division. While Mr. Denman came to Saginaw from Jackson, Mich., he was previously located in Chicago, where he was the representative of the Butterfield show interests and of the United Booking Offices. Mr. Denman expects to remain in Saginaw only until July 21, when a permanent appointment will be made.

However, Mr. Denman has adopted an aggressive policy and is actively promoting the business of the theatre. He also intends to start his successor with a real feature attraction, having booked the D. W. Griffith spectacle, "Hearts of the World," for a full week, beginning July 21. This is the first time that a picture has been originally scheduled for such a long run and indicates the belief of Manager Denman as to the drawing powers of the picture.

He has inaugurated the publishing of "The Franklin Tattler," a small folder containing announcements of the attractions for the week. The first number, dated June 23, has for the front cover a picture of George Walsh, who appeared Sunday and Monday, June 30 and July 1 in "The Kid Is Clever." Among the other offerings announced were: Madge Kennedy in "Our Little Wife" on June 23 and 24; Alice Brady in "Her Silent Sacrifice" on June 25, 26 and 27; Constance Talmadge in "Up the Road with Sallie" on June 28 and 29; Clara Kimball Young in "The Reason Why" on July 2, 3 and 4, and Mary Garden in "The Splendid Sinner" on July 7 and 8.

Racine Reports

AMBASSADOR GERARD'S "My Four Years in Germany," after having been shown for one solid week at the Bijou theatre some time ago, returned Monday, July 8, for another run, and at special prices filled the house night after night. This picture was declared by many to be the best war picture yet shown in this city, and Manager McKivett is more than pleased at the results attained with it.

McKivett has now billed the city for "Pershing's Crusaders," and has strung a huge street sign across the main street where no one can miss it. He believes that this first official war picture will go over as big as Gerard's "Four Years."

THE LEE KIDS in "We Should Worry" landed with a jolt at the Rex Sunday, July 7, and packed the house afternoon and evening with a laughing crowd. Fay Tincher and the Vodeville Pictures added to the performance.

"MARIE, MARIE," one of Lina Cavalieri's most famous selections, played on a Victrola, opened every performance of "The Eternal Temptress," at the Palace theatre. This rather unique method of introducing the grand opera star's first motion picture vehicle took well with the audience, and selections made famous by the prima donna were played throughout the picture by the Palace Concert Orchestra to carry out the effect. "The Eternal Temptress," partly due to the exceptional work of Elliott Dexter, went over big for two days.

NORMA TALMADGE, in "De Luxe Annie," proved a great success for two days' run at the Rex theatre, due in part to the prominence of the star, the reputation which preceded the picture to the city, and the fact that it was taken from a story which ran in the "Saturday Evening Post."

MANAGER BLUMBERG made several trips to Milwaukee during the week of July 8 to look over a few of the "Big Ones," and Tom Norman of the Rex was in Chicago undoubtedly with the same end in view.

THE RIALTO theatre will be opened about Sept. 1 if things go along so swimmingly as they have been during the past few weeks. The ceiling of the huge auditorium has been plastered and work has been begun on the walls.

CHARLES RAY was shown to land office business at the Palace on July 8 in his latest picture, "Playing the Game," Ray is one of the most popular stars in this city.

ROY STEWART in "The Fly God" drew well at the Bijou, aided by Sid Chaplin in "Looking Them Over," Sunday, July 7.

"FOR LIBERTY," with Gladys Brockwell, was shown at the Rex, Wednesday and Thursday during the week of July 8, and with Billie Rhodes drew to good business.

WILLIAM S. HART, starring in "Selfish Yates," was the offering at the Palace, Thursday and Friday, July 11 and 12.

"THE LILLY," with Alma Ruben, followed "My Four Years in Germany" at the Bijou. Charlie Chaplin was shown on the same day in "The Musical Tramp."

Gathered in Green Bay

"THE MAN WITHOUT A COUNTRY," a Jewel picture, proved the best release in a long time at the Royal theatre. It was presented July 2 and 3, and drew big crowds.

MABEL NORMAND appeared at the Colonial theatre July 7 in the Goldwyn film, "The Floor Below."

FANNIE WARD played in "On the Level," a Paramount offering July 8 and 9 at the Orpheum. Fatty Arbuckle appeared in the same programs in an Arbuckle-Paramount comedy, "Moonshine."

"BLUE BLOOD," the first Goldwyn-Selectart film produced this season at the Orpheum, was on the program July 7. It proved a drawing card.

"THE WHIP," the great racing picture by the Paragon Film, Incorporated, played to satisfactory business at the Orpheum theatre July 10 and 11. The film pleased patrons of the house.

ONE OF THE BIG productions of the summer at the Orpheum was "The Blue Bird," an Artcraft picture. It drew large audiences during nearly each showing of its run of July 3, 4, 5 and 6. Manager H. K. Timm added a chapter of "Vengeance and the Woman" two days, while "The Blue Bird" was on, and a chapter of "The Son of Democracy" the other two days.

MARY MILES MINTER in "Beauty and the Rogue," Mr. and Mrs. Sidney Drew, and a screen telegram were the attractions at the Colonial theatre July 8 and 9.

FRANK KEENAN, in "Stepping Stones," played at the Grand theatre July 7, 8 and 9.

HENRY GOLDMAN, proprietor of the Colonial theatre, announced the booking of the Chester Outing series, a film release of the Mutual Company. The first showing of the series will be given in July.

THE PATHE picture, "Naulahka," played to big business at the Colonial theatre July 3 and 4. The film pleased the crowds as much as any recent offering at the house.

"MY LITTLE BOY," a Bluebird film, was shown at the Royal theatre July 10.

JACK CURTIS and Barbara Connolly, in the Triangle film, "Little Red Decides," was shown at the Royal theatre July 9. The fourth episode of the series, "Boy Scouts to the Rescue," was presented the same day.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

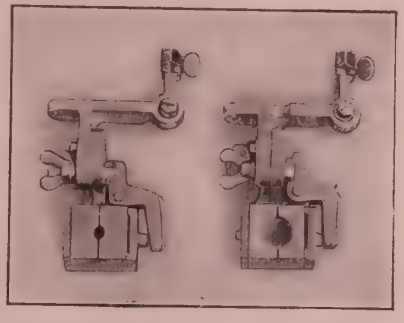
RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

H. J. BAYLEY
Manager
GOLDWYN
College Building, Chicago

FRANK J. FLAHERTY
Manager
FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago



POWERS'
"GRIPP-O"
THE MODERN CARBON HOLDER

PERFECT CONTACT

Upper Carbon Complete with Inserts $6.85 Each
Lower Carbon Complete with Inserts 6.85 Each
Extra Inserts—50c. Per Pair

NOTE—When ordering "GRIPP-O" CARBON HOLDERS please state size of Carbons used so that inserts of proper diameter can be supplied

EXCLUSIVE AGENTS FOR THE
POWERS' CAMERAGRAPHS

Machine and Parts always in stock in any of our Twelve Branches. Use nothing but GENUINE Parts—all stamped with manufacturers.

We have selected only the best apparatus and supplies. We guarantee results. Try us.

CHICAGO BRANCH—"CENTRALLY LOCATED"

United Theatre Equipment Corporation
R. H. FULTON, Manager
512 South Wabash Avenue Chicago, Illinois

Milwaukee Mention

G. L. STILES, who was formerly connected with the sales for the Metro picture service of this city, has severed his connection with that firm. Although he has not yet signed up with any other concern, he has many prospects in view.

THE VARIOUS SALES forces of the Universal Film exchange held a convention at the Hotel Sherman in Chicago last week. The officials announced that some new stars would be presented to the public in a short while and that new, better and bigger features than those before, would soon be ready for bookings.

HARRY CHAPPELLE, who recently took over the management of the Murray theatres, has closed it and left for a cantonment in the South where he will have charge of one of Uncle Sam's Liberty theatres.

JULIUS TRINZ, who was connected with the sales forces of the Friedman Film corporation in Minneapolis, has taken a position with the Metro service in this city.

THE ALHAMBRA THEATRE has reorganized its orchestra. Frederick Rowly will be the leader. He directed an orchestra in Seattle, Wash. and St. Joe, Mo. The management is also installing the largest pipe organ in the city.

Mary Pickford in "How Could You, Jean?" is drawing large crowds at the Alhambra this week. The dainty acting of the star is known to everyone, and the picture does not need much display advertising, as it advertises itself.

"PERSHING'S CRUSADERS" will start an indefinite run in Racine on Sunday. An extensive publicity campaign has been conducted and the picture ought to break all previous records.

THE FAR-FAMED OLGA PETROVA will make a personal appearance in the Cream City on the 18th of July. She will appear at the Butterfly theatre, and in connection with her appearance, the management will present to its patrons, her latest film success, "Tempered Steel." Mme. Petrova is making this tour on behalf of the War Savings Stamps.

"THE WHIRL POOL," with Alice Brady, is the attraction at the Butterfly theatre the first part of this week. In addition, there is being shown official war views of the world war.

MARY MILES MINTER is at the Merrill until Wednesday in "The Ghost of Rosy Taylor," "The Soap Girl," with Gladys Leslie, will make its appearance on Thursday, and will occupy the screen until Saturday.

"LA TOSCA," with Pauline Frederick in the title-role, is at the Downe theatre to-day. "Tyrant Fear," with Dorothy Dalton, will be at the theatre on Friday. This theatre and the Mirimar is under the same management, and both houses are showing pictures that have recently had downtown showings.

La Crosse News Notes

GEORGE BEBAN was the attraction July 12 and 13 at the Majestic, in "Jules of the Strong Heart." Beban is a strong favorite with La Crosse audiences, and should draw exceptionally well.

DOUGLAS FAIRBANKS, in "Wild and Woolly," stood 'em up in a return engagement at the Majestic July 10 and 11.

JUNE CAPRICE was seen at the Bijou July 12 and 13 in "Blue-Eyed Mary."

"M'LISS," that old favorite of melodrama, was brought back with its many pleasant memories when it was presented by Mary Pickford at the La Crosse theatre July 11, 12 and 13. The many friends of Mary delight in her impersonation of a ragamuffin child, and in "M'liss" she does some of the best work she has done.

"HER BOY," with Effie Shannon as the star, pleased the audiences at the Bijou theatre July 10 and 11.

Film Flashes from Flint

THE STRAND THEATRE front is being beautified by the addition of a handsome marquise canopy extending the width of the sidewalk in front of the building.

DOUGLAS FAIRBANKS in "Mr. Fixit," shown at the Garden July 2, 3 and 4, drew good business to the house every day of the run. Several of the evening shows saw capacity business. This Fairbanks picture was liked much better than some of the western type of plays in which he has been seen here.

AMONG the pictures shown at Flint theatres during the week of July 8 were Alice Brady in "Woman and Wife" and returns of "The Desert Man" with William S. Hart, and Ambassador Gerard's "My Four Years in Germany," the latter drawing exceptionally good business for a return engagement. June Elvidge in "Woman of Redemption" at the Strand and Harry S. Sheldon's "Men" at the Orpheum.

New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

Des Moines and Iowa News

THE GARDEN showed Mme. Petrova's latest First National, "Tempered Steel," the first three days in July, in honor of the star's personal visit to Des Moines on the 2nd. The picture drew splendidly. On Wednesday the genial Doug. began a four days' record run with his latest, "Say, Young Fellow." Even the matinee houses were crowded on this picture.

BEFORE its five days' return showing of "My Four Years in Germany," the Palace devoted the first and second days in July, to George Beban's last Paramount, "One More American," and the picture went over big. The Gerard picture at a quarter admission, did a magnificent business, since the legitimate prices when the production had its first run at the Berchel about six weeks ago, were a bit stiff for the picture patrons.

THE RIALTO started out on Sunday, the first of July, with "The Yellow Ticket" for a five days' run, but the business was so exceptional and the people so mightily pleased with the screen version of the dramatic play, that it was held over the rest of the week to exceptional business.

PAULINE BECKWITH, owner of the Pastime theatre in Mount Pleasant, has purchased the Auditorium from E. H. Helmps.

B. B. BAKER, manager of the Rex theatre in Ottumwa, underwent a major operation at the hospital in Ottumwa, the week of June 23. His partner, Mr. Fry, took the management of the Rex during the former's illness. At the last reports, Mr. Baker was on the road to rapid recovery.

H. S. HOLMES and George D. Bickford, of the Graham Theatre Operative Company, opened the Opera House in Washington, Monday, June 24, with "Revelation."

THE PICTURE houses in Ottumwa enjoyed a great business on Wednesday and Thursday of the third week in June, when the Elks' Convention took place in that city. All the houses were beautifully decorated and every theatre reaped a handsome return. W. C. Silvers of the Strand theatre secured the rare head of a yearling elk and had it on display in the lobby of his theatre.

HUGH BENNETT, the enterprising owner of the Fairfield and Orpheum theatres in Fairfield, took a motor trip to Lansing, Michigan, the week of the 23rd.

C. F. SCHEE, of the Princess theatre in Humeston, paid a visit to Des Moines exchanges, the week of the 23rd. He had a private showing of "The Doctor and the Woman," the Jewel feature, and promptly booked it for a two days' run.

THE BUSY HOUR in Jefferson has been dismantled and will be made into a store room. Manager Palmer is running the Lincoln theatre every night, and the Opera House once in a while, when a special feature is secured.

FRED S. DAVIS, owner of the Opera house in Coon Rapids, has taken over the lease on the theatre from E. J. Gilluame, and is thoroughly remodeling the place. The theatre was formerly conducted upstairs; it will be placed on the first floor now and named the Lyric. It will seat something like 500 people.

POWD McLUEN is about ready to re-open the McLuen theatre in Knoxville, after a thirty days' redecorating and remodeling operation.

THE THEATRES in Yale and Bagley have been closed. Dr. Thornburg owned the former and P. C. Lyman the latter.

Olga Petrova Visits Des Moines Theatres

MME OLGA PETROVA, who is touring the country in the interests of the War Savings Stamps, paid Des Moines a visit the second of July. Arriving in the city about ten o'clock, Petrova made two appearances at the Garden theatre where she sold a total of $11,219 worth of Stamps. At the matinee performance alone she sold the largest amount since leaving New York, a total of $6,780.

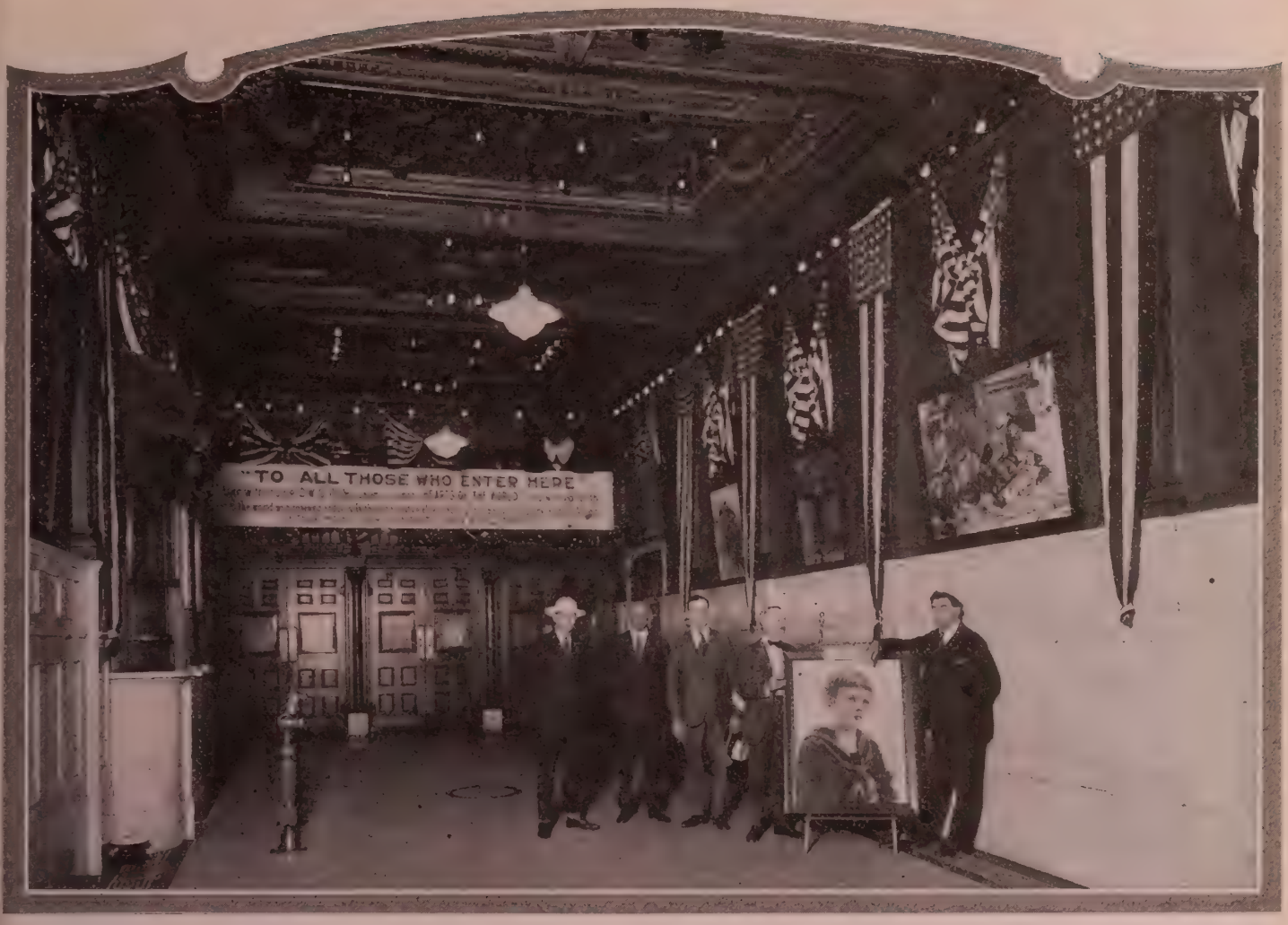
After the matinee, Petrova spent the evening at Camp Dodge, where after dining with the regimental officers of the Three Hundred and Fifty-second infantry, she addressed the boys at the Y. M. C. A. auditorium.

Mme. Petrova is traveling at her own expense, carrying only hand luggage, and is accompanied only by Bobbie North, her manager. She went to Omaha from Des Moines.

The Garden was jammed to the street for two hours before the time of her appearance in the afternoon as well as in the evening. "Tempered Steel" the star's latest First National was shown.

Ike Beltman, of Indianapolis, Dies

IKE BELTMAN, former president of the Indianapolis Exhibitors' Association, and owner of the Tacoma motion picture theatre, died at the Methodist Hospital June 22, about 9 o'clock. He was 50 years old and lived at 2132 Talbott avenue, Indianapolis.



Harry Dollman, Jr., Lon Adams, Jack Winick, Arch McGovern, Manager "Hearts of the World" and Henry Burton, Manager English's Theatre, Indianapolis, in Lobby of Theatre at Completion of Third Week of the Run of the Picture. The Display was Made by Leon Victor, Booking Representative

"Hearts of the World" Going Over Big in Indiana and Kentucky

"HEARTS OF THE WORLD," D. W. Griffith's latest masterpiece, under direction of the Doll-Van Film Corporation of Indianapolis has completed a big three weeks run at English's theatre. The publicity campaign was an extensive one directed by Leon Victor, booking representative, who has handled "The Birth of A Nation" in this territory. Booth Tarkington, the well known author, stated that never in the history of English's theatre was it is beautifully decorated both inside and out, with a fine lobby display of photos. The criticis proclaimed "Hearts of the World" better than "The Birth of a Nation." The Indianapolis Company is being handled by Arch MacGovern, Manager of the Company. The advance staff consists of Leon Victor and Fred E. Walters. The company opens in the northern part of Indiana next Sunday, week of July 14 at the Gary theatre. A symphony orchestra is being carried by the company also all effects and heads of departments for same. The Louisville engagement was a highly successful one having completed two big weeks at Keith's Mary Anderson theatre. This company is being handled by Daniel L. Martin, of "Intolerance" and will make a tour of Kentucky starting the middle of August, carrying a complete company, same as the Indiana organization.

Henry Dollman, President of the Doll-Van Film Corporation was highly pleased with the opening and received may commendations from prominent citizens of Indianapolis and Louisville. Mayor Jewett of Indianapolis and Governor Goodrich sent personal letters commending the production. The general offices of the Doll-Van Film Corporation are located in the Merchants Bank Building, Indianapolis, with Leon Victor in charge of booking department.

McWilliams Gets Madison Theatre

FRANK J. McWILLIAMS, one of the pioneer motion picture managers of La Crosse, formerly manager of the Bijou theatre, and later the Casino threatre, has taken over the active management of the Grand theatre, in Madison, Wis. Jay E. Sherwood, who has been Mr. McWilliams' partner for the past ten years, another veteran of the motion picture business, will go to South Dakota for several months. He still remains secretary of the combination, known as the Grand Theatre Company.

The Grand, Majestic, Olympic, Fair Play, Gem and Fuller in Madison have all had Sherwood management. Summer moving pictures at the Fuller have been in Sherwood's charge for five years. He estimates that 8,000,000 have patronized his pictures.

Mr. Sherwood is state chairman of the national war cooperative committee of motion picture men on appointment of President Wilson; former national vice-president of the Motion Picture Exhibitor's League of America; a director of the American Exhibitors' Association and Wisconsin Exhibitors' Association; former president of the latter; one of the first to show free pictures and advocate visual instruction by the use of film in the schools. For eight years he has been in charge of work in connection with motion picture legislation in Wisconsin.

"To Hell with the Kaiser" Breaks Records

"TO HELL WITH THE KAISER" opened at the Playhouse, Sunday, July 7th, breaking all house records and proving to be one of the sensational successes of the year, holding the crowds out into Michigan Boulevard. All afternoon and evening hundreds were turned away.

M. J. Frisch, New Manager Des Moines Universal Exchange

New Des Moines Man for Universal

M. J. FRISCH has been appointed manager of the Universal Exchange in Des Moines to succeed H. E. Freidman, who has been managing the office since D. B. Lederman, veteran Universal man in Des Moines, left to accept a position in New York.

Mr. Frisch left the management of the Pathe Exchange in Oklahoma City to accept a personal representative office in the Des Moines Universal Exchange and it was soon evident that his war friendship with every exhibitor in the state, and his personal amiability, coupled with his ability, made him just the man for the management of the exchange.

One of the first things he did upon entering his new office was to impress upon the minds of his staff that the motto of the exchange must be service with a capital S. He demonstrated his idea of service on the Fourth of July, when he, accompanied by William Swain, cashier of the Exchange, made a two and a half hour trip to Marshalltown to deliver "The Kaiser, the Beast of Berlin" to J. Jolly Jones on the Strand. The picture arrived in Des Moines about thirty minutes after the last train to Marshalltown had departed and the Frisch service wasn't yet downed.

The little facts that a regular Iowa downpour overtook Frisch on the way back and that a Ford skidded into his car, damaging it up somewhat, did not quell the wide spread of the new manager.

Mr. Frisch left Saturday night the 6th of July for Chicago to attend a meeting of the Mid-West Universal Managers at the Sherman House. On his return trip, Mr. Frisch will stop off in Cedar Rapids, Dubuque, Davenport, Clinton, Muscatine and Iowa City, to shake hands with exhibitors.

What's New in Peoria

AFTER being closed nine weeks, as the result of a fire, the Princess theatre of Peoria was re-opened Friday, July 12, with the "singing pictures," as the feature of the program.

When the patrons of the theatre returned, after nine weeks' absence, they found that the entire interior had been re-decorated so that the Princess is now one of the daintiest little theatres in central Illinois. The new decorations are of old ivory, rose and Tiffany. The lobbey also has been re-decorated and an indirect lighting system installed.

The "singing pictures" which featured the opening program were recently introduced in Chicago. This was their first showing in Peoria. The song hit presented was "Over There."

Clara Kimball Young, in "The Marionettes," was shown at the opening. The Princess management has a new line of first run Select attractions booked for the season.

"THE MILLION DOLLAR DOLLIES" made their appearance at the Apollo theatre Thursday, July 11. This was their first visit to the city. A Victor Moore comedy and the Apollo weekly of current events completed the program.

DOROTHY PHILLIPS in "A Soul for Sale" featured the bill at the Empress theatre beginning Friday, July 12. This was followed by "The Heart of a Girl," the new World picture in which Barbara Castleton and Irving Cummings are starred.

FOX SUNSHINES are being shown at the Hippodrome theatre now. These are proving quite popular with the patrons. Special children's matinees are held on Saturdays.

NAZIMOVA in "Toys of Fate" scored another triumph at the Apollo theatre the first of last week. Crowds at this play were unusually good as Nazimova is a favorite in Peoria.

Bee Hive Exchange Adds Fatty Arbuckle One Reelers to Their Growing List

ROSS CROPPER who owns and manages the Bee Hive Exchange in Chicago announced last Saturday that he has secured 24 single reel Fatty Arbuckle releases for the central west territory. The acquisition of these short comedy subjects comes right on top of Mr. Cropper's signing up for the Bruce Scenics; Ditmars Animal Pictures; Ditmars Travelogues and the Katzenjammer comedy cartoons.

How and Where

CAN you get single Reel Comedies that will get you as much money and balance up your program as well as our series of twenty-four Single Reel

Fatty Arbuckle Comedies

Reissues of the pictures that made him famous?

Re-edited, reconstructed and better than the original. Brand new prints from the original Negative.

One a week for twenty-four weeks.

Now Ready for Bookings.

Bee-Hive Exchange

220 So. State Street, Chicago, Illinois

THE WEST COAST

The Casualty List

¶ The names of consistent and constant advertisers are rarely, if ever, found in the column that carries the casualties. A business—and its name—made by "telling 'em about it" in the paper that DOMINATES the FIELD, will live in prosperity forever.

¶ Summer days are only as dull as you make them. Put the "some" in Summer by summing up your salesmanship and selling power in advertising in The West Coast.

¶ That's one sure way of getting double strength in your punches—back up your facilities and qualifications with the right sort of space and ink in the right sort of publication.

¶ Let the exhibitor know you are in the industry to the finish. He judges you by your advertising—and how persistently you reach out to him from the columns of the paper that

DOMINATES THE FIELD

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Mexican Editors See "Hearts of the World"

AFTER an extensive tour of the United States, during which they had visited every important munitions factory, shipyard and military cantonment as the guests of the United States Government, twenty prominent Mexican Editors on Saturday night, July 6th, were presented with the closing argument as to why Mexico should become one of the Allies. As the guests of the San Francisco Chamber of Commerce they were taken to see D. W. Griffith's screen triumph, "Hearts of the World," at the Alcazar and they responded to the tremendous scenes of the production with cries of bravo and much handclapping. During the playing of "The Marsiellaise," the party promptly rose, an indication of the respect with which France is held in Mexico.

At the close of the performance the Mexican National Anthem was given by the "Hearts of the World" Orchestra. The titles on the screen were translated by printed folders, as only four of the party were able to speak or read English. Each of the four spoke in praise of Griffith's latest production. Carlos Gonzales Pena, Editor of "El Universal Illustrada," at Mexico City, said: "We go back to Mexico feeling that we have seen France as well as the United States, thanks to your wonderful cinema. I think it should be exhibited in Mexico immediately for the effect it would have on our people. It is a glorious illustration of what France is doing."

M. Uribe y Mendoza of "El Liberal," published at Sattillo said: "I wonderfully enjoyed seeing this great play. It seems true, and no doubt every member of our party goes back to Mexico with a better understanding of conditions in France. We have many big theatres of the cinema in our country and your play should be given there as soon as possible."

"We have seen much in the past three months, but nothing with such excitement and interest as this big photoplay," said Enrique Manero of "El Economista."

The party, escorted by Lieut. P. S. O'Reilly, U. S. N. R. F., and Warren Manley, of the San Francisco Chamber of Commerce, included Luis Tornel Olvera of "El Universal," Carlos Gonzales Pena of "El Universal Illustrada," Franco Zamora of the "Historian," Jose de j Nunez y Dominguez of the "Revista de Revista," Leo D. Walker of "El Progresso," Manuel Carpio, who is the proprietor of "La Voce de la Revolucion," published in Merida, Yucatan, and "El Triumfo" of Havana Cuba, Jose E. Campos of "El Excelsior," Enrique Monero of "El Economista," Leopoldo Camora Flores of "A. B. C.," R. Herradar Calvo of "El Dictamen," Teodoniro L. Vargas of "La Prensa," J. A. del Castillo of "El Informador," M. Uribe y Mendoza of "El Liberal," R. de la Huerta, of the Monterey "El Liberal," Miguel Martinez Rendon of the "Nueva Patria," E. O. Herrara y Cairo of "La Prensa," and F. Y. Ossorio who represents "El Liberal" and the "Heraldo de Madrid," both of Madrid, Spain.

Metzger Goes Up; Baum in Portland

SOL BAUM, Northwest manager for Bluebird photoplays, succeeds Gus A. Metzger as general manager of the Northwest film exchanges for Universal, Mr. Metzger leaving for New York to become general manager of Jewel Productions.

Mr. Baum, one of the livest members of film row, has been Bluebird chief for more than two years. Prior to that he was handling state rights pictures. He left the lumber business to take a whirl at pictures in the early days of the industry. He operated the Casino theatre, a pioneer Portland house, then was with the Peoples Amusement Company as manager, and later connected with the National, now the Strand.

Mr. Metzger, who has been Portland Universal chief for four years, his jurisdiction including the Spokane and Seattle exchanges and their territories, came to Portland 13 years ago from Chicago. One of the first to recognize the future of motion pictures, he affiliated himself with S. Morton Cohn, founding the Peoples Amusement Company, which at one time operated 26 theatres. He stepped into the distribution end of the game in 1911, founding the Film Supply Company of Oregon, the Mutual Film Company, and finally Universal. He and his associates sold the offices in Portland, Seattle and Spokane to Universal in 1914, Mr. Metzger remaining as general manager.

The new Jewel head has been signally successful as a film distributor and is possessed of unusual executive ability.

Hugh B. Dobbs, New Manager for Select Pictures Corporation In Seattle, Wash.

Portland Mutual Manager in Army

GEORGE E. JACKSON, Portland, Ore., exchange manager for Mutual, has been called in the draft and will become a member of Uncle Sam's engineering forces this month.

Mr. Jackson has been with Mutual for three years and five months and has been Portland manager for a year. He is a successful salesman, a good executive, and is popular with exchange men and exhibitors.

Civil engineering occupied Mr. Jackson's attention before he broke into the film game, hence his call to that branch of the service.

In and Around Denver

THE MOST NOVEL patriotic campaign on record has just closed at Trinidad, Colorado, where for several weeks past, the exhibitors in that old Spanish-American city have made the admission price to children either cash or cutworms. All that was necessary for the youngsters to do was to walk up to the ticket window, throw down fifty cutworms and receive a ticket for the show.

Trinidad war gardens during the season have been infested with cutworms to such an extent that complete devastation was threatened unless something was done. That is why a patriot named Sinclair planned the war drive against the enemy.

Sinclair organized the boys and girls of the city into companies, and then appointed leaders in charge of the forces who were to wage war against the pests. His next move was an arrangement with every exhibitor for an offer of one admission for any boy or girl who would come to the box office and lay down fifty cutworms. Nearly 700 children took part in the drive and the result of the season's campaign showed a total of 100,000 cutworms. One boy who captured 5,500, was acclaimed the champion and was awarded a season ticket. Several other lads won as many as a dozen admissions.

Sinclair's drive practically eradicated the cutworms in Trinidad, and the scheme was so successful that it has been brought to the attention of the National Defense Council with a view to its adoption in other places.

AS A RESULT of the patriotic campaign of Mme. Olga Petrova a total of $22,333 has been added to the Denver war savings pledges. At the America theatre she secured pledges amounting to $7,180, at the Rialto $8,330, and $6,823 at City Park and at other theatres.

Madame Petrova was the guest of honor during her visit in Denver at a luncheon given by Harry T. Nolan at which members of the local war savings committee and film men were invited. She was also given a drive by local exhibitors to the top of Lookout mountain, where she visited the tomb of Buffalo Bill.

HENRI A. KEATES, for the past two years second organist at the Isis theatre, has been advanced to first organist. Before coming to the Isis Mr. Keates was with the De Luxe theatre in Chicago for four years, and enjoys the distinction of having played the first organ ever installed in a motion picture house. He studied music under the direction of Carl Remick, of New York City, and plays the violin, piano and French horn with the same brilliancy he exhibits when he sits at the Wurlitzer pipe organ at the Isis. He has toured the United States several times as a concert organist.

H. D. CASSIDAY, local manager for Sherry Service, announces the first five releases in Denver territory as follows: A Romance of the Underworld," featuring Catherine Calvert; "The Street of Seven Stars," and "Inn of the Blue Moon," featuring Doris Kenyon; and Catherine Calvert in "Out of the Night" and "Marriage."

"JIMMY" PROVAS, who recently went into training at Camp Cody, has disposed of the Pastime theatre at Albuquerque to George Papini, who will continue the business. A relative of Mr. Provas will look after his Princess theatre at Santa Fe until the end of the war, and Mr. Johnson, his partner in theatres at Douglas and other Arizona towns, will look after his interests in that state during his absence. Mr. Johnson and Mr. Papini were both guests of the Rocky Mountain Screen club at their weekly luncheon last week.

MRS. LEE MOTE, owner of the Acme theatre at Riverton, Wyo., was in Denver a few days ago to purchase a new automobile. She says she thought she knew all about a car before her visit to Film Row, but is now firmly convinced that she knows practically nothing.

THE DENVER FILM EXHANGE Board of Trade is now on a stronger basis than ever in point of membership and enthusiasm. The organization is now meeting every Wednesday at the Kenmark hotel, where the various problems confronting the members are threshed out at a noonday luncheon. The last two meetings were especially well attended.

CHARLES GILMORE, one of the best known film men in this territory and formerly manager for Pathe and the World in Denver, has accepted a position as road salesman for Select.

MANAGER KNAPPEN of Select, states that "The Savage Woman," featuring Clara Kimball Young, is about ready for release and will be shown at the America in Denver about August 1. The production is based on the French play of the same name.

NORMA TALMADGE will also be at the America about July 21 in "The Safety Curtain," recently screened here for the benefit of some fifteen exhibitors of this territory.

T. Y. HENRY of Foursquare is out on a mountain trip visiting exhibitors at Idaho Springs, Silver City and Georgetown.

JOE BARNETT and Gene Sherman, owners of the B theatre at Albuquerque and two of the largest exhibitors in New Mexico, visited Denver distributors last week. Among other country exhibitors to Film Row were Manager Wrightsman of the Lyric, Fort Collins; H. A. Benson, of the Gem theatre at Golden, and J. V. S. Wessels of Griffin & Wessels, owners of the Orpheum at Steamboat Springs.

Denver, Colorado, Exchanges

Goldwyn Distributing Corporation
WALTER S. RAND, Manager
1440 Welton Street, Denver, Colo.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	HARRY G. BALLANCE
DENVER	CHARLES KLEIN
SALT LAKE CITY	A. B. LAMB
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Sprin Factory on th Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment, Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Seattle Exchanges and Accessory Firms

NOW BOOKING

(Washington, Oregon, Idaho and Montana)

CARMEN

of the

KLONDIKE

SEVEN-REEL PRODUCTION that made new Box Office Records at Clemmer (Seattle) Theatre with a nine-day run

SONG HITS IN PHOTOPLAYS

500' with Orchestration

Hart, Fairbanks, Keenan and Talmadge Reissues

COMING—"The Grain of Dust"

By David Graham Phillips

DE LUXE FEATURE FILM COMPANY

M. Rosenberg, *President and General Manager*

2014 Third Avenue, Seattle, Washington

392 Burnside Street, Portland, Oregon

L. J. Schlaifer Attractions

Distributors of

"PARENTAGE"

"*The* BIRTH *of* DEMOCRACY"

"CLEOPATRA"

with Helen Gardner

"IDLE WIVES"

"WAR'S WOMEN"

JESTER—*Two Reel*

SUPER COMEDIES

FEATURING TWEDE-DAN

2022 THIRD AVENUE (Film Row) SEATTLE

Exhibitors Film Exchange, Inc.

Franchise Holders for the Northwest First National Exhibitors' Circuit

NOW BOOKING

A DOG'S LIFE

MY FOUR YEARS IN GERMANY

TARZAN OF THE APES

THE FALL OF THE ROMANOFFS

THE STILL ALARM

ETC., ETC.

1200 FOURTH AVENUE

F. V. FISHER, Manager

GREATER FEATURES COMPANY

2020 Third Avenue

SEATTLE, WASHINGTON

Featuring Comedies

"FINE" and "REFINED"

Jack Lannon, Owner

Lantern Slides

J. C. COREY SIGN CO.

3rd & University St., Seattle

Cutouts and Lobby Displays

H. B. DOBBS

Branch Manager

Select Pictures

308 Virginia Street

FOR SALE—Three Musketeers, 8 reels; The Princess of Bagdad, 7 reels; Lightning Conductor, 6 reels; Propatria, 5 reels; Uncle Sam's Boys in France, 5 reels of European scenes; What Eight Million Women Want, 4 reels; Unborn, 5 reels; Nell of the Circus, 4 reels; Southern Girl, 4 reels; Garden of Allah, 3 reels; Uncle Sam Preparing; Cleopatra, 6 reels; Wild Animal Hunt, 2 reels, and many other Features; junk dealers save stamps; send for list and prices; deposit for rewind examination. RIALTO FEATURE FILM COMPANY. 218 Seneca St., Seattle, Washington.

"THE WARRIOR" with MACISTE

THE ITALIAN ALPINE HERO

GREATEST COMEDY DRAMA OF THE YEAR

Now Is Time, Run It—Papers Filled with Headline Stories, Sucess Italian Army in the Alps

W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.

"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"

"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft

2019 Third Avenue

H. G. Rosebaum — Geo. P. Endert

World Film Corp.

J. A. KOERPEL, Branch Manager — 1301 Fifth Avenue

GEORGE KLEINE SYSTEM

Perfection Pictures

W. J. DRUMMOND

Branch Manager

2012 Third Avenue

Bee Hive Exchange

BOOKING

BILLY WEST COMEDIES

MARK GOLDMAN

Northwest Manager

2016 Third Avenue

Theatres Changing Hands

CALIFORNIA

P. E. Carr and O. C. Hathaway have taken over the lease of the Majestic theatre, Calexico, from N. O. Emert.

The World theatre at Gilroy has been sold to Stickley & Brooks by A. M. Wicker.

L. H. Killingsworth, former owner of the Lincoln theatre, has bought the Strand at Los Gatos.

WASHINGTON

F. A. Sherwood, manager of the Primrose theatre at Sultan, has enlisted in the naval band, and turned over the management of the theatre to Dick and Frank Hasty of Coupeville.

Wallace Morrow of the Twin City garage, Freewater, has purchased the Sunset theatre in Milton, and took immediate possession.

ILLINOIS

Gus T. Freeman, owner and manager of the Princess theatre, Urmana, has purchased the lease of the Colonial theatre, North Market street, Urbana.

John Deis and Adam Dernbeck have leased the Elms theatre, Elmhurst, from Mrs. Hawkins and took possession July 15.

W. T. Gillogly has purchased the Root theatre at Newman, and will be assisted in its management by T. B. Mathews of Oakland.

Claire Has an Easy Job

CLAIRE DuBREY has just finished playing the heavy part in "Rose of the Border" at the Diando studios at Glendale. Miss DuBrey says that it was a comparatively mild part and apart from doing a little opium smuggling, kidnapping, forging and several mild things like that she was quite a nice character. She will next be seen as the mother in Baby Marie Osborne's coming feature, in which she will have a congenial part.

Portland News and Gossip

JUST TO PROVE that "The Model's Confession," the Star theatre film offering is a sensational production, a Ford limousine, enclosing a female figure, adorned the lobby of that Portland house during the screening of the Universal five-reeler.

PORTLAND FANS are in a condition of expectancy for Clara Kimball Young and Olga Petrova are to be visitors within the next few days; Petrova at the Liberty and Columbia, and Miss Young at the Majestic.

J. B. SPARKS' Opera House, at Heppner, Ore., was destroyed by fire, not long ago, and more recently his Star theatre was so damaged by fire and water during the disastrous conflagration which almost razed the town, that Heppner had no theatrical entertainment for a number of days.

A. BUTLER has installed a motion picture machine at Ashford, Wash., way up in the Mount Rainier-Tacoma country, and will run pictures once a week for the tourists.

THE BROADWAY THEATRE, Portland, has closed for the summer.

SAM MENDELSON, manager of the Empire, Anacortes, Wash., has resigned and will open a house of his own, "The Rose."

F. B. WALTON, former owner of the Rose, at Colfax, Wash., has bought the American at Bellingham, Wash.

THE ROSE THEATRE, Cle Elum, Wash., was burned in the recent fire, damage about $9,000. The theatre of C. J. Trucano suffered some damage.

OSCAR PETERSON has bought the theatre at Zillah, Wash.

THE MANAGEMENT of the Majestic theatre, Boise, Idaho, has opened a house at Middleton, Idaho.

J. W. HEDGES, Meridian, Idaho, theatre has been opened to the public. It cost $8,500 and has a seating capacity of $500.

C. F. PERKINS has been so successful with serials in his Silver Star theatre that he has a summer schedule of two serials a week and a comedy on one night.

UNIVERSAL subjects made a big splurge in downtown Portland theatres recently. "Smashing Through" at the Star, "Midnight Madness" at the Strand, "The Kaiser" at the Sunset, and "Boy Scouts to the Rescue" later in the week at the Star, was the schedule.

WALTER B. ARMSTRONG, manager of the Strand theatre, Portland, is going to spend a barrel of money this summer in renovating the house. Two new Simplex machines have already been installed, new scenery, including two tormentors, grand drapery and satin olio, will soon be on the stage; while new carpets, new stage floor, painting inside and out, and a new hanging lattice for flowers and vines for the Washington street lobby will soon greet the eyes.

THE 1918 HUDSON supersix stolen from "Oregon City" Long, prominent exhibitor, has been located in southern California.

What Seattle Exhibitors Say

THE L. J. SCHLAIFER ATTRACTIONS COMPANY is putting three new salesmen on the road. One of them is a woman, Miss Cornilia Ahlgren. The other two are Art Winstock and C. A. Chester. They are going out on 14 Ivan features.

THE DANZ BROTHERS, who are acquiring a monopoly of the theatre business in the southern end of Seattle's business district, are more than pleased with the business their new "Rialto" is doing.

THAT BUSINESS is still in the air, although summer has come upon us is proven by the fact that The Exhibitors' Film Exchange is still doing big business with "My Four Years in Germany," "Tarzan of the Apes," "The Fall of the Romanoffs" and their other features.

C. M. BIGGS, a prominent young railroad man of Seattle, has taken over "The Madison," a photoplay house at Broadway and Madison streets. During the first week he has done good business for the summer and is certain he will do better as time goes along.

THE JOHNSON SEATING COMPANY recently sold a Power 6A machine to the Kennicott Copper Company in Alaska.

C. H. ARTHUR, JR., of the Portland branch of The De Luxe Feature Film Company, has been in Seattle during the week of July 1st, visiting the main house. While in Spokane he sold "Hearts of the World" to J. W. Allender. Allender will run it at least three weeks. He will stage a beautiful tableau in connection with the play.

NORMA TALMADGE in "De Luxe Anne" opened at the Coliseum, Seattle, on a Saturday night following a two weeks' run of "My Four Years in Germany" and at 9:30 that night there was a crowd a block long in front of the Coliseum. The house record had been shadowed. Jensen and Von Herberg are contemplating repeating this "Select" picture again in the near future for a full two weeks' run.

E. I. HUDSON, one of the most popular film men in the Northwest, has severed his connections with the Seattle branch of the Goldwyn house and has joined the Seattle "Select" office.

MANAGER H. B. DOBBS, of Select in the Northwest, returned to Seattle June 30 from a trip to New York and Chicago. In Chicago Mr. Dobbs attended the managers' conference, to which he had been called. While in New York, Mr. Dobbs re-edited "War Brides" for national distribution. In its new edition this great picture is meeting with immense success everywhere and will go on in Tacoma at the Apollo for the week of July 27.

NORTHWEST MANAGER A. W. EDEN, of the Fox Films Exchange sent a new salesman out on the road for "Salome" and a couple of days later received notices from his men that business was written up.

MANAGER CARL STEARN, of the Metro office, Seattle, left Wednesday, July 10, for Portland, Spokane and other Northwestern cities, with the Metro's great feature, "To Hell With the Kaiser."

H. LUSTIG, western representative for Metro, left Seattle Tuesday, July 9, for Los Angeles, Cal.

MIKE LYONS, up to a short time ago proprietor of The Palace, sold his place out to M. Mizuta. Mike is well known among the film men of the Coast and is looking around for something good. He is now in California, but will return before he spends all his money.

MANAGER JOHN HAMRICK of the Rex has opened another new house in Seattle, which he calls The Jem.

W. J. DRUMMOND, branch manager of Perfection Pictures, is receiving many compliments because of the float he fixed up in the parade held on July 4 in Bellingham, Wash. He arranged certain effects from "The Unbeliever" in such a manner that they could not help but attract attention.

C. D. BEAL, formerly of the Perfection office in Salt Lake City, has joined Mr. Drummond as a booker. G. F. Churchill, of Los Angeles, Cal., has joined the Seattle office of Perfection Pictures, as shipping clerk. He has taken the place vacated by Mrs. Scott.

AL H. WEST of the Babcock, Billings, Montana, and C. Cady, his advertising man, were in Seattle July 5. They, together with some of the boys on Film Row, gave Ed. Head, who was West's partner before he went to Camp Lewis, a great ovation. West went over to the camp and brought him to Seattle for the ovation.

MISS GRACE SANDERSON, who has written the scenario of "The Finger of Justice" and "More Deadly than Battle," is now in Seattle where she has opened a sales office at 2016 Third avenue. She finds it more profitable to do her own booking. Her two pictures are taking very well. "The Finger of Justice" has already been contracted for at the Rex, Seattle, for the week beginning July 21. The Little Theatre will then put it on the screen. Miss Sanderson will appear at each performance, wherever it will be shown.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

Mutual Film Corp.

GEO. E. JACKSON

Branch Manager

401-403 Davis Street

C. M. HILL
Branch Manager

Paramount—Artcraft

9th and Burnside Streets

Place Your Ads. In The West Coast Section. You Won't Regret It.

CONSOLIDATED FILM CORPORATION

116 Golden Gate Avenue — SAN FRANCISCO

1216 Third Avenue — SEATTLE

DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

San Francisco News Condensed

A DELEGATION of film men, headed by Louis Reichert and M. J. Cohen, on July 9 attended the opening of the new theatre built by the boys of the U. S. Naval Hospital, Mare Island. The inaugural performance was a stage play written and produced by hospital corps talent.

THE PARK THEATRE on Devisadero street has been closed.

BRUCE JOHNSON of Turner & Dahnken announces that on account of the increasing office duties at the Circuit headquarters, Manager Wilson of the T. & D. house at San Jose has been transferred to San Francisco as assistant general manager.

MRS. MAY PETTINGILL, who, with her husband, conducts the Pastime theatre at Eureka, has been in San Francisco, getting in touch with the film conditions and booking a number of attractions.

THE THEATRE in the little mountain town of Jackson, Amador County, was too small to handle "The Kaiser, the Beast of Berlin," and so N. S. Kelsey, prominent mining man and chairman of the Red Cross Chapter in Jackson, arranged to have the picture shown as the final attraction at the Fourth of July picnic. He arranged personally for the renting of the picture, machine and operator, and gave an open-air production that was free to the entire community.

"THE AMERICAN," a three-reel picture made in San Francisco by the Liberty Feature Film Company, a new local company, was booked at the St. Francis theatre for the week of July 7. H. E. Wallace of San Francisco directed the picture and local talent was employed, for the most part, with Marjorie Riley of Hollywood as the star.

FRANK ATKINS, manager of the Atkins theatre, Marysville, has again put his Hawaiian show out on the road. He was a recent visitor in San Francisco.

T. F. McCULLOUGH, formerly of the Jewel theatre, has become manager of the sales forces for Mutual.

ROBERT DRADY, manager of the Alhambra, has returned from a visit to Camp Kearny, where his son is stationed.

MANAGER ROSS, who owned and operated the Premium Circuit of theatres several years ago, has purchased the Hayes theatre.

PHILIP GARCIA of the Motion Picture Operators' Union has been called to the colors.

MANAGER CHARLES ROHRER announces the closing of the Edison theatre, Sacramento.

L. ALEXANDER, district manager of the Parex Sherry Service, with headquarters in Los Angeles, has been among the San Francisco exhibitors and he announces much interest in the coming releases.

MANAGER W. HENNING of the New Empire theatre, Red Bluff, has taken over the Red Bluff Opera House, formerly owned by J. M. Deeds, and is remodelling it.

"THE UNBELIEVER" opened at the Oakland Auditorium on July 13 as the feature attraction of Marine Corps Day, with music by the Marine Corps Band of eighty pieces. The seating capacity of the Auditorium is 7,000.

MR. AND MRS. REX MIDGELEY entertained Grace Valentine at a luncheon in the Hotel Oakland on Friday, July 5. That afternoon Miss Valentine appeared at the American theatre, Oakland, where her photoplay, "The Unchastened Woman," was running. She was welcomed by Mayor John L. Davie and was literally showered with flowers.

M. O. EDMONDS, manager of the Majestic theatre, Reno, was in San Francisco a few days last week making his August bookings.

EUGENE ROTH, manager of the California and Portola theatres, has contracted for the entire new series of Sessue Hayakawa productions.

SOL L. LESSER is supplying three United States Official War Films daily to the Allied War Exposition, which opened in San Francisco on July 7.

CLARA KIMBALL YOUNG "adopted" Company B, Twenty-fourth Battalion, at the Presidio in San Francisco, pledging her word to send cigars and cigarettes to the men once in two weeks. The soldiers elected her their captain.

WINIFRED KINGSTON has been the object of much society attention in San Francisco. Last week she assisted at the Red Cross Tea Shop in the California theatre. Among her guests at a Cliff House luncheon was Mrs. W. B. Kibbey, of Tucson, Arizona, at whose famous ranch a number of thrilling Wild West scenes have been filmed.

Olga Petrova devoted Wednesday, July 10, to War Stamp Work in San Francisco and found time for a hurried visit to the Tivoli, where her "Tempered Steel" was one of the attractions.

Slipper to Handle Simplex

J. SLIPPER and Company of Los Angeles, has been appointed distributor for Southern California and Arizona of the Simplex projecting machine, and has in the recent few days, taken orders for a number of these projectors which will be installed shortly.

This company is also distributor for the Hertner Transverter, and recent installations are for Diles Shaw, manager of the St. Andrews theatre on West Jefferson Street, Los Angeles, and W. J. Fay, owner of the Palace theatre at Long Beach.

Men Who KNOW

If you wish to learn of the merits of the Bloom System ask any of the well known camera men named below:

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

A. C. MILLER
Fannie Ward—Pathe

These men have had intimate opportunity to discover whether we deliver first quality laboratory work and to a man they will recommend our work. These men *know*.

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.

Holly 4015 Home 57761

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" "The Grain of Dust"
A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week* 2 BILLY WEST COMEDIES—*Monthly*
VAUDEVILLE MOVIES—*2 each month* 1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*
191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

Comedies! Best in the World
EVERY STAR COMEDIAN OF FAME
Christie Comedies—A new one each week.
28 Two reel Mack Sennett Keystone Comedies.
26 Chaplin Comedies—One and two reels
PEERLESS FILM SERVICE
100 Golden Gate Avenue, San Francisco — 802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.
NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.
THE AVENGING CONSCIENCE, with the Clansman Cast.
THE WARRIOR—Featuring Maciste, the Italian Fairbanks.
McClure's—Geo. Loane Tucker Production. MOTHER.
LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.
MARRIED IN NAME ONLY, with Milton Sills.
ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.
SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R. B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

is being felt keenly by a falling off at the theatres, but in most localities no complaints are to be heard from the theatre owners. This is especially true in the larger cities of the west coast.

"Kaiser" Turns Portland to Verse

CONNECTED with Universal's Portland exchange is a peculiarly modest individual who writes poetry on the exchange manager's desk calendar when on one is looking and then signs his verse "Sam E." At times his efforts are good. Sometimes they're just fair and still other times they're awful, but his recent poem on Kaiser Bill has swept through the Portland territory like wildfire and has already travelled East.

Here is his verse, just as it was originally written. Although Gus Metzger, manager of the Portland exchange, has announced that a check is ready and waiting for the mysterious "Sam E.," he hasn't come forward to claim it as yet.

"The Kaiser" on a "Risky Road,"
This Beast of old Berlin,
He boasted that he would "Come Through"
And still he is not in.
He said the U. S. couldn't fight,
But just you wait and see,
For every "Scarlet Drop" he takes,
He'll pay me back with three.
He sent out many a "Mystery Ship,"
Like pirates did of old,
He thought he'd buy this country off,
By passing out "Thieves' Gold."
He sure has the "Grand Passion,"
But Old Glory called his bluff,
And proved the land of Liberty
Was made of the Reel Stuff.
We'll sink "The Kaiser" "20,000
Leagues Under the Sea,"
So "The Hand that Rocks the Cradle"
Will forevermore be free.

Quimby Visits Los Angeles Branch

FRED C. QUIMBY, general sales representative of Pathe Exchanges, Inc., spent three days of the past week in Los Angeles with Manager Tate, after a trip over the northwest, and a stay of a few days at San Francisco. This is Mr. Quimby's first visit to Los Angeles since he took up the position of special representative for Pathe, and the fact that his stay in Southern California was very short, indicates he found everything in excellent condition respecting the distribution of Pathe Pictures.

A portion of Mr. Quimby's time was spent with members of the several different producing units of the Pathe organization located at Los Angeles studios. He was also guest of honor at several social functions given by Pathe principals.

Mr. Quimby has been absent from New York almost a month, and it will be fully that long before he returns to the eastern film metropolis. He spoke very enthusiastically concerning conditions in general, and with those respecting Pathe in particular. In some sections he said the warm weather

First Hickman-Barriscale Done

BESSIE BARRISCALE has just completed the first feature she has been starred in under the direction of Howard Hickman, and a rough perusal of the film, before it was cut, gives promise of a splendid and vastly interesting photoplay. Miss Barriscale gives a fine performance in this (does she ever do otherwise?) and the direction shows that Mr. Hickman has been misdirecting his energies, for he has turned out a production well above the average. The feature, which will be released by W. W. Hodkinson, is now called "Conscience." A feature to be looked forward to.

Directory of Los Angeles Exchanges and Supply Houses

IRVING LESSER
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

Goldwyn Pictures
BENJAMIN FISH
Branch Manager 912 So. Olive Street

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

Mutual Film Corp.
JOE MERRICK
Branch Manager
825-27 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON
District Manager
SUNSET FILM CORP.
Knickerbocker Building, L.A.
Fairbanks, Hart, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

Theatre Owners Fail to Hear "Fatty"

THE regular bi-weekly luncheon of the Theatre Owners' Association of Los Angeles, held at Hamburger's Cafe at noon, July 10th, proved to be a very pleasant and entertaining affair. Roscoe "Fatty" Arbuckle and his entire company were scheduled to appear and furnish the entertainment on this occasion, but were away on location and could not attend. During the course of the luncheon Marshall Stimpson, and Professor Fritz, Four Minute men, together with Judge Summerfield gave patriotic talks. No business of the association was brought up.

May Boost Laboratory Prices

ADVANCE in prices of all chemicals used in photographic laboratories, may cause an increase in the price fixed by west coast laboratory firms. It is pointed out that two years ago methyl developer could be purchased for three dollars and seventy-five cents per ounce, while at the present time, imitation domestic product is thirty-five dollars per ounce. Hypo which formerly sold at one dollar and forty-five cents per keg, is now five dollars and twenty-five cents per keg, and hydrochinone, which two years ago could be purchased for fifty-three cents per ounce is now two dollars and sixty cents.

What Exchanges and Theatres Are Doing

D. S. MITCHELL, Arizona salesman for Vitagraph, who is now covering the territory of that state, writes to the Los Angeles Vitagraph branch that many of the theatres in the smaller towns throughout Arizona are planning on closing their houses several days each week, and predicts this policy will be adopted in all of the towns with the exception of Phoenix, Bisbee, Tucson, Prescott, Clifton and possibly one or two others.

THE NEW VICTORY THEATRE at San Pedro is to show Paralta Pictures, contract having been made for the service by Manager F. O. Adler this week.

JO. JOHANSEN, owner of the Casina and Yuma Theatres at Yuma, Arizona, and other houses at Somerton, Gladstone and Imperial, California, is in Los Angeles to remain until after the hot weather is over. His son, Roy, is in charge of the several theatres. Mr. Johansen reports business for his theatres, the only ones in the towns named above, to be at its lowest ebb since he opened his first house which was four or five years ago.

THE ONE-REEL RE-ISSUES made by the Essanay Company of the Broncho Billy subjects, are proving very popular throughout the Southern California territory, and thirty different subjects are now in continuous use, which means solid booking for approximately three months, has been made by Manager E. H. Silcocks.

THE TAYLOR HOLMES subject, "Ruggles of Red Gap," is now having its first run in Los Angeles at the Garrick theatre where it opened Sunday, July 7th, and played to line-up business afternoon and evening.

ROBERT AMADOR, Vitagraph salesman, is making the coast territory, and finds less complaint in this district from exhibitors respecting attendance, than in any other section of Southern California.

HARRY D. NAUGLE, special western representative of Vitagraph exchanges, returned to Los Angeles for a brief vacation, before again taking up a tour to the various exchanges he supervises. Mr. Naugle's home is in Los Angeles, and here he gets to spend about four weeks in each year, the balance of the time being taken up with making four trips over his territory.

MANAGER AL KAUFFMAN of the Gem theatre at Colusa, California, had a unique experience last week when patrons of his theatre insisted that he give a midnight matinee. "The Kaiser" was being shown at this theatre on this occasion, and Kauffman had locked the entrance door, after closing the box-office. People who wanted to see the show, beat on the door until they were given admittance.

THE ST. ANDREWS THEATRE on West Jefferson street, Los Angeles, which recently underwent considerable improvement, was re-opened Saturday evening, July 7. Diles Shaw, who formerly conducted the Columbia theatre on the same street, is the new lessee of the St. Andrews. He has enlarged the theatre, added a number of more chairs, and installed modern equipment.

THE EMPRESS THEATRE, Phoenix, Arizona, owned by John Barncord, and with a seating capacity of about 600, has been closed for the balance of the summer season.

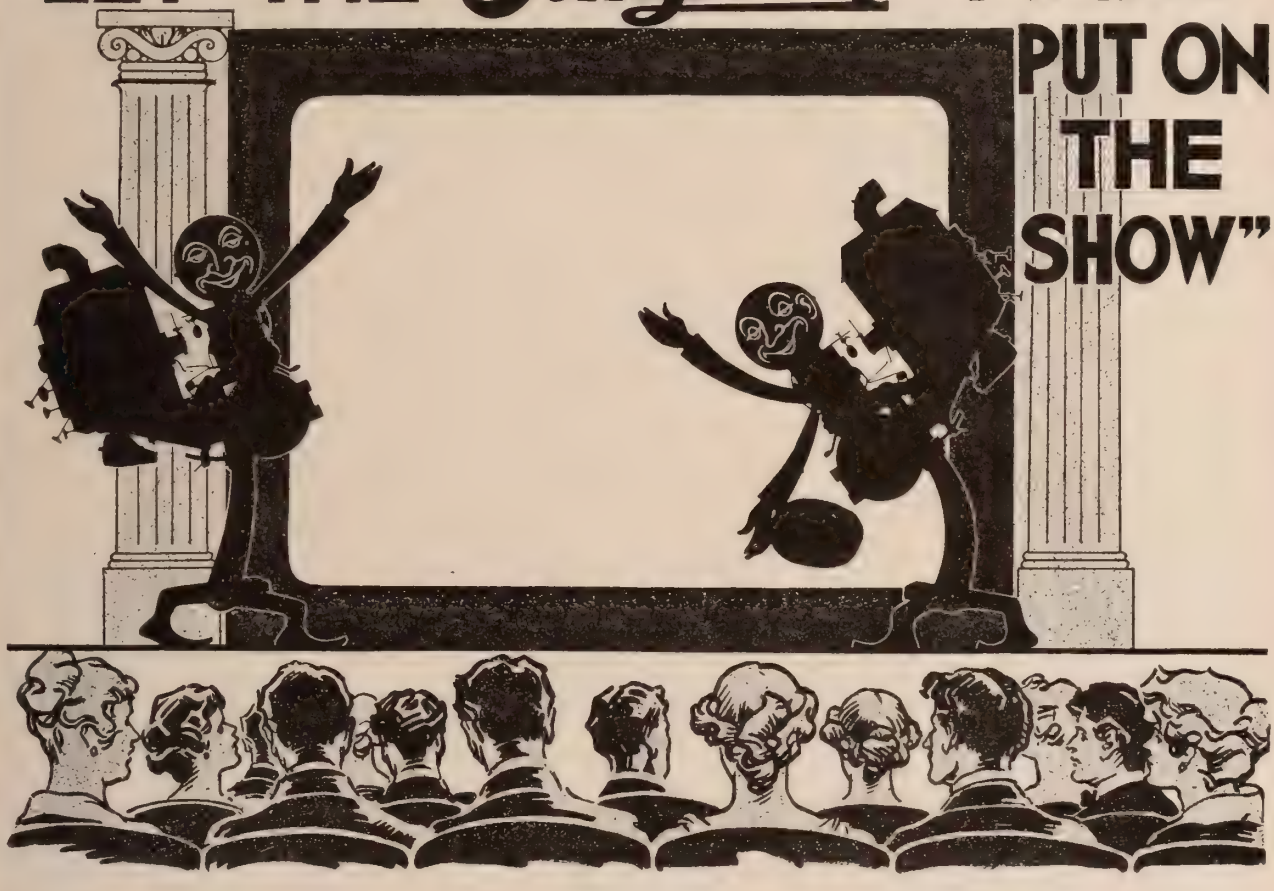
JOHN C. MOORE, who for the past two years has served as manager of the Phoenix, Arizona Universal exchange, has tendered his resignation and Pat Steveson has been employed as his successor.

C. L. THEUERKAUF, Universal salesman, now making a tour of southern California and Arizona, sends in contracts for Jewel, Blue Bird and Universal Special Features for the Rainbow theatre at Glendale, Arizona, managed by G. A. Cox; the Liberty theatre at Needles, Arizona, and others of that territory.

THE AIRDOME, owned by J. J. McCondra, at Casa Grande, Arizona, has been closed for the remainder of the summer, due to excessive warm weather in that section.

Simplex

"LET THE Simplex TWINS PUT ON THE SHOW"



"LADIES AND GENTLEMEN:

"We are the Simplex Twins, and desire to speak a few words to you.

"Our Manager has taken pains to select pictures that will afford you the highest degree of entertainment, education, and amusement.

"But he knows that no matter how excellent a subject may be, its good effect is lost, and your eyes are injured, if the picture is not projected in life-like manner, or if it quivers or jumps.

"In order to prevent this and to save your eyes from all strain, the Manager has engaged us, because he knows of our successful work in the highest-class Theatres all over the world.

"We do our work in that room up yonder, so you will not see us. But when the show is over you will appreciate that we were kind to your eyes, and you will decide to come again. We thank you."

Seeing is believing; and what the Simplex Twins *say* can be *seen* on the screen

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

(*Motion Picture News, May 25th, 1918*)

"Speaking of embargoes on imports—can you imagine a laboratory telling a customer that he would have to improve the quality of his photography or take the subjects to some other laboratory? Watterson Rothacker did that a few weeks ago to a good steady account. And what is more—he didn't tell us about it himself."

"This may sound like an ad, but we just had to tell you about it to show how fast this old game of ours is moving."

We don't know how or where the Motion Picture News gathered this information, but we do know that we have no desire to do business with anyone who does not aid in protecting the interests of the Exhibitor and Exchange by furnishing negative of proper photographic quality.

Neither do we care to negotiate with anyone who is not prepared to furnish satisfactory evidence of both intention and ability to live up to our requirements.

We are in the business to produce "prints" of highest screen-value, to render helpful personal service, and to do this properly while making a fair profit —we don't intend to be swerved from this purpose.

Our Responsibility and Reliability
Established Since 1910

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

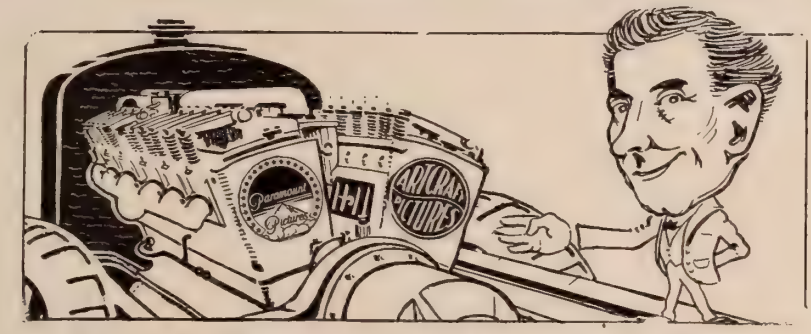
There are reasons—
Come and see them.

AUGUST 3, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



It All Depends On the Engine

THE "engines" in your theatre are your pictures. If you use

Paramount and Artcraft Pictures

(Nationally Advertised)

you never have to worry about your power. It's unlimited and never-failing.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 5 *Entered as Second Class Matter, October 23, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 10 CENTS

"SCANDAL MONGERS"
One of the most talked about Photo Dramas ever screened
Revised Version of
LOIS WEBER'S
Sensational "SCANDAL" Production
Book thru your local BLUEBIRD Exchange or Bluebird Photoplays, Inc., 1500 Broadway, New York

ARTCRAFT Pictures

For August

In order of their release

Douglas Fairbanks *in* "Bound in Morocco"

D. W. Griffith's "The Great Love"

William S. Hart *in* "Riddle Gawne"

Cecil B. De Mille's "Till I Come Back to You"

Ending a year of promises fulfilled in letter and spirit. Beginning a year destined to set a new mark for genuine service

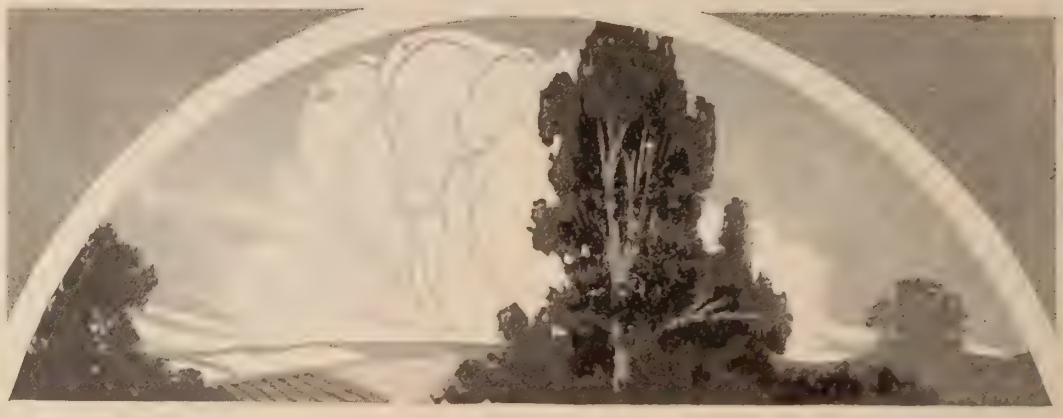
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES



Paramount Pictures

For August

In order of their release.

Charles Ray *in* "A Nine O'Clock Town".
Pauline Frederick *in* "Fedora".
Billie Burke *in* "In Pursuit of Polly".
Dorothy Dalton *in* "Green Eyes".
Enid Bennett *in* "Coals of Fire".

The last month of a year of wonderful achievement, a sure basis upon which to estimate the work of the year to come.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice-Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Form 1204

WESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

...COMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED ...3 BROADWAY, NEW YORK

Boston, Mass., July 18th, 1918

T7FY FDS 89 4 EX NL

Walter W. Irwin, Vitagraph Inc., New York

Vitagraph Serial "A Fight For Millions" starring William Duncan is wonderful serial. First episode held audience spellbound at Park Theatre. I consider it one of the best of seasons. Exhibitors that have never run serials will make no mistake booking it. Our house plays to the best people in Boston and New England. This serial will prove a good business builder to everyone who plays it. I cannot speak too highly of the episodes I have seen. I could write more but it is not necessary.

John D. Soriero, Gen. Mgr.
Park Theatre
Boston, Mass.

The BOX-OFFICE TELLS THE STORY OF "A FIGHT FOR MILLIONS"

The Greatest Serial Ever Produced

Featuring

WILLIAM DUNCAN

Supported by EDITH JOHNSON *and* JOE RYAN

VITAGRAPH

ALBERT E·SMITH *President*

Advertise This Picture BIG!

It Will More Than Live Up to Your Strongest Promises

Use this as copy for your program

He wasn't exactly what you would call moral, Olsen wasn't, but the royal blood of manhood coursed through his veins, and when his life's great crisis came—when it was a question of his liberty or the safety of the woman he had come to love—he took the long chance, and "went up" for five years.

And in the heart of the woman he had protected was implanted the magic seed of love which sprouted and flowered into fullest bloom during the dark days of his imprisonment.

But when he came back—back to freedom, to life, and love—it was she who, curbing her desire, decided that their paths had best separate. The danger, the zest and excitement of the old life was in her blood, while he had felt the call to the path of righteousness.

And yet—they were but on the threshold of a new existence. Fate had set the stage for them—the curtain was rising on the tensest act of their life-drama. And—after the world had turned on him, not for what he was, but what he had been, then he found the one thing he needed was the love of a woman whose love had been tested in the crucible of sacrifice.

Harry Morey

is at his best as "Jorn Olsen" in this masterful adaptation of *Donn Byrne's* Famous Saturday Evening Post Story.

Betty Blythe

whose characterization of "Belle Foliot" places her in the very forefront of the screen's leading women.

—and the supporting cast:

Robert Gaillard
Bernard Siegal
Carlton King
George Majeroni
and other
Vitagraph Favorites

ALBERT E. SMITH *presents*

HARRY MOREY

with **Betty Blythe** *in*

"ALL MAN"

From the Saturday Evening Post Story "Fiddler's Green"

by **DONN BYRNE**

Directed by Paul Scardon

VITAGRAPH

EDNA GOODRICH

Regal Beauty of the Stage and Screen

in

"Her Husband's Honor"

A five part drama in which an extravagant, thoughtless society woman redeems herself and saves her husband from ruin and disgrace.

Available August the Fourth at
MUTUAL FILM EXCHANGES

Goldwyn Pictures

BOOKED SOLID !

ON the power of its *Productions*, on the popularity of its *Stars*, on the audience-attraction that its name and reputation have established, Goldwyn has exceed d its record of one year ago—as we expected to do—by expanding its first-run representation on Broadway, New York, and in the principal theatres of the great cities of the Nation.

In New York, for the coming season under our New Star Series policy, the powerful and popular Goldwyn productions and stars have so appealed to the directing heads of the great metropolitan screen institutions that we now announce the signing under contract of

The Rialto The Rivoli The Strand

New York City

The entry of Goldwyn Pictures into S. L. Rothapfel's two great theatres is a further recognition of the Goldwyn standard of quality and the continuation of Goldwyn Pictures at The Strand reaffirms through Harold Edel the indorsement first paid the Goldwyn standard by the late Mitchel H. Mark.

Simultaneously we announce to all large and small exhibitors who give heed to the actions and selections of other successful exhibitors that Goldwyn Pictures for the coming season have been

Booked Solid in the Great Stanley Company Chain of Theatres

Philadelphia

The second largest exhibiting organization on the North American continent, after a successful first year with Goldwyn productions in its houses under a contract signed in advance of our first release by the late Stanley V. Mastbaum, now closes again through Jules E. Mastbaum for our total output with first-run presentations in the famous Stanley Theatre, the Palace and subsequent showings in all other Stanley Company houses.

Goldwyn Pictures

—continued

For the coming season it is also our pleasure to announce that Goldwyn Pictures, under Star Series, have been

Booked Solid in the 27 Ascher Bros.-Lubliner & Trinz-Schaefer Houses

Chicago

Nathan, Max and Harry Ascher, the largest and most powerful exhibitors in middle America, will show Goldwyn's entire second year output in these successful theatres:

Woodlawn	Lincoln	Paramount
Lakeside	Wilson	Milford
Chateau	Crystal	Kenwood
Oakland Square	Midway	Adelphi
Metropolitan	Cosmopolitan	Calo
Covent Garden	Columbus	Lane Court
Michigan	Terminal	Frolic
West End	Madison	Biograph
Oak Park	Vitagraph	Peerless

These theatres represent the third largest booking that it is possible to obtain from one exhibitor in the United States of America. Geraldine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy and Tom Moore may, with Goldwyn itself, well feel proud of the sponsors under whose auspices they are to appear in these great cities.

And there are *still other cities to be announced in quick succession.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Pauline Frederick Productions

Pauline Frederick

The Screen's Greatest Emotional Star

Goldwyn Pictures Star Series: Every Picture Under the Goldwyn Name is a Production.

EVERY exhibitor remembers the profits this beautiful woman made for him when she brought her stage popularity to the screen.

A *revolutionary change* is being made in her screen stories—again she will do the powerful, dramatic, emotional plays for which an assured audience is waiting.

Her debut under her own name will be a screen event.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Goldwyn Pictures

Mabel Normand
in a scene from
"PECK'S BAD GIRL"

Goldwyn Pictures Star Series: The Most Powerful Productions and Stars available for Exhibitors.

HERE is Mabel Normand at her most laughable and enjoyable best—once more in *broad comedy*, which exhibitors and the public desire.

"Peck's Bad Girl," by Tex Charwate

is her first Goldwyn Star Series release; a wonderful and fitting story for *the greatest comedienne of the stage*. This type of story will quadruple her popularity.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

"SMILING BILL" PARSONS grew into nation-wide popularity on his own merit and through the indorsement of the Goldwyn name.

With only six comedies thus far released, "Smiling Bill" Parsons is being presented to audiences in more than 2,000 theatres.

Capitol Comedies *live up to the Goldwyn quality standard.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

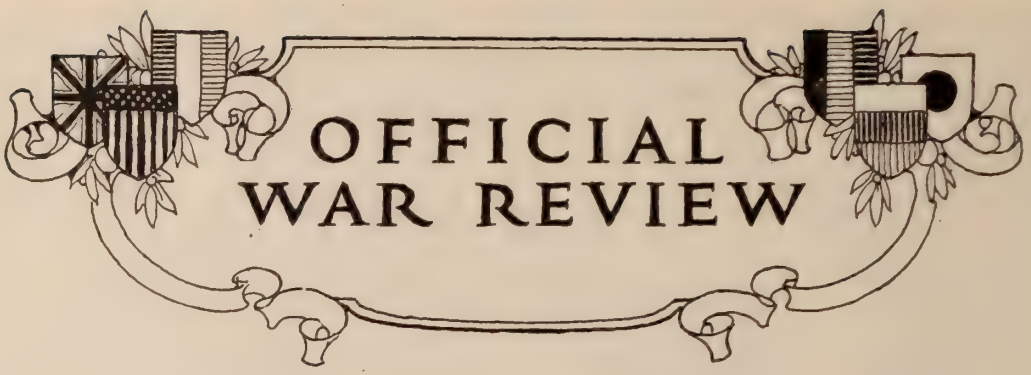
Pathé

She was Independence itself; therefore when she and her father agreed to disagree she went to the big city to make her own living. Her father said "We'll make her marry the man we want her to by having her fall in love with him; we'll put him in the same house with her as fellow boarder and let proximity do the rest!" Did it work out that way? It did'nt, but she got enough excitement to last her the rest of her natural life!

GLADYS HULETTE
and CREIGHTON HALE
in WAIFS

written by Grace Sartwell Mason and published in Munsey's Magazine.

Produced by ASTRA Directed by Albert Parker



Following the Allied Battle Flags in France!

Your audiences are eager to do so. You can enable them to do it by showing them the

OFFICIAL WAR REVIEW

which contains the latest official pictures of

United States, France, England and Italy

taken by expert cameramen operating under exclusive privileges from their respective Governments.

Don't you see what a tremendous box-office attraction such genuine, exclusive, and official war pictures are?

Presented by
Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by PATHÉ

PATHÉ
The following are some of the nationally known newspapers which are publishing the stories of the films and extensively advertising the
POST TRAVEL SERIES
Never have one reel films received the publicity that these are receiving; and furthermore the quality of the pictures makes them worthy of it!
ATLANTA JOURNAL
ALBANY TIMES-UNION
BALTIMORE-AMERICAN
BIRMINGHAM AGE-HERALD
BUFFALO EVENING NEWS
CLEVELAND PLAIN DEALER
CHARLOTTE OBSERVER
CHICAGO DAILY NEWS
DETROIT SUNDAY NEWS
DALLAS TIMES-HERALD
DULUTH NEWS TRIBUNE
DES MOINES NEWS
DENVER ROCKY MOUNTAIN NEWS
HARTFORD COURANT
HOUSTON CHRONICLE
ILLINOIS STATE REGISTER (SPRINGFIELD)
LOUISVILLE HERALD
LOS ANGELES EXPRESS TRIBUNE
MILWAUKEE JOURNAL
MINNEAPOLIS DAILY NEWS
MEMPHIS NEWS SCIMITAR
NEW ORLEANS ITEM
NEWARK STAR EAGLE
OMAHA WORLD HERALD
PHILADELPHIA INQUIRER
PITTSBURG PRESS
ARIZONA REPUBLICAN (PHOENIX)
PORTLAND OREGONIAN
RICHMOND TIMES DISPATCH
ST. LOUIS GLOBE-DEMOCRAT
ST FRANCISCO CHRONICLE
SALT LAKE TELEGRAM
SEATTLE POST-INTELLIGENCER
TOPEKA DAILY CAPITAL
TACOMA DAILY LEDGER
WASHINGTON POST
This sketch is a reproduction of one of the extraordinarily attractive and original posters which have been designed for the series.

Pathé

Charming, dainty, dashing
IRENE CASTLE
is presented with
ANTONIO MORENO
in
THE FIRST LAW
a heart-throb drama that tells the tale of of how a beautiful, gently reared girl became enmeshed in the toils of a gang of blackmailers.

Adapted from the novel by Gilson Willets
Produced by Astra
Directed by Lawrence McGill

The famous sunshine baby
BABY MARIE OSBORNE
is announced in her latest human interest photoplay
CUPID BY PROXY
assisted by little Sambo, the mirth provoking pickaninny.

COMING SOON

TRIANGLE

4 Aces
on the
TRIANGLE AUGUST PROGRAM

Pauline Starke
Consistently gaining in popularity by the realism of her interpretations ever since her presentation as a Broadway star in "Until They Get Me."

Gloria Swanson
"Every additional picture that I have seen her in, convinces me that I have picked a winner," says "Wids."

Alma Rubens
"Can express emotions. The future should find her one of our most popular screen stars," says "Wids."

Roy Stewart
"One of the most popular interpreters of western dramas. Under the direction of Cliff Smith, in Triangle plays—a sure winner.

Any exhibitor who knows how to play the game—how to present moving pictures, will find them sure winners.

Of what value is a *full house* if it doesn't win some cash that you can keep?

Triangle is developing Featured Players who are consistently growing in popularity.

Triangle presents these players in quality pictures, produced with the assurance of pleasing the public and paying *you* a profit.

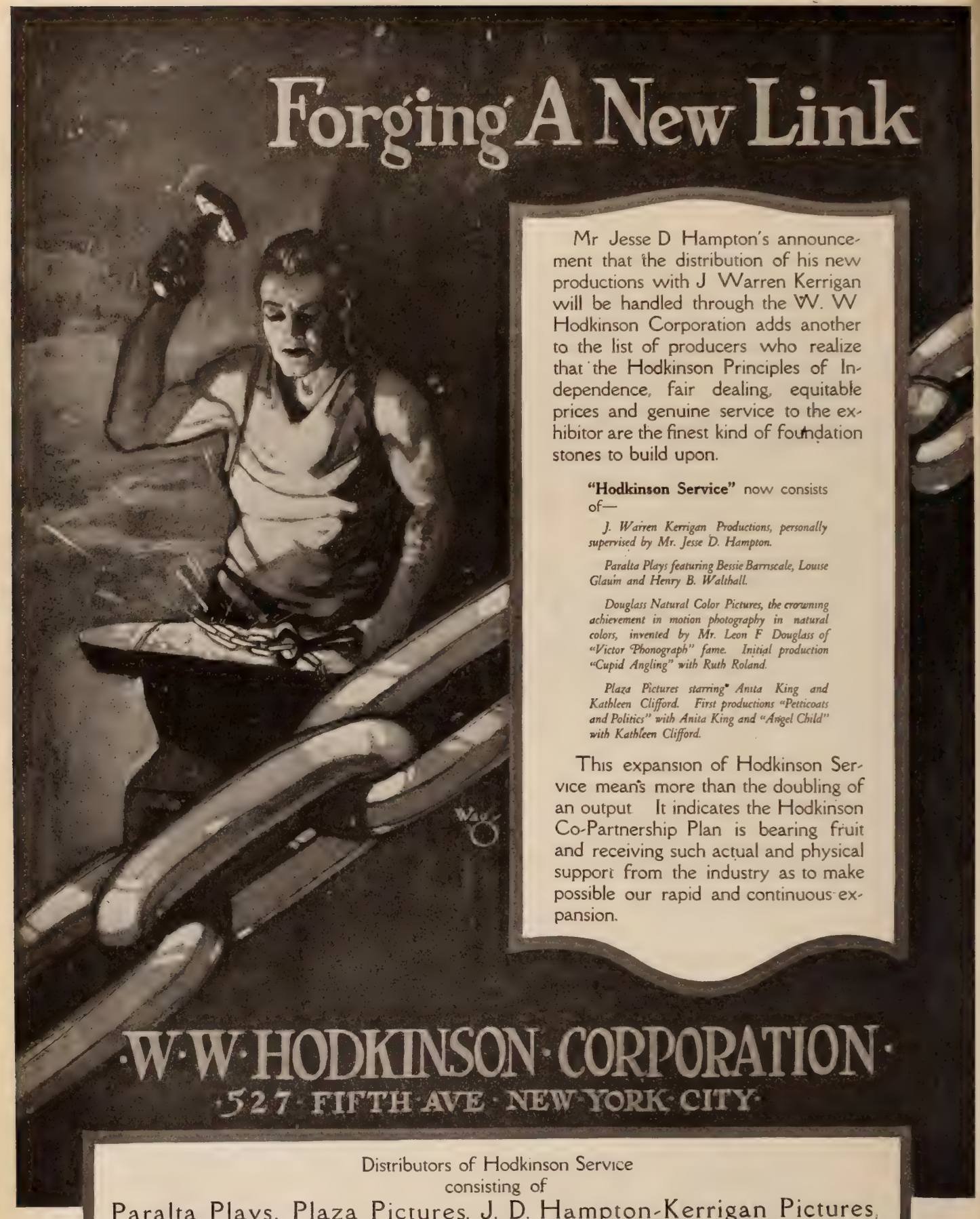
EXHIBITORS—INVESTIGATE TRIANGLE'S AUGUST SCHEDULE

It presents performers whom the critics have stamped with their approval

Players Who Have Pleased in Plays that Profit

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY :: :: NEW YORK


Forging A New Link
Mr Jesse D Hampton's announcement that the distribution of his new productions with J Warren Kerrigan will be handled through the W. W Hodkinson Corporation adds another to the list of producers who realize that the Hodkinson Principles of Independence, fair dealing, equitable prices and genuine service to the exhibitor are the finest kind of foundation stones to build upon.
"Hodkinson Service" now consists of—
J. Warren Kerrigan Productions, personally supervised by Mr. Jesse D. Hampton.
Paralta Plays featuring Bessie Barriscale, Louise Glaum and Henry B. Walthall.
Douglass Natural Color Pictures, the crowning achievement in motion photography in natural colors, invented by Mr. Leon F Douglass of "Victor Phonograph" fame. Initial production "Cupid Angling" with Ruth Roland.
Plaza Pictures starring Anita King and Kathleen Clifford. First productions "Petticoats and Politics" with Anita King and "Angel Child" with Kathleen Clifford.
This expansion of Hodkinson Service means more than the doubling of an output It indicates the Hodkinson Co-Partnership Plan is bearing fruit and receiving such actual and physical support from the industry as to make possible our rapid and continuous expansion.
·W·W·HODKINSON·CORPORATION·
·527·FIFTH AVE·NEW YORK CITY·
Distributors of Hodkinson Service
consisting of
Paralta Plays, Plaza Pictures, J. D. Hampton-Kerrigan Pictures,
Douglass Natural Color Pictures
at all General Film Exchanges

ROPED!

Here is a new way to capture Western badmen—
Guaranteed successful if done as

Anita King
"The Outdoor Girl"

does it in her swift "Votes for Women" photo play entitled

"PETTICOATS and POLITICS"

a timely comedy-drama in which Miss King demonstrates the "superiority" of women by winning a "Sheriffship" and a husband as well.

A clean and fascinating photo-play that will dispel that "tired" feeling.

See it on Wednesday and Thursday.

ALHAMBRA THEATRE

Believing that we can make our advertising space of value fo the exhibitor we are devoting it to practical demonstrations of the exploitation and advertising angles of the pictures we are distributing.

For example, the ad. above represents one advertising and selling angle of the first Plaza picture "Petticoats and Politics."

It brings out Anita King's athletic ability, the Western atmosphere, and one exciting incident in the picture.

We have made provisions to supply the above ad. in suitable sizes (single, double, and triple column) to any exhibitors wishing to make use of it. The electros we will supply may be obtained in either 65 screen for newspaper work or finer to suit any purpose.

In our effort to make Hodkinson Service mean more than just pictures we shall be glad to receive any suggestions you may have.

W. W. HODKINSON CORP.
527 Fifth Avenue New York City

Hodkinson Service at all General Film Exchanges

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

IN

"Maid O' the Storm"

By

J. GRUBB ALEXANDER *and* FRED MYTON

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Raymond B. West

As "Ariel," Bessie Barriscale is seen in the role of a little waif in a fishing village of Scotland, whose destiny is shaped by the falling of an aeroplane from the sky. How the little girl falls in love with the young aristocrat who is injured in the crash, and how she follows him to London, where she becomes the idol of that great city, presents Miss Barriscale in one of the most convincing roles in which she has appeared.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

OAKDALE
Productions

Fine Dramatic Features with the Pulse of Youth
and
GLORIA JOY

Ready:
"The Locked Heart" July 20
"No Children Wanted" Aug. 3
"Miss Mischief Maker" Aug. 17

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Take Out Your Penci

You Can Book These Picture

PRODUCTIONS EXTRAORDINARY

Subject	Star	No. Reels
Cleopatra	Theda Bara	8
Les Miserables	William Farnum	8

1918 VERSIONS OF THE BIG SIX

Re-titled—Re-edited—Revised
Better and Bigger Than Ever!

Subject	Star	No. Reels
The Two Orphans	Theda Bara	5
The Clemenceau Case	Theda Bara	5
A Fool There Was	Theda Bara	5
A Soldier's Oath	William Farnum	5
The Bondman	William Farnum	5
The Plunderer	William Farnum	5

STANDARD PICTURES

Subject	Star	No. Reels
Woman and the Law	All-Star Cast	7
Rough and Ready	William Farnum	7
The Forbidden Path	Theda Bara	6
The Heart of a Lion	William Farnum	7
Under the Yoke	Theda Bara	6
Camille	Theda Bara	7
Cheating the Public	All-Star Cast	7
The Spy	Dustin Farnum	7
Du Barry	Theda Bara	7
Troublemakers	Jane and Katherine Lee	7
The Conqueror	William Farnum	8
A Daughter of the Gods	Annette Kellerman	7
The Rose of Blood	Theda Bara	7
The Blindness of Divorce	All-Star Cast	6
When a Man Sees Red	William Farnum	7
The Honor System	George Walsh, Miriam Cooper, Gladys Brockwell	8
The Soul of Buddha	Theda Bara	6
True Blue	William Farnum	6

SUNSHINE COMEDIES

Subject	No. Reels
A Tight Squeeze	2
Who's Your Father?	2
Wild Women and Tame Lions	2
A Neighbor's Keyhole	2
A Waiter's Wasted Life	2
A Self-Made Lady	2
My Husband's Wife	2
Are Married Policemen Safe?	2
Hungry Lions in a Hospital	2
Son of a Gun	2
Shadows of Her Pest	2
Damaged No-Goods	2
His Smashing Career	2
A Milk-Fed Vamp	2
Roaring Lions and Wedding Bells	2

MUTT AND JEFF

Bud Fisher's Animated Cartoons

The Seventy-Five-Mile Gun	The Freight Investigation
The Tale of a Pig	The Leak
Hospital Orderlies	On Ice
Helping McAdoo	Life Savers
A Fisherless Cartoon	The Burglar Alarm
The Superintendents	The Extra Quick Lunch
Tonsorial Artists	Hunting the U-Boats
Meeting Theda Bara	Hotel De Mutt
The Decoy	Joining the Tanks
Occultism	An Ace and a Joker
Back to the Balkans	Landing a Spy

FOX FILM CORPORATION

and Pick the Winners!

at Any Fox Exchange Now

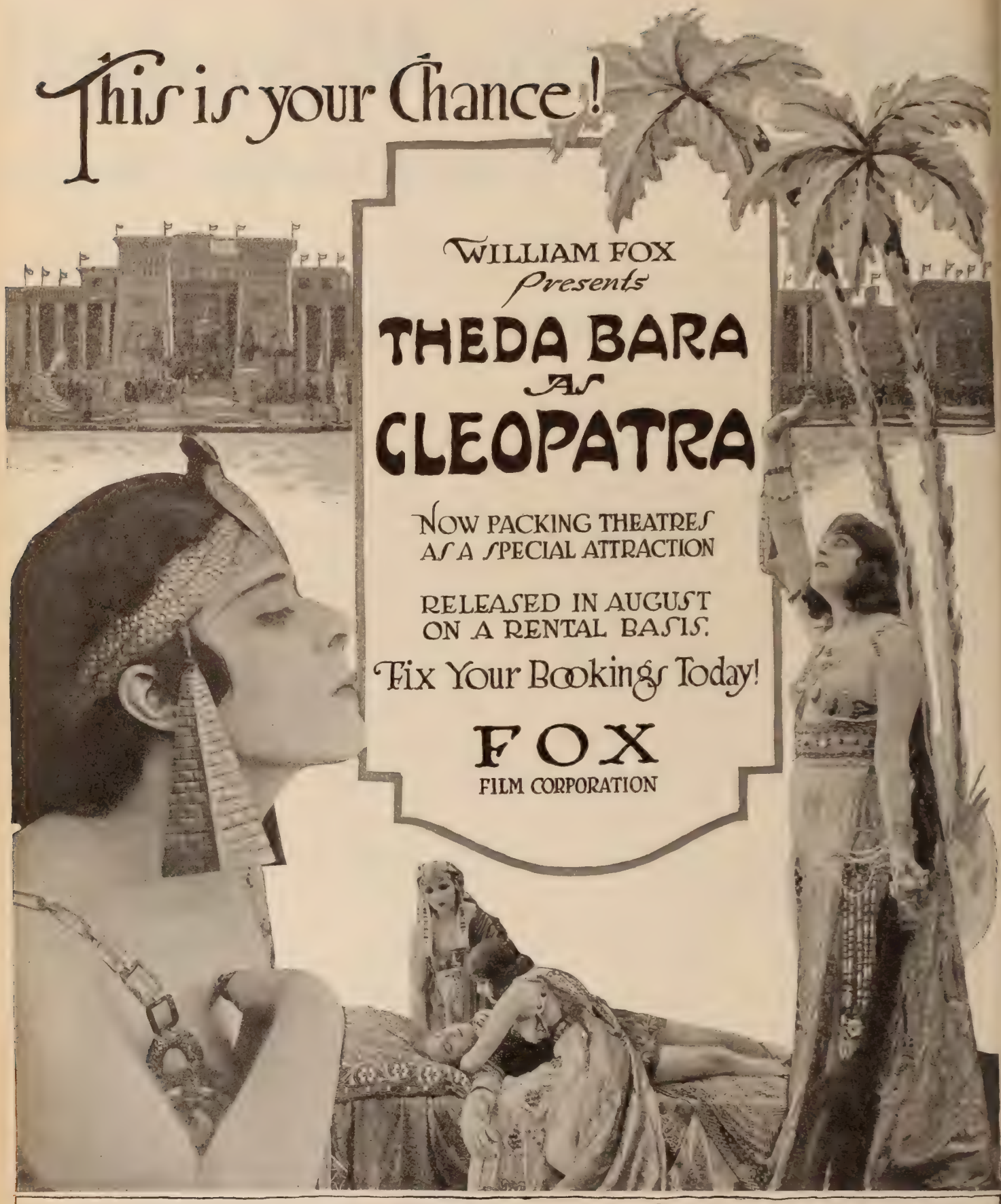
FOX SPECIAL FEATURES

Subject	Star	No. Reels
The Pride of New York	George Walsh	5
Miss Innocence	June Caprice	5
The Debt of Honor	Peggy Hyland	5
Conscience	Gladys Brockwell	6
The Fallen Angel	Jewel Carmen	5
Miss U. S. A.	June Caprice	5
The Yankee Way	George Walsh	5
Peg of the Pirates	Peggy Hyland	5
A Branded Soul	Gladys Brockwell	5
A Royal Romance	Virginia Pearson	5
Every Girl's Dream	June Caprice	6
The Scarlet Road	Gladys Brockwell	5
This Is the Life	George Walsh	5
The Wrath of Love	Virginia Pearson	5
Bonnie Annie Laurie	Peggy Hyland	5
The Moral Law	Gladys Brockwell	5
Blue-Eyed Mary	June Caprice	5
Some Boy	George Walsh	5
Betrayed	Miriam Cooper	5
Her One Mistake	Gladys Brockwell	5
When False Tongues Speak	Virginia Pearson	5
A Camouflage Kiss	June Caprice	5
Jack Spurlock, Prodigal	George Walsh	5
The Innocent Sinner	Miriam Cooper	6
The Devil's Wheel	Gladys Brockwell	5
Thou Shalt Not Steal	Virginia Pearson	6
The Heart of Romance	June Caprice	5
The Kid Is Clever	George Walsh	5
Durand of the Bad Lands	Dustin Farnum	5
The Soul of Satan	Gladys Brockwell	5
Stolen Honor	Virginia Pearson	5
Patsy	June Caprice	5
The Book Agent	George Walsh	5
Honor and Obey	Gladys Brockwell	6
The Liar	Virginia Pearson	5
Six-Shooter Andy	Tom Mix	5
The Bride of Fear	Jewel Carmen	5
Doing Their Bit	Jane & Katherine Lee	5
A Daughter of France	Virginia Pearson	5
A Small Town Girl	June Caprice	5
Melting Millions	George Walsh	5
Western Blood	Tom Mix	5
Sister Against Sister	Virginia Pearson	5
American Buds	Jane & Katherine Lee	7
A Child of the Wild	June Caprice	5
The Island of Desire	George Walsh	5
North of 53	Dustin Farnum	5
Her Temptation	Gladys Brockwell	5
Cupid's Roundup	Tom Mix	5
The Kingdom of Love	Jewel Carmen	5
The Bitter Truth	Virginia Pearson	6
Two Little Imps	Jane & Katherine Lee	5
The Bird of Prey	Gladys Brockwell	5
A Modern Cinderella	June Caprice	5
High Finance	George Walsh	5
The Silent Lie	Miriam Cooper	5
The Scarlet Pimpernel	Dustin Farnum	6
One Touch of Sin	Gladys Brockwell	5
Her Price	Virginia Pearson	5
Ace High	Tom Mix	5
Confession	Jewel Carmen	5
The Firebrand	Virginia Pearson	5
We Should Worry	Jane & Katherine Lee	5
Unknown 274	June Caprice	6
Brave and Bold	George Walsh	5

FOX FILM CORPORATION

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

This is your Chance!



WILLIAM FOX
Presents

THEDA BARA
AS
CLEOPATRA

NOW PACKING THEATRES
AS A SPECIAL ATTRACTION

RELEASED IN AUGUST
ON A RENTAL BASIS.

Fix Your Bookings Today!

FOX
FILM CORPORATION

New Fox policy for 1918-19 announced next week-

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

The Picture With a Soul!

William Fox presents

WILLIAM FARNUM

In

Les Miserables

Victor Hugo's Deathless Romance of a Human Heart's Redemption

A SENSATION WITH EVERY CROWD

A CLEAN-UP AT EVERY BOX OFFICE

Released on a Rental Basis

BOOK IT NOW

FOX
FILM CORPORATION

NEW FOX POLICY FOR 1918-19 WILL BE ANNOUNCED NEXT WEEK

The Proof The Big 6

Attracting record breaking crowds.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B466H 64 BLUE 4 EX

CLEVELAND O 756P 16

1918 JUL 16 PM 9 57

W R SHEEHAN GENERAL MGR 1303

FOX FILM CORPORATION 130 W 46 ST NEW YORK NY

FOOL THERE WAS OPENED AT OUR THEATRE TO RECORD BREAKING BUSINESS LAST SUNDAY THERE ISNT A MAN WOMAN OR CHILD WHO HAS NOT COMPLIMENTED US UPON HAVING THIS WONDERFUL PICTURE IN OUR HOUSE AND WE ARE DELIGHTED TO THINK THAT YOU HAVE GIVEN US THE PRIVELEGE OF AGAIN SHOWING YOUR BIG SIX GIVE US MORE SUCH PICTURES WE WANT THEM

J E SURRELL

ORPHEUM THEATRE CLEVELAND OHIO

DETROIT MICH 13

1918 JUL 14 AM 2 32

W R CHEEHAN 0305

GENL MANAGER FOX FILM CORP 130 WEST 46 ST NEWYORK NY

ELATED WITH SUCCESS OBTAINED ON BARA IN FOOL THERE WAS FIRST OF BIG SIX ABSOLUTE CAPACITY EVERY SHOW GREATEST DRAW FOR SUMMER BUSINESS EVER HAD

GUS S GREENING

MANAGER MILES THEATRE.

50P 80 NL 4 EX

WP PHILADELPHIA PENN 16

PREST WILLIAM FOX

FOX FILM CORPN 130 WEST 46 ST

NEWYORK NY

I WAS A BIT SKEPTICAL REGARDING THE SUCCESS OF BIG SIX IN FIRST RUN HOUSES I RAN WILLIAM FARNUM IN PLUNDERER LAST WEEK AT OUR VICTORIAL THEATRE FULL WEEK STAND AT TWENTY FIVE CENTS ADMISSION STRAIGHT THE FACT OF SMALLER HOUSES IN MY VICINITY AND THROUGHOUT PHILA HAVING PLAYED THE OLD VERSION YEARS AGO AT SMALLER ADMISSION SCALE DID NOT DIMINISH ITS DRAWING POWER THANK YOU FOR PERSUADING ME TO RUN BIG SIX FOR WEEK STAND

FRANK W BUHLER

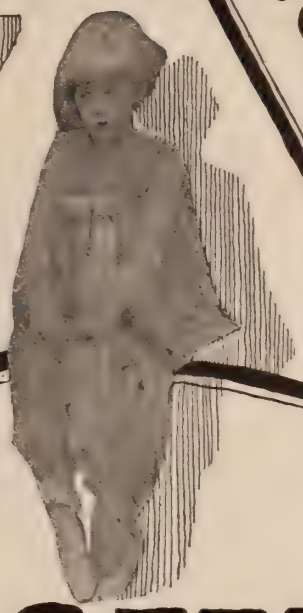
MANAGING DIRECTOR STANLEY CO.

FOX
FILM CORPORATION

New Fox policy for 1918-19 announced next week.

Make 'Em Laugh Their Heads off

William Fox presents Henry Lehrman's



SUNSHINE COMEDIES

Every One a Dynamo of Mirth

"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER?"
"A NEIGHBOR'S KEYHOLE"
"WILD WOMEN AND TAME LIONS"

Also

MUTT and JEFF
ANIMATED CARTOONS
famous the Whole World Over

"THE BURGLAR ALARM"
"THE SEVENTY FIVE-MILE GUN"
"LIFE SAVERS"
"MEETING THEDA BARA"

FOX
FILM CORPORATION

New Fox policy for 1918-19 will be announced next week

D. W. GRIFFITH

Presents

"The Great Love"

In Seven Reels

IN A STRANGE STORY BROUGHT OUT BY THE CYCLONIC EVENTS OF THE DAY—

We Have Tried At All Times to Give You Our Best

ASIDE FROM THE CAST OF WELL KNOWN PLAYERS IN OUR LITTLE PLAY WE HAVE SOME OF THE MOST FAMOUS SOCIETY WOMEN OF ENGLAND, INCLUDING QUEEN ALEXANDRA, LADY DIANA MANNERS, PRINCESS OF MONACO, ELIZABETH ASQUITH, COUNTESS OF DROGHDA, COUNTESS OF MASSARENE, HON. MRS. MONTAGUE, MISS VIOLET KEPPEL, MISS BETTINA STUART WORTLEY, LADY LAVERY, APPEARING IN BEHALF OF WAR CHARITIES.

Again we have the pleasure of picturizing MR. HENRY WALTHALL, to whom we owe a debt of gratitude for so many exquisite performances in the past, including the Little Colonel in "The Birth of a Nation," also,

MISS LILLIAN GISH, who created a real sensation as The Girl in "HEARTS OF THE WORLD," where her acting proved to be a revelation.

ROBERT HARRON, whose acting is so natural that it conceals acting, is again with us.

ROSEMARY THEBY, who plays in splendid contrast on the thunder theme opposite the part enacted by Miss Gish.

GEORGE SIEGMANN, who is remembered as Silas Lynch in "THE BIRTH OF A NATION" and Von Strohm in "HEARTS OF THE WORLD," also plays an important role, also GEORGE FAWCETT, the eminent character actor,

GLORIA HOPE and MAXFIELD STANLEY.

WE HAVE DEVOTED THE SAME CARE AND ATTENTION TO "THE GREAT LOVE" AS WE DID TO "HEARTS OF THE WORLD"

"THE GREAT LOVE" is timed 14 minutes to the reel, with seventy-five turns to the minute on the Sixth Reel.

The same people who arranged the famous music for "HEARTS OF THE WORLD" also arranged the musical score for "THE GREAT LOVE," and a copy is sent with every print.

WE SEND "THE GREAT LOVE" TO YOU WITH ONE HOPE—THAT IT WILL BRING YOU SUCCESS.

RELEASE DATE, AUGUST 12th—BY ARTCRAFT.

SINCERELY,

D W Griffith

All the Griffith productions are directed personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.

DG

D. W. GRIFFITH'S

"The Great Love"

IN SEVEN REELS—RUNNING TIME ONE HOUR AND THIRTY-EIGHT MINUTES

A Beautiful Love Story Against a Background of the Cyclonic Events of Today—Taking Place in the Great Amphitheatre of the World's Struggle.

LOVE—THRILLS—COMEDY—ROMANCE

The Splendor of Great Hopes, Desires. The Glory of the Courage of the Human Heart.

See how Jim Young, of Youngstown, Pennsylvania, matches skill and brains against a Prussian Plot to wreck the city of London.

See the sailing of the great fleet of Zeppelins; the swirl of the German air squadrons sweeping the sky and the glare of bursting shrapnel.

See how noble women of England are fighting side by side with our heroine in our little play.

Extraordinary as it may seem—a story taken from actual events.

Glories—thrills—excitement—on the stage of now, where Fate, the Greatest Director, is putting on the most magnificent drama the world has ever seen.

The Music for Every Scene in "THE GREAT LOVE" Is Timed to the Second.

RELEASED AUGUST 12th, THROUGH ARTCRAFT

D. W. GRIFFITH FILMS

All the Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark, "DG," on the border line of the Main Title.

A. L. GREY, GENERAL MANAGER
BUSINESS ADDRESS, 720 LONGACRE BLDG.
NEW YORK CITY, N. Y.

Lillian Gish

LILLIAN GISH has proven that she is not only beautiful, but as a dramatic actress in the art of real acting, so natural that it does not appear to be acting, she stands unsurpassed.

You have seen her in "THE BIRTH OF A NATION" and in "HEARTS OF THE WORLD," where she proved a revelation.

SHE IS NOW TO BE SEEN IN

D. W. GRIFFITH'S

FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS

"The Great Love"

A Drama of Today

A FEW NOTES FROM THE GREAT PAEN OF PRAISE SOUNDING FROM EAST TO WEST

"This Gish is a comely thing and intrigues me. As the heroine of Prof. Griffith's movie, she reveals herself as its most spectacular feature."
GEORGE J. NATHAN.

"Lillian Gish is exquisitely sympathetic. Her emotions stand forth with expressions as eloquent as they are silent."
NEW YORK HERALD.

"The acting of Lillian Gish as the simple little peasant girl, as the budding woman, then the dementia of extreme suffering, back to normality and happiness, EXCEEDS ANYTHING I HAVE EVER SEEN ON STAGE OR SCREEN."
ANNA MOODY LAWRENCE, Chicago Post.

"Lillian Gish scores as the heroine of the sweetest, most sublime appeal. There is something DIVINE about her portrayal of the Girl of France."
WASHINGTON HERALD.

"She plays fine and subtle harmonies upon the heart-strings of all who watch her."
PHILADELPHIA PUBLIC LEDGER.

"Lillian Gish possesses a beautiful tragic mien which puts her among the foremost dramatic stars of all time."
FLORENCE LAWRENCE, L. A. Examiner.

You are Familiar with ROBERT HARRON'S Work. Seven Years ago he started with Mr. Griffith at the old Biograph Studios

A FEW EXCERPTS FROM THE DRAMATIC CRITICS THROUGHOUT THE LAND:

"ROBERT HARRON plays his part with wonderful intelligence in a language that all can understand. He dignifies the screen."
T. E. OLIPHANT, "New York Mail."

"ROBERT HARRON—a wonderful artist."
"New York Times."

"ROBERT HARRON, a clean-cut hero, does the most wonderful work ever seen."
KITTY KELLY, "Chicago Examiner."

"ROBERT HARRON exhibits marvelous talent."
TAMAR LANE, "Boston Record."

"ROBERT HARRON does the best work of his career—his acting is superb."
W. K. HOLLANDER, "Chicago News."

"ROBERT HARRON as the young American dominates the story. His work is a revelation."
"Philadelphia Ledger."

"ROBERT HARRON, the greatest of all screen actors. His work will live as a classic."
MONROE LATHROP, "Los Angeles Express."

You Have Seen Him in "INTOLERANCE" and "HEARTS OF THE WORLD"; Now See Him as the Young American in

D. W. GRIFFITH'S

FIRST OF A SHORT SERIES OF ARTCRAFT PRODUCTIONS

"The Great Love"

In Seven Reels

Release Date, August 12th—Through the Artcraft

All Griffith Productions are Directed Personally by Mr. Griffith and carry the Griffith Trade Mark—"DG"—on the border line of the Main Title.

D. W. GRIFFITH FILMS

A. L. GREY, GENERAL MANAGER
720 LONGACRE BUILDING, NEW YORK CITY, N. Y.

A

American Film Co. Productions to Be Sold Direct—Through Pathé Exchanges

wish to announce the consummation of arrangements for the handling of future American Film Co. productions through the thirty Pathé exchanges in the United States.

These attractions will be sold direct by American Film Co. representatives and include subjects starring Mary Miles Minter and Margarita Fisher and the William Russell Productions.

They will be stories by prominent authors directed by Edward Sloman, Henry King and Lloyd Ingraham. Each production will be ready for the exhibitor's inspection sixty days in advance of its first booking.

Effective Monday, July 22nd, personal representatives of the American Film Company, Inc. will be established in each Pathé exchange, prepared to meet exhibitors, arrange pre-views of the subjects and receive applications for bookings.

All exhibitors, including managers of first run houses, managers of circuits, and booking associations are invited to communicate with American Film Co. representatives or Pathé exchanges at once regarding these *new and greater* subjects.

Samuel S. Hutchinson
President

AMERICAN FILM COMPANY, INC.
6227-6235 Broadway, Chicago
Studios: Santa Barbara, Cal.

Gaumont

Gaumont

PRESENTS
The Extraordinary Photo-Serial

The HAND of VENGEANCE

In 10 Thrilling 2-Reel Episodes

A startling and amazing, but clean photoplay for the red-blooded

Destined to be the money-making sensation of the year

STATES-RIGHT EXCHANGES ONLY

Full Theaters Assured by
GAUMONT PICTORIAL NEWS SERVICE

Distributed by the BEST States-Right Exchanges

SHOWN IN AMERICA'S GREATEST THEATERS

The Only INDEPENDENT News Service

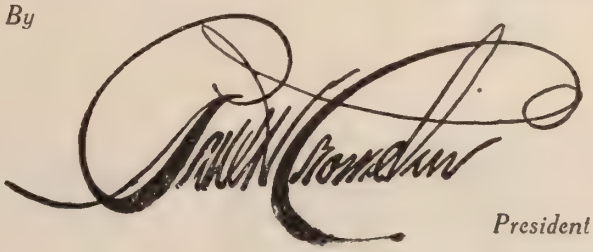
Gaumont News

THE NEWS REELS OF REAL NEWS

Gaumont Graphic

Little Talks with Foreign Buyers—No. 16

By



President

"ADVERTISE!"

"MADE IN AMERICA" on a film is to all the world a mark of excellence. So many thousands of dollars have been spent in improving American films—making them photographically perfect, technically correct and giving them the finest acting talent to be had—that foreign publics prefer American pictures to any other. And the American producers have been wise enough to go out and secure stories of international appeal, as against those with the old, strictly national appeal. Small wonder that YOUR audiences enjoy every one of them! A good American picture is as sure of success in Paraguay as in Pennsylvania! Foreign distributors should stimulate their exhibitors to give American films the utmost publicity available. Encourage them to put out plenty of advertising matter, to buy space liberally in the local press and to persuade the editors to run attractive departments of picture news. The big word in picture exhibiting today is, ADVERTISE!

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Kitty Gordon, Louise Huff, Carlyle Blackwell, June Elvidge, Ethel Clayton and* ***Alice Brady;*** *24* ***Paralta Plays*** *a year, featuring* ***Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum;*** *the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"Today,"*** *and* ***"Mad Lover;"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***" Social Ambition;" "The Victim," "Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

4th week Broad and record runs

TO HELL WITH

Featuring Lawrence Grant as the Kaiser with Olive Tell

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 16 BROAD STREET, (STOCK EXCHANGE BLDG.,) N. Y. 1918 JUL 22 PM 9 32

OPEN

00

C483 KS 50-2 EXA NL

KANSAS CITY MO

METRO PICTURES CORPN

1476 BROADWAY NEW YORK NY

TWENTY FIVE THOUSAND WILDLY ENTHUSIASTIC PE PLE SAW TO HELL WITH THE KAISER SATURDAY AT CONVENTION HALL KANSAS CITY UNDOUBTEDLY THE GREATEST DEMONSTRATION EVER GIVEN ANY FILM OPENED AT GARDEN THEATRE SUNDAY TO CAPACITY BUSINESS TWENTY FIVE TO TWENTY CENTS ADMISSION CONGRATULATIONS TO YOU ON THIS WONDERFUL BOX OFFICE ATTRACTION

W P CULLEN

GARDEN THEATRE.

Refer

Action

RAR

Read this from Kansas City.

This Screen Classics INC. success makers in the history

METRO PICTURES CORPORATION

MAXWELL KARGER

way Theatre N.Y.
everywhere for

THE KAISER

Written by June Mathis - Directed by George Irving.

Read this from Pittsburg.

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1918 JUL 23 PM 5 51 1918 JUL 23 PM 5 18

C248G 2EXA

SV PITTSBURGH PA 411P 2-

R A ROWLAND

CR METRO PICTURES CORPN1476 BWAY NEW YORK NY

TWO RECORD BREAKERS YESTERDAY HOTTEST DAY OF THE YEAR AND BIGGEST OPENING DAY BUSINESS IN HISTORY OF LIBERTY THEATRE TO HELL WITH THE KAISER SCORES CLEANS KNOCKOUT RUNNING IN TWO PITTSBURGH THEATRE SIMU-TANEOUSLY AND WE ARE TURNING THEM AWAY CONGRATULATION

GEROMENCASPER

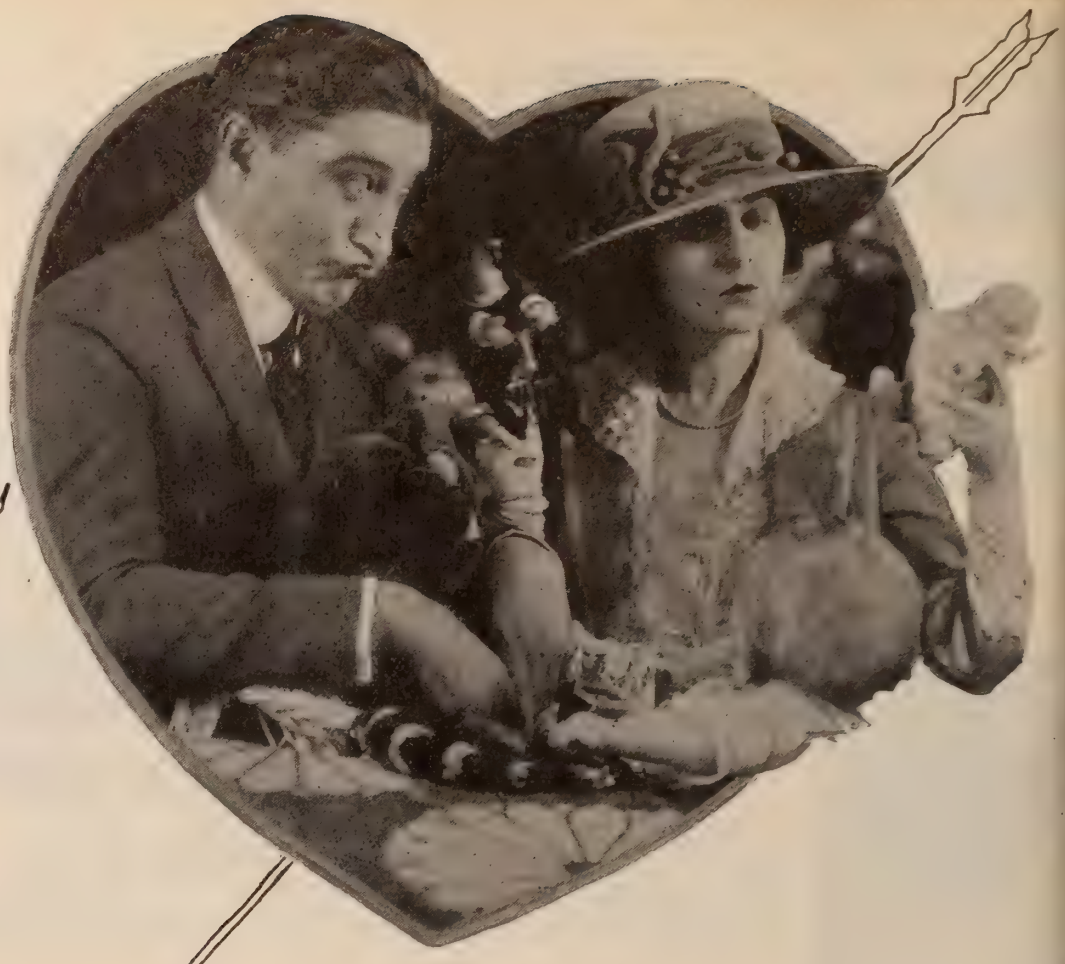
LIBERTY THEATRE.

is outrunning the greatest money of motion pictures.

Exclusive Distributors.

MGR. OF PRODUCTIONS.

Of all the Bushman and Bayne successes none can compare with this production in verve, originality and absolute charm.



METRO PICTURES CORPORATION
presents

FRANCIS X. BUSHMAN & BEVERLY BAYNE

in Luther A. Reed's superb play

A PAIR OF CUPIDS

Directed by Charles J. Brabin
in 5 wonderful acts

RELEASED BY METRO JULY 29th

Robertson-Cole Co.

Announce the Following
Sales of Foreign Rights

CLOSED DURING THE PAST WEEK

"STOLEN ORDERS"

Produced by William A. Brady, was sold for United Kingdom of Great Britain and her colonies except Australia and Canada.

"WOMAN ETERNAL" and "11TH COMMANDMENT"

Produced by Advanced Motion Picture Co., in the United Kingdom of Great Britain, and the "11TH COMMANDMENT" also in Chile, Peru, Bolivia and Ecuador.

"FINGER OF JUSTICE"

Produced by Paul Smith Picture Co. of San Francisco, sold for United Kingdom of Great Britain, Australia, Chile, Peru, Bolivia and Ecuador.

"MASTER CROOK" and "PUBLIC DEFENDER"

Produced by Apollo Pictures, Inc., Mr. Harry R. Raver, Pres., were sold for United Kingdom, France, Italy, Holland, Greece, Spain, India, Burmah, Ceylon and the Straits Settlements.

"THOSE WHO PAY," "BELGIAN" and "JUST A WOMAN"

Productions of the U. S. Exhibitors' Booking Corporation, Mr. Frank Hall, Pres., were sold for United Kingdom of Great Britain, and the "BELGIAN" was sold for India.

"EAGLE'S EYE"

Serial, produced by Wharton Releasing Corporation, was sold for Australia, Chile, Peru, Bolivia and Ecuador.

"ACCIDENTAL HONEYMOON"

Produced by Mr. Harry Rapf, sold for United Kingdom of Great Britain.

"RAFFLES"

Produced by L. L. Lawrence Weber, sold for Chile, Peru, Bolivia and Ecuador, Spain and Portugal.

"ZEPPELIN'S LAST RAID" and "NINE-TENTHS OF THE LAW"

Productions of the U. S. Exhibitors' Booking Corporation, and the "GRAIN OF DUST," produced by Crest Pictures Corporation, were sold for Spain and Portugal.

AND THE RIGHTS TO SOUTH AFRICA FOR THE FOLLOWING

"Woman Eternal" and "11th Commandment"
"Crucible of Life," produced by U. S. Exhibitors.
"Just a Woman"
"Nine-Tenths of the Law"
"Silent Witness," produced by Four-Square Pictures.
"Sin Woman," produced by Geo. W. Lederer Film Corp.
"Castoff," produced by George Backer.
"Fringe of Society," produced by George Backer Film Co.
"Men," produced by Bacon-Backer Film Co.
"Serpent's Tongue," produced by Four-Square.
"Devil's Playground," produced by U. S. Exhibitors.

Robertson-Cole Co.

World Wide Film Distributors

1600 Broadway **New York City**

This wire from Charlie Chaplin needs no comment

Form 1206

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

RECEIVER'S NO.
CHECK
CASH OR CHARGE
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

51GSWN 40NL

HY LOSANGELES CAL JULY 23 1918

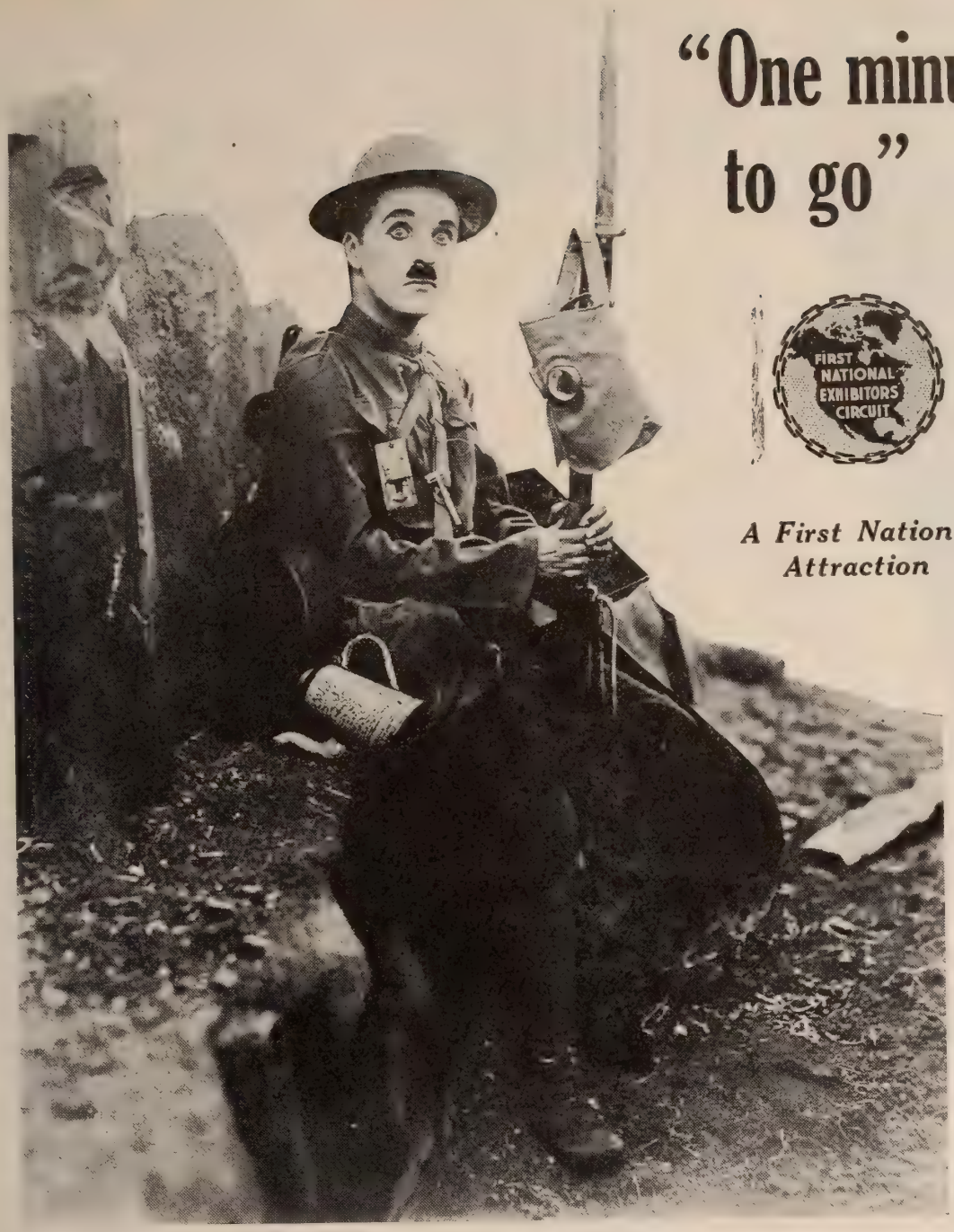
GEN MGR FIRST NATIONAL EXHIBITORS CIRCUIT
SIX WEST 48 ST NEW YORK

CHARLIE CHAPLIN NEVER MADE PICTURE ENTITLED TRIPLE TROUBLE AS ADVERTISED FOR RELEASE IN TRADE REVIEW JULY 27TH THIS MUST BE A REHASH OF OLD STUFF WHICH HAS BEEN GIVEN A NEW TITLE YOU CANNOT DENY THIS TOO STRONGLY

JOHN JASPER MANAGER
427AM

FIRST NATIONAL EXHIBITORS CIRCUIT

Distributors of Chaplin's New Signature Protected Comedies



"One minute to go"

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Charles Chaplin

In His Second Signature Protected Million Dollar Comedy Series

"SHOULDER ARMS"

The NEXT Genuine Chaplin Comedy

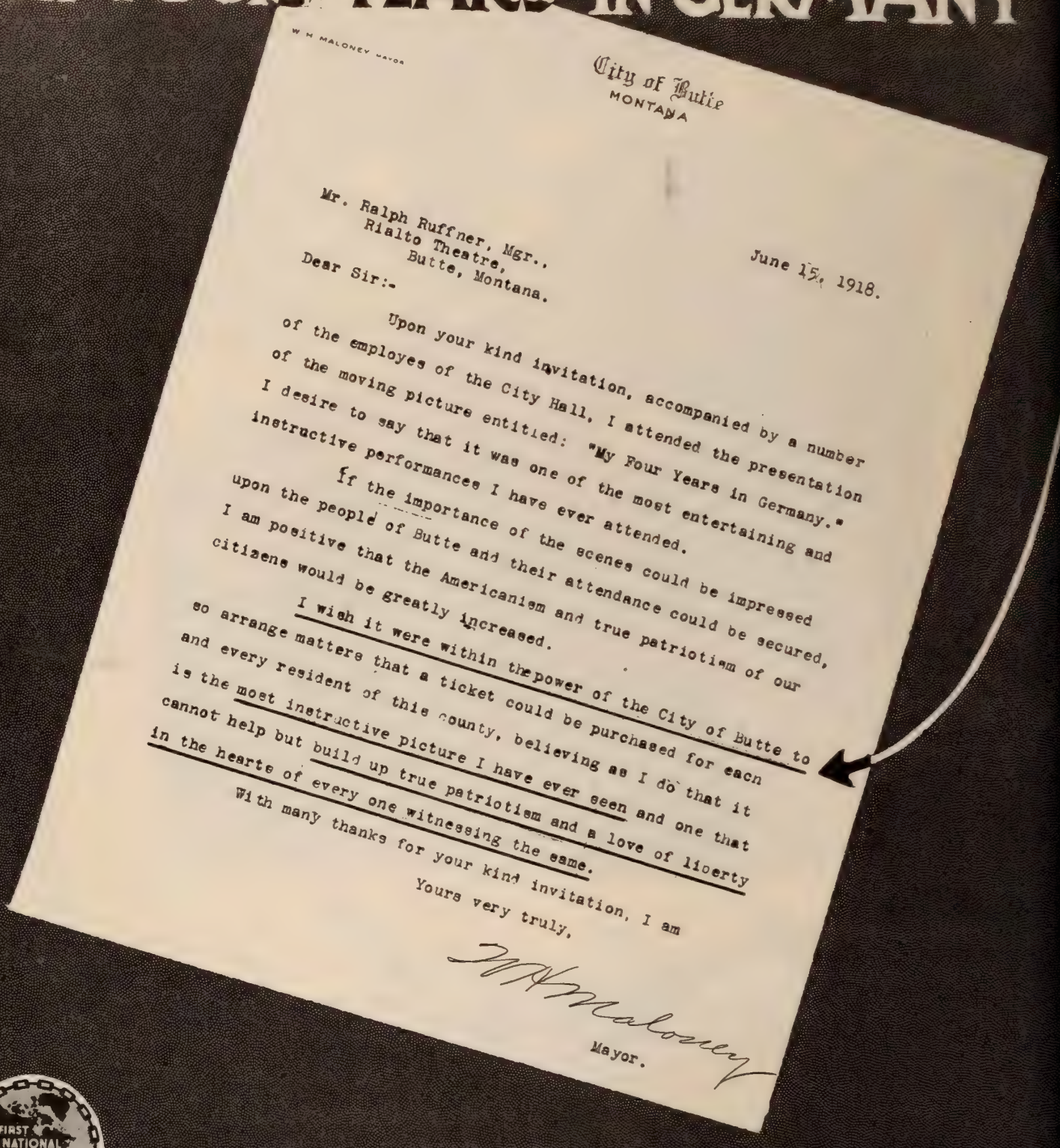
We have secured good advertisers to talk to YOU. Listen to them!

The Mayor of Butte – he says:

about

Ambassador James W. Gerard's

"MY FOUR YEARS IN GERMANY"



W. H. MALONEY MAYOR

City of Butte
MONTANA

June 15, 1918.

Mr. Ralph Ruffner, Mgr.,
Rialto Theatre,
Butte, Montana.

Dear Sir:-

Upon your kind invitation, accompanied by a number of the employes of the City Hall, I attended the presentation of the moving picture entitled: "My Four Years in Germany." I desire to say that it was one of the most entertaining and instructive performances I have ever attended.

If the importance of the scenes could be impressed upon the people of Butte and their attendance could be secured, I am positive that the Americanism and true patriotism of our citizens would be greatly increased.

I wish it were within the power of the City of Butte to so arrange matters that a ticket could be purchased for each and every resident of this county, believing as I do that it is the most instructive picture I have ever seen and one that cannot help but build up true patriotism and a love of liberty in the hearts of every one witnessing the same.

With many thanks for your kind invitation, I am

Yours very truly,

W. H. Maloney

Mayor.

FIRST NATIONAL EXHIBITORS CIRCUIT

Dirtributors

This great film is endorsed by America's leaders
This means money at your box office

Produced by Mark M. Dintenfass and Harry M. Warner
Foreign rights Hiller and Wilk, Longacre Bldg. New York

A big and successful exhibitor writes—

Capacity Houses

drawn by "Pershings Crusaders"

The Grand
Road Attractions
Legitimate Plays

The Empress
Photoplays Exclusively

The Queen
Vaudeville and
Photoplays

Geo. A. Bleich
Amusement Enterprises
Main Office: Empress Theatre Building

Geo. A. Bleich
Owner

Owensboro, Ky. July 20th. 1918

Big Feature Rights Corporation
Louisville, Ky

Gentlemen;-

The writer wishes to express his gratification over the splendid results secured from the showing of "Pershing's Crusaders" during the present week.

Capacity houses greeted it continually, and it attracted a patronage heretofore not seen in the theater. People came from the most remote parts of the county and it had an especial appeal to the farmers and their families.

The continued applause throughout each show attested the pleasing power of the films and quite a good deal of favorable criticism was heard.

There is no question but what the films induced patriotism. They should be shown in every town and hamlet for this reason if no other, although I can hardly conceive of an exhibitor presenting the picture without reaping a splendid profit.

Yours truly,
Geo. A. Bleich.

FIRST NATIONAL EXHIBITORS CIRCUIT
Distributors

It isn't what this picture is so much as what it *means* to your people

The First U. S. Official War Film Feature

Released by the Committee on Public Information George Creel Chairman through Division of films, Charles S. Hart - Director

24 SHEET IN BELGIAN COLORS—BLACK—YELLOW—RED.

Presented by

THE CITY OF BRUSSELS

This PHOTO-HISTORY of Belgium, dating from the Revolution of 1830 to the opening of the WORLD WAR in 1914, was made under the supervision of the City of Brussels as a contribution to the Archives of the Government.

The scenes of the early historical part were enacted in the exact locations in the streets, parks and palaces of Brussels where the events occurred in 1830; and the costumes are true reproductions from originals of that period in the Museum of Brussels.

Leading events in the reign of LEOPOLD I. are ably portrayed, including the presentation of the First Steam Locomotive in the World to the King whose financial assistance enabled the inventor Stephenson to construct it. The original locomotive, now in the Museum of Brussels, is shown in operation under its own power.

LEOPOLD II. became King of the Belgians in 1865; and under his able guidance Belgium became the fifth commercial nation of the world.

The scenes taken at the Coronation of King Albert I. are the most gorgeous of their kind ever shown in pictures.

The events of the WORLD WAR from August, 1914, to the arrival of Pershing and Our Boys were photographed by French and Belgian Official Photographers as they were occurring and are guaranteed to be authentic.

The high lights of this Vivid Photo-History show in detail the following events: Celebrating Declaration of War in Berlin; German Troops leaving Berlin for the Belgian frontier; Invasion by the Huns; Defense of Liege; Fall of Louvain; Entry of the Huns into Brussels and Ghent; The Destruction of Antwerp; Battle of the Yser Canal; Destroyed cities and pathetic scenes of the Refugees; Deportations; The Coming of the French and British to the aid of Belgium, showing all branches of the service in action; The Battle of the Marne and a continuous story of the War to the present time, including the American Troops.

These men are shown in person and in action: King Albert I., the Kaiser, King George V., President Poincaire, Lord Kitchener, Joffre, Foch, Haig, Pershing, Gerard, Brand Whitlock, Cardinal Mercier, Edith Cavell, Hindenburg and the noted "Aces" Thaw, Lufberry, Prince and Cowden.

TEN REELS and ACTION in EVERY FOOT—WONDERFUL MUSICAL EFFECTS

The pictorial paper furnished with "Belgium, the Kingdom of Grief" is from Original Drawings by noted French and Belgian Artists and has never been equaled by any Motion Picture publicity.

All pictorial paper is in the Belgian Colors—Black—Yellow—Red—and are to be had in the following sizes: One 24 sheet, as shown above; one 6 sheet, four 3 sheet, and four 1 sheet. Also one sheet blocks, window cards and herald.

REVIEWED by BELGIAN OFFICIALS and declared Historically Correct

Endorsed by the Belgian Government Officials; and when shown under the auspices of the State Council of Defense of Illinois, at the AUDITORIUM in Chicago, netted in excess of $17,000 in six days.

Offered Under State Rights and Booking Contracts

WIRE FOR TERMS

Distributed by

THE CLASSIC FILMS DISTRIBUTING COMPANY

2044-2048 Continental and Commercial Bank Building Chicago, Illinois

New York Representative: Julius Singer, 729 Seventh Avenue, New York

"BELGIUM *the* KINGDOM *of* GRIEF"

THE MOST REFRESHING PERSONALITY
ON THE SCREEN

Lillian Walker

In a Series of Eight Happy Pictures

WITH audiences everywhere seeking forgetfulness and relief in the softer, brighter things of life, the announcement that this delightful comedienne is to be presented in a series of sunny, human pictures, will be welcome news to her many admirers the country over.

These productions, the first of which is nearing completion, will be marked by a freshness of appeal and consistency of quality, that will give a new impetus to the drawing power of the screen.

Distribution of the pictures will be through that channel which gives the best assurance of meeting the demand of the industry for a closer relationship between exhibitor and producer.

Lillian Walker Pictures Corporation

Lester Park, President

501 Fifth Avenue - - - New York

¶ The Exhibitor
who is vainly PLEADING WITH
THE PRODUCERS
for something
that is DIFFERENT from the one
he gets every week
in which there is NOTHING NEW
but the name, is advised to WATCH
for the EARLY release dates of
the two NOTABLE NOVELTIES
of the fall season. Specially devised by
the BETZWOOD FILM COMPANY
to meet the exhibitor's justifiable demand
for SOMETHING NEW AND BIG—something
to silence the patron who complains
that THEY ALL LOOK ALIKE.
Now and positively for THE FIRST TIME
in screen history, a real Chinese
star, LADY TSEN MEI, in
a sumptuous extra part feature production
"WHEN EAST MEETS WEST." A thrilling
modern romance with the enchanting
atmosphere of the mysterious
Yellow Kingdom, revealing a NEW
SCREEN STAR OF THE FIRST MAGNITUDE.

Produced for
THE BETZWOOD FILM COMPANY
by Ira M. Lowry
producer of
"For the Freedom of the World"
and other successes.

¶ Also put forward by the
BETZWOOD FILM COMPANY
in response to
the exhibitor's plea for
THE NEW AND REAL is
MR. LOUIS BENNISON
recognized by dramatic authorities
as AMERICA'S FOREMOST
delineator of Western types. In
LOUIS BENNISON the screen
welcomes the incomparable artist who MADE
"JOHNNY GET YOUR GUN" FAMOUS from
coast to coast. AN ACTOR
OF ACKNOWLEDGED PERSONALITY
for the screen ASCENDENCY which
must be conceded him on
his presentation in the star title part
in the BETZWOOD FILM COMPANY'S
great production of the
Western comedy-drama
"SANDY BURKE,"
specially written by J. ALLAN DUNN
for the introduction of
LOUIS BENNISON as the season's most
important star.

Produced for
THE BETZWOOD FILM COMPANY
by Ira M. Lowry
producer of
"For the Freedom of the World"
and other successes.

The Other Fellow's Shoes

HAVE you ever wanted to fill another fellow's shoes, but feared they were too big for you?

Perhaps you never thought of putting them on over your own.

By enrolling with United, an exhibitor-owned and exhibitor-controlled corporation, high-class pictures will come to you directly through inexpensively maintained service depots; the cost of salesmanship, excessive print costs and the waste of the present method of distribution being eliminated entirely.

The high cost of distribution *stays in your own pocket.*

Do you tumble?

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

STATE RIGHTS TO BE SOLD ON

MICKEY

THE LONG WAITED FOR

MACK SENNETT

$300,000.00

PRODUCTION

"THE PICTURE YOU WILL NEVER FORGET"

ADDRESS COMMUNICATIONS TO

W. H. PRODUCTIONS COMPANY

71 W. 23rd STREET PHONE GRAMERCY 3027 NEW YORK CITY

165 5/8

¶ Since January 1st Motion Picture News has published 165 5/8 more pages of paid advertising than any other paper in the field. This includes all issues from those dated January 5th to the present, dated August 3rd.

¶ There are reasons aplenty for this *dominance* in advertising—which spells superiority in editorial value—but here is just one. A. E. Siegel, of the Topics Slide and Film Company writes: It gives me great pleasure to let you know the surprise given me from the result of the page ad. placed in your issue of June 29th. You will no doubt be glad to know that I received as much as 32 inquiries inside of one week from date of issue from exhibitors in different parts of the country. Is there anybody living that still thinks advertising does not pay? Show them this, and if they don't believe it I'll show them the "goods." Yours for Future Results, TOPICS OF THE DAY.

Facts Concerning

William A. Brady's Big Picture

"STOLEN ORDERS"

It ran 6 successful weeks on Broadway. The New York papers were unanimous and enthusiastic in approval.

Washington went wild about it and paid the regular, legitimate theatre-prices to see it.

Boston is to see it next week at the Shubert Theatre, where the usual first class scale of prices will prevail.

If it can play legitimate theatres at regular prices, what will it do for you.

Lewis J. Selznick has purchased the New York State Rights for circulation through Select Pictures Corporation. It will be shown in all Marcus Loew theatres.

It is attracting purchasers from all parts of the world. The sun never sets on "Stolen Orders."

It is not a war picture—but it is a stirring, thrilling, hair raiser, with its eight reels jammed full of love, sport, jealousy, crime, passion and humor—played by an all-star cast.

"Stolen Orders" is Selling Like Hot Cakes!

TERRITORIES SOLD

Here	*Abroad*		
NEW YORK	ENGLAND	CEYLON	NORWAY
ALABAMA	FRANCE	STRAIT SETTLEMENTS	SWEDEN
TENNESSEE	SCOTLAND	SOUTH AFRICA	DENMARK
COLORADO	IRELAND	MOROCCO	JAPAN
UTAH	WALES	TRIPOLI	CHINA
NEVADA	INDIA	ALGIERS	THE PHILIPPINES
NEW MEXICO	BURMA	EGYPT	

Territorial Rights
Selling World Over

APPLY
FELIX FEIST
130 West 46th Street
or
WM. A. BRADY,
The Playhouse, New York City

COMING!

A Brand New CHARLIE CHAPLIN

Comedy

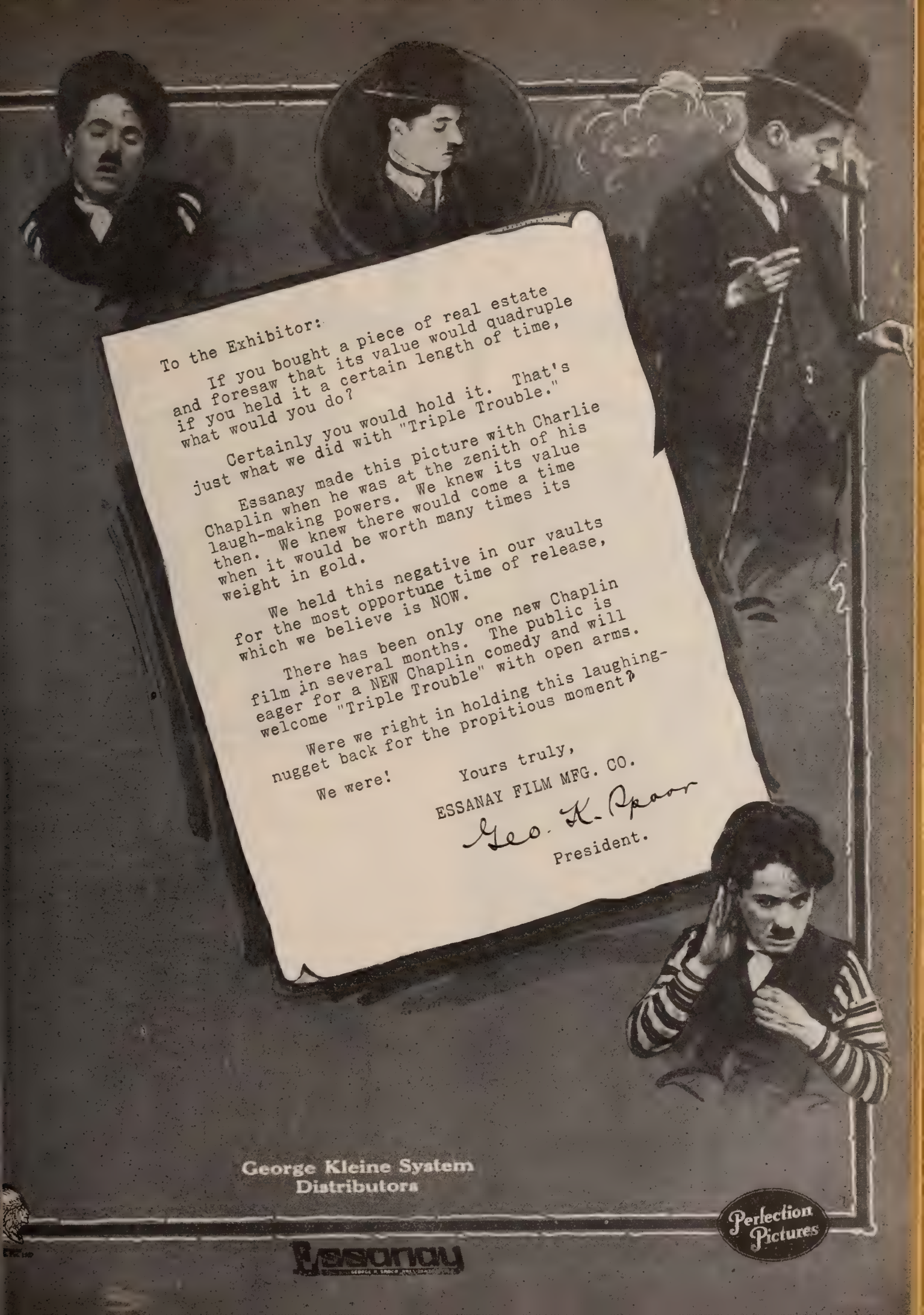
"TRIPLE TROUBLE"

NOT a Reissue—NOT a Rehash
But a NEW Film

Bubbling over with Chaplin fun!

ESSANAY-CHAPLIN BRAND

George Kleine System
Distributors


To the Exhibitor:
If you bought a piece of real estate and foresaw that its value would quadruple if you held it a certain length of time, what would you do?
Certainly you would hold it. That's just what we did with "Triple Trouble."
Essanay made this picture with Charlie Chaplin when he was at the zenith of his laugh-making powers. We knew its value then. We knew there would come a time when it would be worth many times its weight in gold.
We held this negative in our vaults for the most opportune time of release, which we believe is NOW.
There has been only one new Chaplin film in several months. The public is eager for a NEW Chaplin comedy and will welcome "Triple Trouble" with open arms.
Were we right in holding this laughing-nugget back for the propitious moment?
We were!
Yours truly,
ESSANAY FILM MFG. CO.
Geo. K. Spoor
President.
George Kleine System
Distributors
Essanay
Perfection Pictures

MARTIN JOHNSON'S "Cannibal Isles of the South Pacific"

A Pictorial Adventure Extraordinary—

—Enthusiastically Reviewed By Every Paper in New York.

—An Unprecedented Hit As The Feature at the Rivoli, New York.

—Over 50,000 Feet, to be cut into Different Lengths for Educational, Scientific and Amusement Purposes.

—Interesting, Thrilling, Amusing and the Acme of Artistic Achievement.

For Terms Address

Martin Johnson Film Co., Inc.

516 Candler Bldg. New York

Motion Picture News

Vol. 18 No. 5. August 3, 1918

The Week in the Film World at a Glance

FEATURES

SHAKE HANDS—GENTLEMEN! (W. A. JOHNSTON).709
SERVING IT WITH SPEED AND GINGER.....711
GET AFTER YOUR NEWSPAPER NOW!.....723
LOS ANGELES NEWSPAPERS AND THE SCREEN...724
AIDS WANTED BY SMALL THEATRES.....726
BRANHAM WANTS ADVANCE CAMPAIGNS.....727
SEEING THE RIALTO AND RIVOLI.....736
THE HONOR ROLL.....712

NEWS OF THE WEEK

Louis Mayer in First National.....713
"Schaefer and Harmony the Winners".....715
Kirkpatrick New Mutual Manager.....717
"Fifth Division" Plans Luncheon.....717
Chaplin Injured by Accident.....712
In and Out of Town.....713
The World Market.....718
Live News from the Producers.....740
In and Out of West Coast Studios.....785
In the Independent Field.....764
Newsy Items from the Studios.....787

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews.....719
Exhibitors' Box-Office Reports.....721
Exhibitors' Service Bureau.....724
Ready-Made Ad Talks.....788
Short Subjects in Review.....755
Releases—Current and Coming.....796
Projection Department.....772
Music and the Picture.....779
Theatres Worth While.....782

SCREEN EXAMINATIONS

"Mickey" (W. H. Productions).....790
"Back to the Woods" (Goldwyn).....791
"Death Dance, The" (Select).....795
"Do Husbands Deceive?" (Rolin-Pathe).....793
"Dream Lady, The" (Bluebird).....793
"False Ambition" (Triangle).....793
"Fight for Millions" (Vitagraph).....792
"Gentleman's Agreement, A" (Vitagraph).....795
"Less Than Kin" (Paramount).....792
"Like Mother Made" (Strand-Mutual).....791
"Maid o' the Storm" (Paralta).....792
"Miss Innocence" (Fox).....794
"On Her Account" (Strand-Mutual).....795
"Out of the Night" (Keeney).....793
"Plunderer, The" (Fox).....794
"Scandal Mongers" (Bluebird).....794
"She Loved Him Plenty" (Sennett-Paramount).....794
"To the Highest Bidder" (Vitagraph).....791
"Two Orphans, The" (Fox).....792
"Waifs" (Pathe).....795

Newsy Announcements of the Week Found in the Ad-Pages

Artcraft Names Its Pictures for August—and It's "Some" List.....655
Paramount Pictures Does Likewise, and Presents Five Stars.....656
First-Hand News from the Box-Office About Vitagraph's Serial, "A Fight for Millions," Featuring Wm. Duncan.657
Another Big Vitagraph Feature is "All Man," Which Shows Signs as a Real Winner. Look This Over....658
"Her Husband's Honer" Presents Edna Goodrich Through Mutual Exchanges.....659
Booked Solid! That's What Goldwyn Says of Its Productions.....660-61
Pauline Frederick is Numbered Among the Stars in the Goldwyn Pictures Star Series. Every Picture is a PRODUCTION.....662
Mabel Normand is Going to Be "Peck's Bad Girl" for Goldwyn.....663
A Smile, and a Big One, Every Second Monday, is Furnished by Wm. Parsons in His Comedies Released by Goldwyn.....664
Pathe, in Four Attractive Pages, Tells of "Waifs," with Gladys Hulette; Official War Review, the Post Travel Series, and "The First Law," with Mrs. Vernon Castle.668
Triangle Uncovers Four Aces—and Takes the Pot—On Its August List.....669
W. W. Hodkinson Has More Interesting News of Pictures Being Distributed by That Organization.....670
Plaza Pictures Roped! And it Was a Good Catch.....671
Paralta Plays Accents Its Belief in the Worth of "Maid o' the Storm," in Which Bessie Barriscale is Starred....672
Fine Dramatic Features with the Pulse of Youth. That's the Kind Gloria Joy Furnishes for General Release. Three Are Ready.....673
Take Out Your Pencil and Pick the Winners. The William Fox List Shows That Winners Are Not a Thing of the Past.....674-75-76-77-78-79
"The Great Love" Seems Destined to Bring New Laurels to D. W. Griffith, and His Stars presented in This Seven-Reel Drama.....680-81-82-83
Pathe Exchanges Will Handle the American Film Company Features.....684-85
"The Hand of Vengeance" is Presented by Gaumont in Serial Form.....686
W. H. Productions Has More to Say That is Worth Reading.....687
Metro is Still Giving the Kaiser Hell, and the Process is Making Money at the Box-Office.....688-89
Bushman and Bayne, Among Metro's Foremost Stars.....690
Robertson-Cole Company Has an Interesting Page.....691
John Jasper Wires About Chaplin.....692
But the Inimitable Charlie is Still in the Ring, and Will "Shoulder Arms" for First National.....693
First National Also Has Things of Interest in Regard to "Pershing's Crusader's" and "My Four Years in Germany".....694-95
Classic Film Distributing Co. Has News for States Rights People.....696
Lillian Walker is Back Again, at the Head of Her Own Organization.....697
Betzwood Film Company Claims Something Different in Pictures. A Chinese Woman Star is Presented in "When East Meets West".....698-99
Facts About "Stolen Orders," the Wm. Brady Masterpiece.....700
United Picture Theatres Shows You How to Wear the... Shoes, Whether They Fit or Not.....702
Inter-Ocean Film Corporation Gives Talk, No. 16, to Foreign Buyers.....703
A Brand New Charlie Chaplin Film, "Triple Troubles," Released by the George Kleine System for Essanay..704-05
"Cannibal Isles of the South Pacific," Martin Johnson Rare Shots.....706
"Young America, with An All-Star Cast, from George K. Spoor.....708
Universal Has Six Interesting Pages, All the Way from "The Geezer of Berlin" to "The Kaiser, the Beast of Berlin".....758-59-60-61-62
Nicholas Power Company Tells Where Omaha Stands on Projection.....800

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

COMING!

"YOUNG AMERICA"

WITH ALL STAR CAST

A George K. Spoor Ultra-feature From the Cohan and Harris Stage Success

(in 7 parts)

ESSANAY

GEORGE K. SPOOR PRESIDENT

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 5 August 3, 1918

Shake Hands—Gentlemen!

MR. SCHAEFER—this is Mr. Rembusch!

Mr. Rembusch—Mr. Schaefer!

Shake hands, gentlemen—and draw up your chairs. Here's a table in the corner where you can have a smoke and a good long talk about the Motion Picture Exhibitors' League and the American Exhibitors' Association and the chances of bringing the two together into one organization worthy of the name picture theatre exhibitor.

We're simply introducing you.

The main matter is up to you.

We don't want to butt in; and we've nothing up our sleeves—nothing to sell you in the way of trade papers, co-operative buying societies, pictures and the like.

We'd like to bring you together—that's all—to the end of exhibitor organization.

Mr. Schaefer seems to be a pretty good fellow, Mr. Rembusch. He's jovial, keen, wealthy. The most practical argument we heard, at Boston, in his favor is that he's made too much money to be tempted by anything a League Presidency could give him—like a salary or an enterprise capitalized upon the League's name and the scare it throws into the manufacturer.

They say he wants the Presidency for a hobby; and that he'll work as devotedly as men always do over their hobbies.

His success commands respect, and he looks like a man who can fill a chair solidly and say yes or no and get away with it.

If you think there's any political twist to him—an undesirable affiliation with the former President for instance or with any concern or individual in the trade—why not ask him point blank about it?

As we size him up he'll give you a straight answer—one that will stand. Successful men always stick by their words.

Anyway, get everything off your chest—right away. Have it out. Don't let gossip and rumors persist. They're generally groundless; and if not—find the ground!

As for Mr. Rembusch, Mr. Schaefer, we've known him for a long time.

He is—we feel—one of the few known quantities in the picture business.

His main fault is writing letters—but that indicates a candid, if not a cautious, man, and he says he gets a lot of fun out of it.

He stands more for exhibitor organization—and he stands more *from* it—than any man we know of. He has also worked harder and got less out of it.

The first time we met him, five years ago, and the last time we saw him, a month ago, he was sweating and worrying over organization same as ever—and then wondering why on earth he did it.

He's an idealist—that's the answer. But we didn't tell him that for fear he'd quit working.

He's a regular rather-have-organization-than-be-President sort of fellow. He'll never be happy till he gets organization.

With all that he's got a lot of good shrewd sense and he smiles and stays cool.

You two fellows, it strikes us, ought to work mighty well together—make a good business partnership for a league to have.

But if you've got any doubts about Mr. Rembusch, Mr. Schaefer, put them up to him. He's candid, too, and honest clear through.

* * *

THE sense of the Boston Convention, as we saw it, was to provide, through the election of officers and through committee appointments, for an amalgamation.

It's too bad they didn't make the constitution and by-laws all over to that end. This constitution and in particular the by-laws, it seems to us, are considerably off—to say the least.

But that's your business, gentlemen. There ought to be some way to give equal representation to the two bodies in event of amalgamation; or, if not, to provide for that next year; or at least to be sure that there will be no selling out of the League to politics or commercialism.

Committees, we might add, are more important to administration than presiding officers. They should be, in every democratic body.

The big point, after all, is *organization.*

You haven't got it today; neither one of your bodies has it.

You don't begin to represent the picture theatres of the United States.

The aggregate investment of these theatres runs into the hundreds of millions. It is the one great asset of this business.

Yet your treasury balance the year around is less than one day's receipts of one leading theatre.

Your fees are ridiculously low. So is your membership.

You do not include the leading houses of the country.

* * *

THE Boston convention was only an election of officers. The election was the sole point of interest. Had it been held on the first day, a quorum of delegates would not have remained.

There's lots to be done, gentlemen. If you are going to have a National organization you've got to have one that works the year around, one in which a convention is an important incident, but not *a supreme and sole function*—and a silly one at that.

(*Continued at top of following page*)

Shake Hands—Gentlemen!

(*Continued from Preceding Page*)

Don't be afraid of telling the truth, gentlemen; it should be told. Every exhibitor should hear it.

If you don't mind—Mr. Rembusch and Mr. Schaefer—we'd like to talk out loud in the matter.

Every exhibitor—who isn't an organization man—ought to know that it's his lack of interest that has made organization what it is today.

He's the man who is most to blame.

But we believe he is going to feel very differently now. *And our belief is a strong one.*

The President has asked for the screens of the country to help win the war.

He counts them very high as a factor.

These are not empty phrases.

They are plain, practical truths. We could tell you at length how solemnly they are regarded in the high councils of the war and the war relief agencies.

These screens should be given to the President—as millions are giving their lives today, through organization—*through the ranks.*

We de not mean to say that the individual screen has not already been freely given to war work.

It has and will continue to be.

But to be the great factor the screen can be, the *organized* screen must be given.

And the *organized* screen must be given by an *organization*—by an exhibitor organization.

So a higher call is made upon you today—you exhibitors who are not members or *active* members of an exhibitor organization.

The call is made upon you as an *American*—not merely as an exhibitor.

It's a call you can't possibly turn down.

There can be no single excuse.

You can't say you're too busy. There's many a busier man today who's shouldering heavier loads for Uncle Sam in addition to his own.

He wants to look back at the terrible but glorious epoch and feel he did a little to help.

So do you.

We are not criticizing. You are just as good and willing an American as we are, but perhaps you haven't thought what a great factor your screen is, and how it becomes still greater as a working unit in an *organized* screen and how you have *got* to join an *exhibitors' organization* to make your screen a part of the war-winning force.

Get busy now—for time is short. Hunt up your State League and join it. Write us if you don't know how. But take action!

We are talking now to every exhibitor. The organization wants you, your best efforts—not merely your small dues.

Your country wants you.

And we are talking particularly to you larger exhibitors—to you Mr. Rothapfel, Edel, Soreiro, Crandall, Tom Moore, Hulsey, Boehringer, Richards, Katz, Barrett McCormick, Marcus Loew, Sievers, Roth, Grauman, Clemmer, Von Herberg, Turner & Dahnken, Harold Franklin, Frank Newman, Landau, McGee, Perry, Carpenter, Partington—there's a lot more of you.

You fellows ought to be at work right on organization committees on each league.

No matter how much you're doing individually, you can do more by working for others, with others, *through organization.*

AND now, Mr. Schaefer and Mr. Rembusch, we come back to you.

These very same arguments—the same call from America—applies to you.

You must bring your two organizations together.

Mr. Rembusch is going to hold a good convention in Chicago, September 3-7, Mr. Schaefer. He's going to show you how a convention can be given over to practical business and to war co-operation with politics put 'way aside.

But don't wait for Chicago—or St. Louis.

Begin your work right now. See to it that every exhibitor joins his State League. *Demand* it—in the name of Americanism.

Draft him!

And then when the St. Louis convention comes we'll see what we've always hoped for and lied unmercifully about—a convention of thousands of exhibitors, representing fully the industry's greatest and most enduring branch, congratulating themselves that they put the American picture theatre on the world map, and made the American motion picture a great force in building the morale of the boys in the trenches and the homes they left behind them; and then working democratically, wisely and on the convention floor to give the box-office a greater and more enduring business value.

Something to Remember

THE Motion Picture Exhibitors' League Convention at Boston demanded a fifty per cent representation on the Board of Directors and all committees of the National Association.

We understand that a meeting of the National Association is in prospect for the near future to consider the League's attitude.

Which brings us to a point worth mentioning.

At the same convention at Boston the Exhibitors' League passed a resolution doubling the membership of its committees preparatory to possible amalgamation with the American Exhibitors' Association.

Should not the National Association directors, in view of this latter resolution, postpone action on the fifty-fifty demand until the September convention of the A. E. A. discloses that body's attitude?

This is not an idle question, for even a short memory will recall a previous tangle of the Association and A. E. A. that should enter into the present calculations.

It looks like the choice of prudence for the Association to mark time until September and then give consideration to any proposals put forth by a united and solid exhibitor organization.

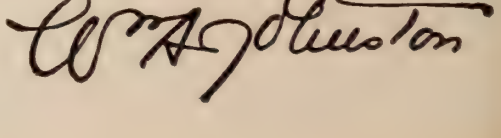
Hitting the Nail

BALTIMORE reformers were not satisfied when the City Council recently passed an ordinance permitting Sunday baseball, but took the issue into the courts.

Judge Dawkins none too gently turned them back, and in closing his opinion denying their application to overrule the Council said: "The voice of the people is the voice of God and must be upheld."

Remember that thought:

"The voice of the people is the voice of God and must be upheld."



Serving It with Speed and Ginger

Abe and Mawruss—with offices on the 729 Curb—are in again.

Says Abe: "Tell it me, Mawruss, when those Leaguer fellers ask it the manerfacters for a fifty-fifty percentage on all committers und indirecters did they mean it also fifty-fifty on all assessments?"

* * * *

SINCE Abe has reminded us of Boston we may perhaps be pardoned for adding a few impressions gathered in meeting returning visitors to the Hub.

No one doubts that Pete Schaefer's closing convention will muster more exhibitors than the sorry seventy-odd showing that gathered to hear Lee's exit march.

A few are waiting "to be shown"—declaring the harmony talk to be mere camouflage. But these same few are willing to give the politicians a fighting chance to make good—and are therefore refraining from anything that might be interpreted as obstruction.

To some extent these men are right—there is still some house-cleaning to be done by the League—in such matters as the present by-laws, for example—before we can hope to read "They lived happily ever after."

Those who ought to know are betting on "Pete" Schaefer to meet the issue squarely and fairly.

* * * *

Says Abe again:

"Tell it me, Mawruss, why is it some knockers they say it wasn't a real Business Convention when by me it seems business was booming. Didn't I hear how some one got a first-class printed bunch of stock for nuttin' and also how some lawyer he got nine thousand dollars for fighting the musicker tax and y'understand, Mawruss, he ain't neither a Hughes, oder a Stanchfield oder Gerard?

"Some salesmen, Mawruss, could carry a sample case of this here Snappy Stories to a Stenographers' Picnic and then tell it you there wasn't no Business."

* * * *

BUT speaking of lawyers, we have just read Lee Och's parting speech and learn therein that during the past year "some of the trade papers have been *malignant* in their attitude."

Which—while taking our breath away—also reminds us of the recent announcement of a likeable contemporary that during the coming year its policy would be "a *virulent* one."

Disease is surely running rampant these days.

But one more thought regarding Boston and we will be through.

We think a word of praise is coming to the New York delegation headed by Messrs. Cohen, Mannheimer, Reilly, and Berman. They went to Boston without a candidate and but one axe to grind—harmony. Their members were released from the unit rule. They returned to New York after feeling a few turns of the steam-roller—but without a sore spot and ready to jump in and work constructively towards—harmony.

Go to it, boys.

* * * *

Met James McBride, who came from the newspaper and political games to enter the screen ranks as aide to Winfield Sheehan, general manager of Fox.

Felt a bit upstage at first—the supposed proper attitude toward a newcomer in Filmland.

And then a fifteen-minute talk showed that this James McBride already has a pretty big bump of film knowledge and talks real, solid film sense.

Why, we have to admit that he probably knows as much as we do ourselves—and isn't that the height of admissions from a film man?

"MAYER and Gordon Unite." There's a news story in this week's issue that will be read with interest by those knowing the New England situation.

The move means Mayer's entry into the councils of the First National, and the withdrawal of his New England interests from Metro—duplicating in the latter respect happenings of a few months ago.

The announcements made public so far say nothing about the distribution plans for the coming Anita Stewart productions under Mayer's management.

But neither the task of putting two and two together nor of reading between lines should prove extremely difficult.

* * * *

Last week we said something about Frank Tichenor's choice of floors in 729 which makes all elevators stop at his New York exchange.

This week we dropped over to his Forty-fourth Street office and found a staff of girl elevator operators.

"Tich" seems to be running in elevator luck.

* * * *

DENIS SULLIVAN is succeeded as Assistant General Manager for Mutual by Arthur Kirkpatrick.

You'll want to read that story this week and get a line on Brother Kirkpatrick.

Adolph Zukor has the wheels oiled and greased for the picture industry's share in the next Liberty Loan drive.

Read that story—because when the drive comes You, Us, and Company will be pretty busy people, and you'll wonder why you didn't keep posted by following all the early news.

The Fifth Division of the National Association will hold a get-together luncheon on July 31.

Make a note of that now—if you are a member of the Fifth Division or if you ought to be. If the former—be there; if the latter—'phone John Flinn, *now*.

Guests are wanted. They'll introduce the members to each other.

* * * *

By the way, the affair is called a "Mitt Me Luncheon," but the "mitt" is pure slang and not Teutonic.

And no matter what the name, it is a great idea—and sure does give one "a grand and glorious feeling."

IT'S STARTING SOMETHING! *Now let's keep the ball rolling.*

* * * *

WE had expected to tell you this week the answer to the query: "What Kind of a Fellow is —— Edel?"

But last minute pressure on the news columns forced us to hold the feature over till next week after it had been set in type and ready to run.

We have the room, though, for a word of apology to Manager Edel for a few words appearing on this page recently which unintentionally made it appear that he was trailing someone else when he presented the three-reel novelty "Outwitting the Hun" as a feature.

As a matter of fact Brother Edel had a double feature bill—no less a person than Mary Pickford being also on the program.

* * * *

"MICKEY," you've heard and seen that name for over a year. You've asked us a thousand and one times for information about it.

Well, the suspense is over. Motion Picture News this week gives complete reviews of "Mickey"—and, as usual, FIRST AND EXCLUSIVELY.

P. S. Harrison talks on Page 719; Peter Milne on Page 790.

Chaplin Slightly Injured in Accident

The First National Exhibitors' Circuit was informed by wire on July 23 that Charlie Chaplin was slightly injured at his studio in Hollywood during the production of "Shoulder Arms," his newest picture, which deals with the war. A number of small cans containing powder to make the effect for bursting shrapnel in a scene were fastened over a trench, and the scene had been rehearsed several times. During lunch time, the wire stated, the wires connecting the explosives, had been tampered with, and it is claimed several lead slugs were placed in the can directly above where Chaplin "goes over the top." The can "exploded" and Chaplin was burned about the face and hands, and his uniform was burned. He continued with the scene.

A wire received by Motion Picture News on Thursday from its West Coast correspondent states that Chaplin was badly burned by an accident due to a short-circuit, but makes no mention of suspicions of tampering.

Lightless Nights Again Put in Order

Lightless nights throughout the United States, in a further effort to save coal for consumption next winter, have been put into effect again by the Fuel Administration.

Administrator Garfield has ordered four lightless nights a week in New York State, New England, Pennsylvania, New Jersey, Delaware, Maryland and the District of Columbia. Throughout the rest of the country two nights a week will be observed. The four nights designated for the East are Monday, Tuesday, Wednesday and Thursday, but to swing the schedule into its stride, the Fuel Administration started with Wednesday, July 24, and followed it up with the next night as well. Broadway was as dark as upon any night last winter, when the coal-saving plan was first tried out.

According to statistics prepared in Washington, each lightless night saves more than 1,000 tons of coal.

Motion picture theatres do not expect to be hampered by the order, as the public is more or less educated to the lightless conditions and seek their entertainment regardless of electric signs and street lamps. Necessary lights in open air theatres are exempted from the ruling.

Pathe Sets Date for Summer Outing

Governors of the Pathe Club announced last week that the annual midsummer outing will be held Sunday, August 25. Executives and employees of Pathe Exchange, Inc., in New York City comprise the membership of the club. Provided a suitable steamer can be chartered, a trip up the Hudson is the present plan for the day.

Honor Roll

Arthur Johnson, salesman for Mutual out of Denver, has gone to Duluth to report to the draft board. He will be assigned to Camp Dodge.

Charles G. Epperson has resigned as Denver manager for Pathe on account of a call to the colors, and has departed for Colorado Springs, where he is taking a three months' course of training at the radio school recently established by the War Department at Colorado College.

Joe Sternberg, of the World Pictures laboratory, who has had charge of all film for this concern from the time it left the camera until it was shipped to the branches, has joined the photographic division of the signal corps.

Russell E. Smith has relinquished his position as scenario writer and publicity man for the Betzwood Film Company of Port Kennedy, Pa., and entered the U. S. Army, being now in training to strafe the Hun.

Seven additional stars have been added to General Film Company's service flag in recent weeks. Four employes of the Cincinnati exchange, one from Cleveland branch and two from the Boston exchange have entered the service. Cincinnati employes who have entered the service are: James Boston and William Redmond, former shipping clerks; James B. Neff, booker, and John Pfeifer, assistant booker. James R. Beale, booker at the Cleveland exchange, enlisted in the navy and has been sent to the Great Lakes training station. Daniel O'Brien, of the Boston office has enlisted in the Merchant Marine, while W. L. Jennings of the same office has enrolled as a Y. M. C. A. hut secretary and will sail shortly for France. Fred Flarity, formerly manager of the General's Buffalo and Albany exchanges, is a member of Company 5, Fourth Training Engineers Regiment, stationed at Camp Humphreys, Va., where he is working hard for a commission.

Commodore J. Stuart Blackton is the justly proud wearer of a single service pin, while the same emblem in a flag conveys its message from the window of his limousine. The star is for his elder son, J. Stuart Blackton, Jr., who at the age of twenty is now doing his bit "over there" as a corporal in Battery E, Fifty-Ninth Artillery Corps, American Expeditionary Forces.

Joseph Henaberry, author and director of two of Douglas Fairbanks' Artcraft pictures, "The Man from Painted Post" and "Say, Young Fellow," has been called to the colors. He left Hollywood for Fort MacDowell, San Francisco.

Another member of the Fairbanks organization to be called to the colors is William Shea, who holds the distinction of having assembled and assisted in the editing of every Douglas Fairbanks production for Artcraft to date, starting with "In Again, Out Again," and concluding with "Bound in Morocco." Shea is now at Camp Kearney, California, where he has been assigned to special duty that deals with film entertainment for the soldiers.

Rolin Studio Raises New Service Flag

A new service flag with eleven stars was hoisted to the peak over the Rolin Studios in Los Angeles the other day by Hal Roach, president and director-general. The players and studio workers who have gone to the colors from Rolin Studios are as follows:

Herbert Brodie, Naval Reserve, San Pedro, Cal; "Slim" Voorhies, Coast Artillery, Ft. MacArthur; J. B. Roach, brother of the chief of Rolin with the 47th Regiment, U. S. E. F., now "Over There"; Walter L. Adams, acrobatic actor, now in the Aviation Corps, Kelly Field, Texas; "Sandy" Roth, U. S. N., Mare Island, Cal.; Clyde Hopkins, actor, now with Signal Corps in France; Lige Cromley, Corvallis, Ore., in government school of gasoline engines; Ray Kellerman, former purchasing agent for Rolin, with Engineers Corps in France; Charles Stevenson, in training at Camp Kearney, Cal.; Joe Matice, U. S. Aviation timer searcher, Vancouver, Wash.; Max D. Hamburger, cook at the Presidio, San Francisco.

Company Produces Only Patriotic Films

Los Angeles is to be the producing headquarters for a film company which was recently organized in New York, and will be known as the C. R. Maculey Photoplays, Inc. Mr. Maculey has arrived in Los Angeles and is now busy making necessary arrangements for production, which will be started within a month. Donald Woodruff of New York, business manager of the company, is expected in Los Angeles shortly. The plans of the company provide for the filming of spectacular patriotic subjects.

Ince's Honor Roll

A service flag with seventy-five stars was flung to the breeze from the flagstaff at the Thomas H. Ince studios recently. Charles Ray, donor of the patriotic emblem, conferred the honor of raising it on Enid Bennett, youngest of the Ince stellar constellation.

Julian Eltinge Signed

It was announced July 23 that Fred J. Balshofer has contracted with Julian Eltinge for several motion picture subjects, and is now at the Ansonia Hotel in New York to arrange the release of the films.

"Hands Up" Shown

Pathé announced July 25 that the first and second episodes of "Hands Up," its newest serial, will be shown to the trade at a private exhibition on August 2, at the New York theatre roof.

In and Out of Town

J. W. Burke, president of Mid-West Greater Features Company, Denver, Colo., is in New York looking at the current productions offered on the independent market. "Stolen Orders," "Parentage" and "Raffles" are among the purchases made by Mr. Burke for the territory of Colorado, Wyoming, Utah, and New Mexico.

Harry Sherman, Sherman Productions, arrived in New York this week with a print of his first independent production, "The Light of the Western Stars," featuring Dustin Farnum.

Hugh Hoffman, formerly of the Moving Picture World staff, now with Sherman Productions, in the capacity of a representative, is in New York.

W. E. Drummond, Knoxville, Tenn., prominent independent buyer and distributor in the Tennessee, Alabama and Kentucky territory, was in New York this week, looking at the current productions offered on the independent market.

Bert Glassmire, formerly production manager for Keystone Comedy Company, Los Angeles, dropped in on New Yorkers this week to spend a few days on business.

Louis B. Mayer, Boston, ran down to New York from his New England haunts last week, on business over the week-end.

W. F. Rogers, exchange manager, General Film, returned to the New York offices this week after a trip throughout the country on a visit to the general exchanges.

Kleine Leases Play House in Chicago

George Kleine has leased the Play House, formerly the Fine Arts theatre in Chicago, for first run presentation of his new features. He opened with "The Unchastened Woman" with Grace Valentine as the star and scored a success and will follow with the new Charlie Chaplin comedy, "Triple Trouble." Mr. Kleine will also present at this theatre his new Italian war picture, "Behind the Lines in Italy."

"Waifs" Shown Over There

Pathe Exchange, Inc., announced this week that among the pictures selected for showing to our doughboys in the Y. M. C. A. entertainment huts in France is "Waifs," a Pathe production in which Gladys Hulette is starred.

The fact that Miss Hulette is the wife of Captain William Parke, Jr., of the Royal Flying Corps, who is now detailed on duty in France, will probably lend added interest to this picture when the Yankee boys see it.

Louis Mayer In First National

Forms Partnership with Nathan H. Gordon of New England—Offices To Be in Several Cities of East

A BUSINESS change of unusual importance to the exhibitors of New England and to producers of independent special feature film productions comes with the announcement that Louis B. Mayer has joined interests with Nathan H. Gordon of the First National Exhibitors' Circuit of New England, with offices in Boston, New Haven and other centers which will shortly open. In so doing Mr. Mayer has given up his entire holdings in the Metro Film Exchange and will devote his entire attention to this new combination.

Mr. Mayer has been a pioneer in the exploiting of independent specials in New England, having exploited such attractions as "Traffic in Souls," "Cabiria," "The Birth of a Nation," "The Whip" and "The Kaiser."

Before entering the motion picture business Mr. Mayer had long been associated with the legitimate stage and theatre, having several legitimate stars such as Nance O'Neill, A. H. Wilson and others touring under his management, and entered the motion picture business as a full fledged showman. A great deal of the success Mr. Mayer has attained in the motion picture business he attributes to his long experience and early training in the legitimate and vaudeville field.

The firm of Gordon & Mayer, as it will be known hereafter, will handle nothing, in addition to the releases of the First National, but special productions of merit and box office value, and such attractions must be capable of special extra exploitation; producers offering such on the independent market will find ready buyers in Gordon & Mayer.

It is Mr. Mayer's intention that a Gordon & Mayer exploitation of specials in the New England States shall be carried out on a scale as big as though it were a national proposition. Each production released in New England will be backed up by chain newspaper advertising. Novel ideas for the presentation of each production will be carefully worked out by Mr. Mayer, assisted by an organization of trained experts, each man a specialist in his line, so that when an exhibitor books a Gordon & Mayer attraction he is assured of everything in the line of advertising, etc., that should produce box office results during the engagement of the film in his theatre.

Gordon & Mayer control the First National releases for New England. Chaplin, "Pershing's Crusaders," "Tarzan of the Apes" and "My Four Years in Germany," which is now on its fourth month at the Tremont Temple, Boston, Mass., are a few of the specials which the firm is now handling, and negotiations are under way and contracts have already been closed for the purchase of several important special productions, which they will shortly announce to the trade in New England.

Coming simultaneously with this announcement of a consolidation of the Gordon and Mayer interests is the announcement to the trade that Mr. Mayer has secured the release of Anita Stewart from her Vitagraph contract.

Court Ruling Affecting Ohio Censors

The censor leader of the Ohio Board of Censors must appear every time a picture is shown on the screen. This is the verdict handed down this week by Police Judge McGannon, in the case of ack Kuhn, manager of Loew's Stillman theatre, Cleveland. Kuhn claims that he ran the leader at the first showing of "Prunella," the particular picture under discussion, but that he did not know that the leader must appear at each showing. Mrs. Maude Murray Miller, chairman of the Board of Censors, came to Cleveland from Columbus to prosecute the case. Kuhn was fined $5 and costs.

"Extras" of Draft Age Told to Work

Members of the Los Angeles draft boards interpret the Crowder "work or fight" ruling to refer to employes not permanently employed, which includes extras at the studios. Twenty-seven of these players within the draft age were arrested July 22 and taken before the draft board, where they were directed by Chairman J. M. Long to secure work or enter military service.

Kaufman Takes Bride at Washington

Lieut. Albert A. Kaufman, Signal Corps, U. S. A., who for three years was studio manager of the Famous Players Film Company and later the Famous Players-Lasky Corporation previous to joining the Photographic Division of the Signal Corps, was married Thursday, July 18, at Washington, D. C., to Miss Rita A. Krone, of New York. The bride is a screen player, having appeared in "The Song of Songs," an Artcraft picture, in which Elsie Ferguson was starred.

Among those in attendance were Mrs. John O'Brien, sister of the bride; Miss Mary O'Brien, Eugene Zukor, of the Famous Players-Lasky Corporation; Frank Meyers, manager of the Famous Players-Lasky Laboratories; Ralph Kohn and Capt. L. M. Moody.

War Service Postpones Mask Ball

The mask ball which was to be given by the Motion Picture War Service Association of Los Angeles has been postponed from August 3 to August 10 because the association is conducting the Government's war exhibit in Los Angeles the first week in August.

Amendment Plans Elimination of Police Head

For several months the city council committee on judiciary has been struggling with a proposed amendment to the motion picture censorship ordinance in an effort to take away the censorship powers of the second deputy superintendent of police. This started before Maj. Funkhouser was suspended.

Alderman Maypole's compromise amendment eliminates the chief of police from having any powers in the censorship matter, and vests them absolutely in the second deputy, who is to be guided in his issuance or refusal to issue permits for motion pictures. A summary of the latest Maypole proposition is:

"Pink permits," licenses for showing pictures only to adults, are abolished.

Permits shall be issued when a majority of the censor board shall approve a picture. If five of the twelve censors declare against a picture it shall have no permit.

The censor board shall have the right to recall for re-examination any picture and shall have right to revoke a permit by a majority vote.

All pictures approved by the board shall have a label indicating that it has been approved.

The present censorship ordinance provides that the chief of police shall issue or reject applications for permits. The chief may be guided by the censor board or can ignore its recommendations.

The present ordinance also vests certain censorship powers in the second deputy, which the Maypole amendment takes away.

Brady Corrects "Stolen Orders" Impression

William A. Brady announces that "Stolen Orders," the New York state rights for which have been sold to Lewis J. Selznick, will be distributed by the Select Pictures Corporation in New York State only. The recent publication of a statement that "Stolen Orders" had been secured for distribution by the Select is in error, with the exception of its application to the State of New York, and has led to the impression that the exclusive right to distribute "Stolen Orders" had been secured by the Select. Mr. Brady desires to correct this impression.

Division of Films Names New Releases

The Division of Films of the Committee on Public Information and the Merchants' Association of New York, announce that, owing to the arrival of new and vitally interesting material from the American front in France and the desire to incorporate it in the United States Government's second official war picture, "America's Answer," the private showing arranged for Monday evening, July 22, was postponed until Sunday evening, July 28, at the George M. Cohan theatre, at 8.30 o'clock.

Buffalo Film Circles Find Things Lively

(*Special to Motion Picture News*)

BUFFALO.—Harold B. Franklin, manager of Shea's Hippodrome, has been appointed a member of the local food administration publicity committee. He will mobilize the exhibitors in the interest of a slide campaign.

E. O. Weinberg is soon to celebrate his second anniversary as managing director of the Elmwood theatre at Elmwood avenue and West Utica streets. Mr. Weinberg has built up a large patronage during his term of office.

The Family theatre has been co-operating with the local Marines this week by showing "The Unbeliever," and by having "soldiers of the sea" speak from the stage. Many recruits were procured for the corps at this theatre through the efforts of Manager Samuel Carver.

Earl L. Crabb has "shot" some excellent films of the stunts staged at Lafayette Square by the local unit of the Duryea War Relief fund.

Billy West, manager of the Regent, is complimenting himself upon his inaugurating children's matinees at this house every Saturday afternoon. A capacity house, made up exclusively of mothers, sisters, daughters, nieces, aunts, grandmothers, etc., usually greets this matinee.

"Hearts of the World" will be shown in Buffalo, commencing Monday evening, August 12, in the Majestic theatre, legitimate house.

During the same week Shea's Hippodrome will show Griffith's "The Great Love," and the Strand "To Hell With the Kaiser."

Lionel Edel, who has been manager of several houses throughout the State, principally in Buffalo and Syracuse, is seeking the post of manager of one of the Liberty theatres in the army cantonments. Mr. Edel, whose home is in Buffalo, is a brother of Harold Edel, manager of the Strand, New York.

Arthur C. Willats, who is handling the travel pictures produced by the Post Film Company through the Buffalo *Evening News*, reports many bookings in western New York. Shea's Hippodrome is showing the pictures each week end and the *News* is publishing a descriptive article the day the picture opens.

Petrova's Tour Reaches Twin Cities of North

Madame Olga Petrova appeared in St. Paul and Minneapolis on Friday, July 17, devoting one day of the tour she is making for the United States Government to the Twin Cities. The Polish star was greeted by a crowd of people who attended a noon-day open-air meeting at St. Paul. She was introduced by the Mayor of the city, who told the assembled throng of the work she was doing in the sale of War Savings Stamps and outlined the object of her patriotic tour across the continent. The screen star sold over $19,000 worth of War Saving and Thrift Stamps.

A. E. A. Establishes Chicago Headquarters

Permanent headquarters of the A. E. A. were established last week in the Hotel Sherman, Chicago, and will be kept open until the convention of the American Exhibitors' Association convenes September 3 to 7.

Plans for the convention which has been termed "a business meeting of the entire industry" are well under way and the extensive publicity campaign planned, which hitherto was held in abeyance out of deference for the Boston meeting, has been put into operation.

Frank J. Rembusch, national secretary of the American Exhibitors' Association, who has been making frequent trips from his home in Shelbyville, Ind., to Chicago, in the interests of the affair, has called for a list from each of the State organizations of members in good standing. Oklahoma was the first to respond with seventy-two names.

President Jake Wells, of Richmond, Va., whose continued ill health makes his appearance in Chicago in September uncertain, has written to Mr. Rembusch suggesting that the proceeds derived from the grand ball, planned for the closing night of the convention, be given to the Red Cross. This suggestion has met with instant response from the members of the entertainment committee.

Ohio League Elects Officers at Cleveland

The semi-annual election of officers of the Ohio Motion Picture Exhibitors' League was held last week in Cleveland with the following results: Henry H. Lustig, unanimously re-elected president; Sam H. Barck, vice-president; Sam Bullock, secretary, and Adolph Mahrer, treasurer.

The principal business of the meeting, other than the election of officers, was devoted to a discussion of arrangements for a big picnic, to be held the early part of August. It is the intention of the League not to confine the picnic to exhibitors alone, but to include the exchanges and the operators, as well. To this end, a committee of three exhibitors was appointed to meet with a committee of exchangemen, and a committee of operators, for the purpose of working out arrangements which will be satisfactory to all. Ernest Schwartz was appointed by the chair, as head of the entertainment committee. He will be assisted by Dave Schumann, chairman of the committee on general arrangements; Sam Bullock, publicity manager; W. J. Slimm, and M. B. Horwitz. Schwartz's idea is to advertise a series of contests with prizes, so as to arouse an active interest in the outing.

Sherman in the East

Harry Sherman dropped into New York on July 24, direct from the West Coast. It is understood Mr. Sherman descended upon the metropolis to dispose of the Dustin Farnum subject, "Light of the Western Stars."

"Schaefer and Harmony" the Winners

Exhibitors Look Forward to Amalgamation at A. E. A. Meeting in September—Brady Again He[illegible] National Association—Boston Wind-u[illegible] Peaceful

EXHIBITORS present at Boston for the annual League Convention returned to their homes this week with "Schaefer and Harmony" the cry. Even the New York delegation, which claimed full justification for a fight right up to the moment the last gun was fired, swapped its grievances for a "watchful waiting" policy in order that nothing might stand in the way of the prospects for harmony.

Peace seemed to be in the air on Friday, the day of the wind-up. The National Association sidestepped the chance for a fight on the League's demand for fifty-fifty representation, and after inducing William A. Brady to assume the presidency for another year, appointed committees, read self-commendatory reports and disbanded.

"Tay Pay's" Speech an Event

On the previous evening T. P. O'Connor, M. P., film censor for Great Britain, was the guest of honor at the National Association dinner and contributed the speech that was the event of the week. "Tay Pay" paid his respects to the ignorant critic of the screen and also explained the workings of his department of censorship. He painted a glowing picture of the future of the motion picture in educational and propaganda work and gave a few hints to American producers on the English market.

In addition to re-electing President Brady, the other officials of the association were named with few changes from last year's roster. The list follows:

Vice Presidents—Peter J. Schaefer, Adolph Zukor, P. A. Powers, William L. Sherrill, Paul H. Cromelin, W. C. Smith, E. M. Porter. Treasurer, J. E. Brulatour.

Executive Committee—Walter W. Irwin, chairman; Peter J. Schaefer, Lee A. Ochs, A. S. Black, P. A. Powers, William L. Sherrill, Arthur S. Friend, Samuel Goldfish, Paul Brunet, Paul H. Cromelin, J. E. Brulatour, Richard A. Rowland.

Brady Nearly League Head

The election of Peter Schaefer to head the Motion Picture Exhibitors' League came on Thursday afternoon following an illy-matured attempt to elect William A. Brady to the post.

President Ochs, after calling the convention to order on Thursday afternoon, announced that all other business having been completed, the election would now be held. He made a brief address, stating that he would give the new president loyal support, whoever was elected.

On the first roll call Connecticut passed, Illinois passed to Minnesota, whereupon Thomas Furniss, of Duluth, Minn., arose and placed in nomination Peter J. Schaefer, of Chicago; Iowa seconded Schaefer. Maryland passed to New Jersey, whereupon C. L. Dooley placed his nomination Dr. Hespe, of Jersey City; Mr. Lyden, of Massachusetts, nominated Mr. E. G. Horstman; Pennsylvania arose and withdrew the name of their candidate, J. H. O'Donnell. When New York was reached, Wm. Hilkemeier second the nomination of Dr. Hespe, and Sidney J. Cohen arose and placed in nomination the name of William A. Brady. In the balloting that followed it appeared that the New York delegation was split evenly, twenty-four delegates being accredited with this State body.

Previous to the roll call President Ochs had read a letter to the convention from William A. Brady, in which Mr. Brady stated that he had been asked to take the presidency in order to bring about harmony and amalgamation between the two separate exhibitor associations. He stated that he would accept the offer, giving up his producing activities and making any self sacrifice necessary, provided, that first, he would be the unanimous choice of all the candidates; secondly, that amalgamation would be brought about between the M. P. E. L. of America, and the A. E. A.; and thirdly that the taking of the office would in no way interfere with his present office as president of the National Association.

Mr. Brady's nomination was seconded by Sol Berman, of Brooklyn. The point was then raised as to whether or not Mr. Brady was an exhibitor, and whether his eleventh hour election by the New York delegates through Local No. 1 was valid. A ruling by the Chair was called for, and President Ochs ruled that Mr. Brady was *not* an exhibitor and therefore not eligible for the office. Mr. Kinkaid, of Boston, appealed from the decision of the Chair. A roll call sustained President Ochs' ruling, the votes being 115 in favor of the Chair's ruling and 15 against. Mr. Kinkaid had seconded the nomination of Mr. Brady, evidencing the fact that the Massachusetts delegation, like the New York, was also split, the balloting being on a basis of 17 to 4. Pennsylvania on the second ballot gave 4 of its votes to Schaefer, and 4 to Horstman; Horstman was backed solidly by the exhibitor delegates from Connecticut, Massachusetts, Vermont, New Hampshire, except for the split among the Massachusetts delegates. The first ballot gave Schaefer 51 votes, Horstman 42, and Hespe 49, the total of delegates being present having been named at 132. After several recesses and late in the afternoon the Horstman and Hespe delegates went solidly to Schaefer, who was elected president.

In addition to the proceedings narrated in last week's MOTION PICTURE NEWS, the events of the week included speeches by William A. Brady to the exhibitors on the work being done by the National Association, a plea for amalgamation from Charles Pettijohn, and the passing of a resolution condemning the practice of inserting advertising in sugar-coated form in feature productions, and the approval of a bill for $9,200 from Milton Goldsmith for legal services in connection with the music tax fight.

The attitude of the A. E. A. towards amalgamation was expressed in the following telegram sent to Charles C. Pettijohn in Boston by Frank Rembusch:

"In deference to Boston we delayed announcement until now of the great national motion picture meeting in Chicago at the Sherman Hotel, September 1 to 7. Kindly extend heartiest invitation and welcome to all exhibitors, distributors, producers, and other workers in the industry to attend this meeting. I regret absence from the only convention missed since we had the first meeting of the industry in Cleveland years ago.

"Organization of exhibitors is more necessary and activities more urgent now than ever. Believe exhibitors desire real organization promoting their best interests but have lost faith because some leaders have preferred self and personal interests, side issues and entangling alliances before the interests of exhibitors.

"The American Exhibitors' Association holds steadfast to the principle of exhibitors first and our organization in a practicable way works out the protection of those interests that are identical and common to exhibitors. Our meeting will be an open one to serve the best interests of the exhibitors and industry as a whole and we reiterate our welcome and invitation for all to come to our great gathering."

Among Those Present

The list of those present during the week follows: A. H. Nace, Quakertown, Pa.; Thomas J. Lavin, Louis B. Stephens, Joseph Mogler, Edward Pohlmann, Hector Pasmezoglu, St. Louis; Charles L. Dooley, Paterson, N. J.; James J. Lyons, Morristown, N. J.; Peter J. Schaefer, Fred Hartman, Alfred Hamberger, Kent T. Lockwood, Chicago; Milton M. Goldsmith, Lee A. Ochs, New York; Ernest H. Horstmann, Boston; Fred P. Elliott, C. C. Childs, Albany; Albert Somerby, Boston; J. A. Emery, Bar Harbor, Me.; S. Sucknow, Albany; W. E. Shallenberger, New York; George A. Blair, Eastman Kodak, Rochester; Charles Steiner, New York; Robert R. Levy, William J. Sweeney, Chicago; L. A. DeHoff, Baltimore; John J. O'Donnell, Philadelphia; Nellie E. Dolan, Dover, N. H.; F. J. Cantlin, Lebanon, N. H.; Mrs. Cora L. Reed, Manchester, N. H.; Herbert L. Daly, Claremont, N. H.; Michael White, Dover, N. H.; Mrs. M. E. Humphrey, Derry, N. H.; John Manheimer, New York; Sam Berman, Brooklyn; Tom Furniss, Duluth, Minn.; C. L. Martin, Waterbury, Conn.; Mr. and Mrs. A. E. Pickard, Glasgow, Scotland; S. Hamsen, Camden, Me.; D. W. Chamberlain, Minneapolis, Minn.; Jesse C. Lund, Bridgeport, Conn.; I. J. Hoffman, Ansonia, Conn.; Nelson C. Lund, Bridgeport, Conn.

H. T. Scully, New Haven, Conn.; M. A. Heanue, Bridgeport, Conn.; E. R. Gregory, J. H. Mahony, Frank J. Howard, Sam Grant, John M. Casey, Boston; J. E. Charboneau, Manchester, N. H.; F. G. Berry, Manchester, N. H.; W. H. Linton, Utica, N. Y.; C. C. Pettijohn, New York; C. H. Bean, Franklin, N. H.; Sydney Cohen, New York; T. O. Eltonhead, Sam Spedon, Louella Parsons, Charles J. O'Reilly, New York; J. Fred Lovett, Providence, R. I.; W. G. Hartford, Pawtucket, R. I.; H. L. Kincaide, Quincy, Mass.; Louis Blumenthal, New Jersey; Patrick F. Lydon, Mrs. Marcellus S. Ayer, A. Montague, William Dowlin, J. Lourie, Boston; Nathan Hoffman, Somerville, Mass.; E. O. Ramsdell, Malden, Mass.; A. Bendsleb, Waltham, Mass.; Ralph W. Kinne, Springfield, Mass.; C. H. Goodwin, Philadelphia, Pa.; J. Louis Rome, F. A. Hornig, Baltimore, Md.; W. W. Leighton, Bridgeport, Conn.; Peter Dawe, John Dawe, M. D. Willoughby, Bridgeport, Conn.; Mr. and Mrs. Rudolph Sanders,

(*Continued on following page*)

Brooklyn, N. Y.; Thomas Howard, James L. Hoff, William Wright, Captain Merritt Crawford, Fred Beecroft, William A. Johnston, Earl Gulick, New York; Samuel Lesselbaum, Brooklyn, N. Y.; A. S. Black, Rockland, Me.; Martin J. Quigley, Chicago, Ill.; William A. Brady, Herman Pollak, New York.

Charles C. Pyle, Chicago, Ill.; Aaron A. Corn, Boston, Mass.; H. C. Young, Pittsfield, Mass.; N. C. Rice, Algona, Ia.; Charles F. Hatfield, St. Louis, Mo.; Walter B. Sproule, Boston, Mass.; George J. Houtain, Gus Koenigswald, Louis Levine, Brooklyn, N. Y.; Ike Hartstall, Charles Haring, William Hilkemeier, Edward Saunders, Henry Cole, William Brandon, Mr. and Mrs. John J. Wittman, Nathan Vinegrad, F. C. Gunning, New York; M. R. Camp, Boston, Mass.; Sam Black, Louis Goldstein, Philadelphia, Pa.; Leslie Mason, New York; R. R. Vandervert, New York.

Grist from the Copley-Plaza Lobby—By F. J. B.

Dr. Hespe says he would have had a great deal better chance of being elected had it not been that Lee Ochs kept him awake two nights rehearsing his speech to its author, Milt Goldsmith.

Bill Salem Wright has always been strong for authentic locations. Bill was born in Boston and spent considerable money in automobile hire hunting up the authentic location of his great grandfather, Cotton Mather.

Bill incidentally says he does not care what the tax of the League was but he did not get proper returns from the investment of $55 which he and Martin Quigley made.

Merritt "Ponderosa" Crawford had the hearty assistance of all his friends in making an impression with his new boss, Martin Quigley.

No, Hartman, that was not a foot race you saw, it was merely Sam Grant dodging Fred Elliott. Elliott knows whether he got his $100 a week extra salary from the Exposition Company. Grant didn't get his yet and he does not know whether Elliott got his or not. Incidentally, Hartman has not yet wirelessed whether he got his.

The politicians who had Pete Schaefer's campaign in hand must have wired him that everything was fixed, for Pete appeared at the Convention all dolled up like a bridegroom with one of those "cat that ate the canary" smiles, and a bank roll of elephantine dimensions, which he started blowing on his arrival.

Speaking of bank rolls, Hector M. G. Pasmezoglu was reputed to have had a considerable bank roll to bring the next convention or exposition (if there is one) to St. Louis.

Did you ever hear Charlie Pyle, he of the Bartola Musical Instrument fame, make a speech? If you haven't, again I ask you, Mawruz, don't.

Charlie was trying to create an air of respectability around Boston by chaperoning his brother, Ira Pyle, who is some pippins in his home town where he is in the real estate business, and also is grand exalted ruler of the Elks whose convention he has just attended at Atlantic City.

Many of our best known movie actresses spend a lot of money on photographs showing that they can shed real tears. We might suggest to some of them who have not yet learned the art that they communicate with C. C. Pettijohn. Charlie waved the American flag and spilled brotherly love for Lee so strenuously that two great tears trickled down his nose and splashed on the floor. It may be that those tears were being shed prophetically for the boom that busted which was engineered by Charlie and a couple of amateur politicians from the trade papers.

That old boom looked good for a few minutes about 2 A. M. on Thursday morning, and some of the amateurs thought they were fixed for life, and were proudly patting themselves on the back as the original Brady man. About 5 o'clock Thursday afternoon you couldn't find any one around the Convention Hall who knew anything about it.

One of the girls at the Palm Garden cabaret wanted to know what the $4 per capita tax, which almost caused a fight, really meant. When it was explained to her she understood the psychology of it at once, for she said: "Fifty or sixty of them came out here and they gave away a lot of badges, but that is all they did let go of."

It is best not to say much more on the subject of cabarets.

Zukor Outlines New Loan Plan

Industry Will Extend Valuable Co-operation When September Drive Makes Self Felt—Stars To Do Their Share

FOLLOWING his recent trip to Washington, where he went to confer with Frank Wilson, director of Publicity for the Fourth Liberty Loan, and the various district governors and directors, Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Treasury Department, called his committee together July 22 at the office of the Famous Players-Lasky Corporation. Those present besides Mr. Zukor were J. E. Brollatour, Marcus Loew and W. W. Irwin. After briefly emphasizing the importance of the part which motion pictures are expected to play in the national publicity campaign for the Liberty Loan, which will be launched on or about September 28, Mr. Zukor laid before the committee the plan suggested at the Washington conference. In this connection he read the following letter he had just received from the Treasury Department:

TREASURY DEPARTMENT,
Washington, July 19, 1918.

Mr. Adolph Zukor,
485 Fifth Avenue,
New York City, N. Y.

Dear Mr. Zukor: Please accept the thanks of the Treasury Department for coming to our meeting of Publicity Directors and Sales Managers and outlining the nature of the co-operation to be expected from the Motion Picture Industry in the coming campaign.

All of our men expressed great enthusiasm over the motion picture campaign which we have outlined, and I sincerely hope that we will be able to fulfill all expectations.

Your appearance here made a decided impression upon the men, and I am sure it has contributed materially to the continuance of the friendly relations which we have always enjoyed.

Again thanking you, I am,

Sincerely yours,
(Signed) FRANK R. WILSON,
Director of Publicity.

The plan of the Treasury Department briefly is as follows: The services of various stars will be enlisted, each to make a picture of about three hundred feet in length. The negatives are to be delivered to the Government on or about September 1, at the very latest. The general plan of these pictures will follow the "Swat the Kaiser" film, which was produced by Douglas Fairbanks for the Third Liberty Loan campaign and which was universally commended.

Prints to the number of between three thousand and four thousand will be made from these negatives and distributed to the various Federal Reserve Districts, and all prints will bear an announcement something as follows: "The U. S. Treasury Department, in co-operation with the National Association of the Motion Picture Industry, presents the following plea for Liberty Bonds."

In accordance with these suggestions the committee unanimously decided to solicit the active co-operation of the following companies, in addition to the Famous Players-Lasky Corporation and Vitagraph, which were represented at the meeting: Goldwyn, Metro, Universal, World, Fox, Select, Pathe, General Film, Mutual and Triangle. This list, it should be understood, is not final to the exclusion of any other firms which may desire to lend their assistance, but is intended as nucleus, for without the co-operation of a large majority of the companies mentioned complete success of the plan cannot be assured. Similarly, the committee endorsed a list of stars to appear in the proposed pictures, which was drawn up by the Treasury officials, and to which it is more than likely that several names will be added: Ethel Barrymore, George Beban, Enid Bennett, Alice Brady, Mrs. Irene Castle, Charlie Chaplin, Marguerite Clark, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Dustin Farnum, William Farnum, Geraldine Farrar, Elsie Ferguson, Pauline Frederick, Lillian Gish, William S. Hart, Sessue Hayakawa, Alice Joyce, Frank Keenan, Enrico Caruso, Madge Kennedy, Harold Lockwood, Mae Marsh, Mary Miles Minter, Mae Murray, Mme. Nazimova, Mabel Normand, Olga Petrova, Mary Pickford, Charles Ray, Wallace Reid, Emily Stevens, Anita Stewart, Edith Storey, Norma Talmadge, Pearl White, Clara Kimball Young, Billie Burke, George M. Cohan, David Warfield, Fred Stone, William Duncan, Earle Williams.

Since returning from Washington Mr. Zukor, not only as a representative of the National Association, but as an individual, has been devoting all his time wholeheartedly to this patriotic work and has placed the entire organization of the Famous Players-Lasky Corporation at the disposal of the Treasury Department.

Division of Films Seeks Picture Stories for Propaganda Work

The Advisory Board of Motion Picture Directors, Division of Films, Committee on Public Information, is anxious to obtain stories suitable for production in motion pictures.

All stories submitted must be written around themes that will be helpful to the United States and her Allies in various forms of war work.

Suitable subjects would be such as would have the effect of speeding up labor in shipyards, munition plants and other forms of Government work, stories that would be of material assistance in Liberty Loans, War Saving Stamps and other drives and stories that could be utilized to advantage in the foreign work of the Division of Films.

It is recognized by the United States Government that the motion picture is one of the most effective means of reaching the people of any country.

Not only will these pictures be shown in the United States, but also in every Allied country and every neutral country.

This Board is particularly desirous of obtaining good stories that fit present day conditions in Russia, Italy, Mexico and Central and South America.

Submit all stories to James Vincent, Secretary Advisory Board, Division of Films, Times Building, New York City.

"Big 5" Plans "Mitt Me" Luncheon at Astor

Division 5 of the National Association wants to be known as "Big 5" instead of the fifth wheel of the National Association of the Motion Picture Industry. For that reason it has arranged a luncheon at the Hotel Astor for July 31, to be known as a "Mitt Me" luncheon. It has several unique features.

At an informal gathering of the directors of the group which was called recently by Chairman Flinn, it was decided that the first step to efficient work was to undertake some plan whereby the members of the group might meet each other and become acquainted. After some discussion and several meetings a "Mitt Me" luncheon was arranged to take place at the Hotel Astor on July 31 at 12.30 o'clock, the luncheon to cost each individual but $2. The yacht room has been engaged for the purpose, and Chairman Flinn, Secretary Elliott and other speakers will outline the work which the division is expected to perform during this coming year.

The luncheon arrangements are in charge of Thomas G. Wyley and James Hoff, who promise that Mrs. Astor will exert herself on this occasion to give every man who attends a good square deal. It is expected that at least a hundred or a hundred and fifty will be present, and each one will be tagged with his proper locker number on entering the yacht room. He will then be taken in hand by the "Mitt Me" committee, who will perform the initiatory ceremonies upon him.

Eugene O'Brien Signed for Dillingham Play

Eugene O'Brien, who has been seen opposite Norma Talmadge as her leading man, in all of her screen successes for the past year, will return to speaking stage early in the fall as one of the leading characters in a comedy-farce-drama to open on Broadway under the management of Charles Dillingham. It is only within the past two years that Mr. O'Brien has been seen on the screen. Prior to his entering the silent drama, he was a prominent figure on the speaking stage, his last appearance being leading man with Alexandra Carlisle in "The Country Cousins" which played for an entire season at the Astor theatre.

Mr. O'Brien is now playing with Miss Talmadge in her latest picture, now under production at the Norma Talmadge studio, under the direction of Sid Franklin. He expects to be able to work in three more Talmadge productions before he takes up his duties on the stage.

Erdman with Paramount in Cleveland

George W. Erdman, who recently sold out his interest in the Foursquare Exchange at Cleveland, O., has affiliated himself with the Paramount office in that city, in the capacity of special representative for feature productions in Akron and its environs. Jack Hays held the same position before he joined the National Army.

Mutual Promotes Kirkpatrick

Appointed Assistant General Manager to Succeed Denis Sullivan, Resigned—On Executive Staff Since One Year Ago

ARTHUR S. KIRKPATRICK has been appointed to the post of assistant general manager of the Mutual Film Corporation by President James M. Sheldon, who by Mutual precedent carries also the title of general manager.

Mr. Kirkpatrick thus succeeds to the post previously occupied by Denis J. Sullivan, whose resignation was announced from Mutual's home office in Chicago last week.

Mr. Kirkpatrick, formerly a representative and branch manager for the Mutual in various western territories, was called into the home office of the corporation and made a member of the executive staff about one year ago, working there as assistant to Mr. Sullivan.

"This experience, plus the thorough experience of selling in the field has particularly fitted Mr. Kirkpatrick for his present functions and duties with the Mutual," said President Sheldon, announcing the appointment.

Mr. Kirkpatrick has been in the service of the Mutual Film Corporation for about three years, having worked in the capacity of salesman and as branch manager. His experience as salesman is wide having covered during that time practically all of the Western territory for Mutual and finally having been appointed as branch manager at Portland, Ore.

Prior to Mr. Kirkpatrick's connection with the Mutual Film Corporation, he was with the United States Steel Corporation at Chicago, Ill., there being engaged as chief civil engineer. He left that post to enter the engineering field as consulting engineer and efficiency expert. The most notable of his appointments in this connection was that of consulting engineer and efficiency expert in the city of Portland, Ore.

During the time he has been engaged in the Home Office duties, Mr. Kirkpatrick has covered practically all of the territories that are served by the Mutual Film Corporation and in this way has acquired a very thorough understanding of conditions and territories as they exist.

"I am naturally pleased with the promotion and the recognition," remarked Mr. Kirkpatrick. "It is significant not alone to me, however, but to every other employe of the Mutual Film Corporation, as pointing to the policy of President Sheldon of filling staff vacancies from within the organization and giving promotions when the men are available, rather than going outside of the organization. The Mutual Film Corporation has an army of good men out in the selling field and I am expecting their cooperation now just as we have had it in the past. The Mutual has plenty of big things to do and a line of product worthy of the best selling efforts that we can give it."

Mr. Kirkpatrick will make his headquarters at the New York home office.

Cleveland Managers Find Business Excellent

(*Special to Motion Picture News*)

Manager J. R. Johnson of the Vitagraph exchange in Cleveland has just returned from a four weeks' trip through the territory covering the northern section of Ohio, and as he was in every town in which there was a motion picture theatre, it is interesting to hear what he has to say as to the general condition of the motion picture industry.

"There wasn't a single 'bum' town in the territory that I covered," said Johnson upon his return to the office last Monday, "and in almost every one of them the exhibitors are making money. They are not just coming out even, or maybe a little better, but they are doing a nice, comfortable business. As far as I could judge, business was in a healthy, normal condition. There are several reasons for this, as I see it.

"The smaller towns, particularly, are doing a splendid business. This is because the smaller towns feel the draft more keenly than the larger cities do. The boys are more conspicuous by their absence there. And the result is that the inhabitants of the smaller towns are more dependent upon outside entertainment than those living in larger towns. Exhibitors told me that in the small towns, they have the same people coming to their shows two and three times a week."

Sam Morris, of the Select Pictures, made a similar report after his recent trip through the southern part of Ohio and Kentucky. "Louisville, in particular," Mr. Morris said, "is in fine shape."

Sherry Service Has Second Keeney Picture

William L. Sherry, head of the William L. Sherry Service, announces that "Out of the Night," a Frank A. Keeney production, will be released on August 4. This is a week later than had been originally intended. The scenario is by E. Lloyd Sheldon. It is a romantic love story. Catherine Calvert is featured, with Herbert Rawlinson in chief support.

This will be Mr. Keeney's second release. The first was "A Romance of the Underworld," also starring Catherine Calvert. Returns from the first release show a wide distribution and good business in almost every house where the picture has been screened.

The next Keeney release, following "Out of the Night" will be "Marriage," by Guy Bolton, a society story, in which two women enter into a scheme to resurrect their fallen fortunes by cheating at cards.

The fourth Keeney release will be "The Girl with a Past," by the late Paul Armstrong, author of "A Romance of the Underworld."

Mr. Keeney announces that he will resume production early in the fall.

The World Market

Conditions in Porto Rico

Alexander Goldman, Universal's Manager, Tells of Theatre Conditions—Island Fertile Field for New Advertising and Presentation Methods

AN interesting story of film conditions in Porto Rico has been brought back to this country by Alexander Goldman, manager of the Universal Film Manufacturing Co.'s exchange in that island possession, who has just returned home for a brief visit.

"All told," declared Mr. Goldman when seen at the Universal offices by a representative of Motion Picture News, "there are about sixty-seven theatres on the Island of Porto Rico. And the largest cities from a moving picture standpoint are San Juan, Ponce, Mayaguez and Aricibo.

"When I tell you that to date there isn't a single house on the entire island seating six hundred; that there isn't a single organ in any of the theatres; that people don't know what an open air theatre is—in spite of the marvelous climate, that the majority of exhibitors do absolutely no advertising, and that the newspapers don't even think of soliciting their business, you will obtain an idea of prevailing conditions.

"With but very few exceptions, the moving picture theatres in Porto Rico are in exactly the same stage of development as were the theatres in this country fifteen years ago. In the main they are located in what were formerly stores, stables, and, in fact, any place wherein chairs, a screen and a machine could be placed.

"The houses all contain three classes of seats, boxes, lunetea and grada. The boxes command the highest prices, the lunetea, which corresponds with the orchestra, the next best, while the grada, or gallery, is the cheapest.

"Incidentally, the grada is located back of the screen, so that the fans are compelled to read the subtitles backward. The majority of these people are illiterate and because they cannot read, attend the theatre in groups accompanied by one individual who is able to read the titles to them. All of the latter, so far as Universal is concerned, are printed in English and Spanish.

"The boxes cost a dollar each and seat four people. Orchestra seats bring twenty-five cents, while the gallery seats cost ten cents. In some theatres they are as low as five cents. Matinees are few and far between, and then only on an occasional Sunday, because the majority of the people work seven days a week.

"The most progressive showman on the island is Antonia Arias, who owns six theatres, one of them the beautiful Broadway, just built at Ponce, Arias. Serials are easily the most popular pictures now shown in Porto Rico.

"That no attempt should have ever been made to establish open air theatres was one of the things that afforded me a considerable degree of wonderment during my first few months in Porto Rico. For a long time I was unable to ascertain the reason therefor, until it was apologetically explained to me that the people are inclined to be a bit superstitious, and for this reason hesitate to sit unprotected in the full glare of the moon."

Ivans in Trouble in Argentine

Jaun Lluch, prominent Buenos Aires film dealer, recently began his preparatory campaign in Argentine, Uruguay and Paraguay for the Ivan subjects, rights to which he has secured. Considerable interest was aroused by the initial advertising campaign, but almost at the start Senor Lluch has struck a snag.

"One Law for Both," the first of the subjects to be shown, was exhibited at the Select theatre, Buenos Aires, but the proprietors of the Select are quoted as deciding that the film "is immoral and unfit for presentation" in that house. Now the distributor has appealed to prominent Argentine personalities and the city authorities for opinions, with which he expects to show that the picture points a strong and needed moral.

Garrett's Report Sheet

Sidney Garrett is now issuing a small bulletin summarizing the production points of each picture which he sees on the screen for the benefit of dealers in foreign rights located in New York and throughout the world. The Brockliss office reports an unusual number of dealers requesting to be placed on the mailing list for the bulletin, which is supplied gratis, and which covers all productions shown to Mr. Garrett in addition to those which he purchases.

Sr. Donati Coming Here

Sr. Jose Donati, of Cinematographica Sud-America, allied with the North American Film Service, is to visit the United States on business representing his Buenos Aires organization. He is expected to remain for a considerable time.

Robertson-Cole Has Another Big Week

Records of sales made during the past week show a period of unusual activity for the Robertson-Cole Company, whose film headquarters are at 1600 Broadway.

Heading the list is the sale of "Stolen Orders," the Brady spectacle for the United Kingdom and colonies, except Australia and Canada. Other sales recorded are:

"Woman Eternal" and "11th Commandment" for British Isles and "11th Commandment" for Chile, Peru, Bolivia and Ecuador.

"Finger of Justice" for British Isles, Australia, Chile, Peru, Bolivia and Ecuador.

"Master Crook" and "Public Defender" for British Isles, France, Italy, Holland, Greece, Spain, India, Burma, Ceylon and Straits Settlements.

"Those Who Pay," "The Belgian" and "Just a Woman" for United Kingdom of Great Britain and "The Belgian" for India.

"The Eagle's Eye" for Australia, Chile, Peru, Bolivia and Ecuador.

"The Accidental Honeymoon" for United Kingdom of Great Britain.

"Raffles" for Chile, Peru, Bolivia, Ecuador, Spain and Portugal.

"Zeppelin's Last Raid" and "Nine Tenths the Law" for Spain and Portugal.

And the following subjects for the whole of South Africa: "Woman Eternal," "11th Commandment," "Crucible of Life," "Just a Woman," "Nine Tenths the Law," "The Silent Witness," "The Sin Woman," "The Cast-Off," "The Fringe of Society," "Men," "The Serpent's Tongue," "The Devil's Playground."

Market Light in France

Current advices from France show little activity of American films in that field. Aside from the activities of the house of Pathe, the few American productions being advertised to the trade include, "Civilization," by S. A. M. Films of Paris; various short Universal subjects by the Agence Generale Cinematographique; occasional Paramounts by Gaumont; and occasional subjects from the Cinematograph Harry organization of Paris.

Chimpanzee Comedies Ready for Release Soon

The new offices of William N. Selig in the Godfrey Building are preparing for the weekly release of single-reel comedies featuring Napoleon and Sally, the chimpanzee fun-makers. All foreign rights to these comedies are under the control of Sidney Garrett, of J. Frank Brockliss, Inc.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Mickey," with Mabel Normand

"Well Worth the Wait," Says Harrison

(W. H. Productions—Released on State Rights Basis. Directed by Mack Sennett. Screen Time, 90 Minutes)

WE have all been waiting for this offering for quite a long time, but I am sure you will be rewarded for the extended wait.

The picture is excellent. It contains comedy, pathos, suspense, in fact almost everything that could in anyway contribute towards making "Mickey" an entertaining picture. On top of all this we are presented with a real fight for good measure.

Most of you know, I presume, that the story was written and directed by Mr. Sennett himself, some two years ago. He was assisted by several directors. It was the first five-reel feature made in which Miss Normand was starred. I don't think I have ever seen her to better advantage.

In the first part of the story she appears as a tomboy, full of mischief. You think her actions break the heart of her guardian, a good old miner. When the day comes, however, in which he is to take her East he shows that he loves her as if she were his own baby.

In the balance of the story she is seen first as a servant and then as a society lady. It goes without saying that she assumes all these roles convincingly.

There is a racing scene in the picture. It is without doubt the most realistic one that I have ever seen in a picture in my life. "Checkers," "The Thoroughbred" and "His Last Dollar" have nothing on it.

The supporting cast is excellent. Geo. Nichols, as the old miner, and Minnie Ha Ha, the squaw, as the servant, are true types.

The comedy depends entirely on the acting of the star and also on the judicious directing. Mr. Sennett has certainly put in it lots of human touches. The story is a straight drama.

It is a clean picture and ought to appeal to all audiences.

"A Gentleman's Agreement"

Nell Shipman and Alfred Whitman Interest

(Vitagraph—July 29. Directed by David Smith)

THIS is a good program picture containing some situations with heart interest. It will hold the attention well and will entertain.

The story was written by Wallace Irwin. It tells of the hero who was appointed assistant engineer in a Western mine. He promised his sweetheart (the heroine), he would send for her as soon as he got settled.

Shortly afterwards he was hurt by an explosion. He was nursed back to life by a young woman. She became infatuated with him. Wishing to make him her own, she interrupted the correspondence between the two lovers. She also wrote a letter to the heroine telling her falsely that the hero was killed. The heroine was almost prostrated from grief, but she eventually recovered. She was induced to marry the man who wooed her.

Not getting any news, the hero left for the East to investigate. He reached there in time to see his sweetheart coming out of the church after her marriage. The heroine swooned when she saw him alive while the hero became heart broken. He turned around and left for the West. The heroine, telling her husband she was going to find the man she loved, followed him there. The husband followed also intent on killing them both. But when he reached the cabin he found out that the hero was none other than the man who saved him from drowning once. As he considered himself a slave for life to the hero for that act he decided to grant his wife a divorce in order that she might marry him, but he was drowned while crossing the river.

There are some flaws in the story. For instance, while engaged to one man, the heroine kept going with another, whom she allowed to woo her. Such conduct is considered very improper when judged with the present code of ethics. It will also cause the spectator, first, to form the opinion that she didn't care for him so much after all, and second, to doubt the sincerity of her grief.

The principle of the husband to consider himself a slave for the rest of his life to the man who once saved his life also is not convincing. I have my doubts if you can find nowadays a living soul who would feel that way in such case outside, of course, of a certain amount of gratitude.

In spite of the above flaws the picture will entertain. It is the clean kind.

"A Burglar for a Night"

Warren Kerrigan in a Lively Melodrama

(Paralta-Hodkinson—Aug. 4. Directed by Ernest Warde)

THIS is a fairly good melodrama. It contains very few heart interest situations, the entertainment being derived mostly from the physical action and the suspense.

It is an amateur crook story written by F. McGrew Willis. It tells of the following:

The hero's father, an invalid, had control of the stock in a certain railroad. His rivals wanted to take this control away from him, so they signed up an agreement among themselves to raid the market and ruin the hero's father.

The only way such a catastrophe could be prevented was to get hold of that agreement. Therefore the hero decided to secure it some way. He took some lessons at a private crook school on opening safes. He became an expert at it in a very short time.

While at work opening the safe containing that agreement, he was caught in the act by the daughter of one of the railroad magnates. She happened to be running away from home to avoid a detestable marriage.

In order to prevent her from giving him away, the hero kidnapped her and married her by force. With the evidence of their guilt in his possession, the hero compels the guilty railroad magnates to compromise. The hero made up with the father of his wife and thus everything was fixed up satisfactorily.

It is a clean picture and will appeal mostly to those audiences who like excitement.

"The Waif"

Gladys Hulette and Creighton Hale in a Satisfactory Offering

(Pathe—Aug. 4. Directed by Albert Parker)

THIS is a pleasing little picture. It is not the kind that will create much excitement but will furnish satisfactory amusement just the same.

The story was written by Grace Sartwell Mason. It tells of a pretty girl whose father's desire was that she should marry the son of his partner. She would not consent to become the wife of a man she never met and did not love so she ran away.

While alone in the boarding house where she is living she is attacked by a crook. A young man, hearing her cries for help, runs to her rescue. She learns to love him because he is young and handsome. Eventually she induces her father to consent to their union.

This picture is clean and will prove suitable mostly to high class audiences.

"Beyond the Shadows," with Wm. Desmond

Something That Should Please Everybody

(Triangle—July 28. Directed by J. W. McLaughlin)

THIS feature ought to please your patrons, as it contains plenty of situations with heart interest.

The locale of the story is the Canadian Northwest. It was written by Ralph R. Westfall. It deals with fur trading. It

shows how the hero, a real man from head to feet, took up the side of the free traders against the company's men who were trying to prevent them from carrying on their legitimate business.

The story shows how the company's men were furnishing the Indians with whisky in exchange for valuable furs. There is also a great deal of shooting and killing in it.

The action is swift, the cast good and the photography fine. It shows some wonderful scenery in it. In places the reflection of the mountains and trees in the waters of the lake makes a wonderful sight.

The picture is clean and has been produced intelligently and in realistic atmosphere.

"Miss Innocence"

A Little of Everything in This June Caprice Offering

(Fox—July 21. Directed by Harry Millard)

NOTHING is easier with some authors than to condemn an innocent man. All they have to do is to write a sentence and to jail he goes for anything from one day to life. It all depends on how merciful or how cruel the writer may feel.

As to the spectator's feelings, he is not supposed to have any. Besides, he must not complain, question or doubt the infallibility of judgment of the writer. He knows what is best for picture-goers to see.

Of course, if such a hard-to-please customer knew something of the intricacies of writing for pictures and that most of the stories are furnished by the yard, he might be inclined to be more lenient towards the author. But, not being initiated in these mysteries, he goes on complaining until he stumbles across something good.

This story tells of gay Fay Gonard, who, after many hard attempts, succeeded in sending her husband to jail for fifteen years on a trumped-up charge (the nature of which is not revealed). She was assisted in this by Kale Loomis, her lover.

When her daughter is born she gets rid of it at the door of a convent because it is in the way of her ambitions.

In the years that passed she lost her vigor and also her beauty, and as a natural consequence was cast off by Loomis. She, of course, now remembered she had a daughter, and commenced to pine for her and long to clasp her to her bosom and kiss her (she never bothered with her before). She died with her wish unfulfilled.

The girl has now grown to womanhood. Not being able to stand the confinement of the convent at a time when her second (bad) nature asserted itself, she ran away. After many troubles and tribulations, she became acquainted by chance with some sporty women, in whose apartments wine was dispensed very freely. Wealthy men also were the most frequent visitors there. After a murder, a trial and an acquittal, she found her haven in the arms of a young man who loved her sincerely.

"The Golden Fleece"

Joe Bennet and Peggy Pearce Are the Stars

(Triangle—July 28. Directed by G. P. Hamilton)

IT is bad business in pictures to introduce the hero as a boob. It is still worse to make a crook out of him immediately afterwards. Thus he is not given a chance to win any of the sympathy of the picturegoer, which is so essential to a picture that is expected to please.

The scenario for "The Golden Fleece" was based on the story of the same name by Frederick Irving Anderson, which was published in the *Saturday Evening Post*. It tells how the hero, failing to gain recognition in his home town as an inventive genius, went to the city. Of course he would accept nothing less than a million for manufacturing and advertising the precious article.

After he was robbed of his best suit of clothes, slept hungry a few times, became a crook for a while, met his sweetheart who came to find him, he eventually succeeded in gaining recognition. He was given a check for ten thousand dollars and half partnership in the enterprise. He then returned to his home town in a fine limousine (married, of course) and surprised the old farmers.

The situations in the story are complicated to a bewildering degree.

As it is a clean picture you will possibly be able to get by with it, but don't boost it too much.

"Heredity"

An Ordinary Offering Presenting Barbara Castleton

(World—Aug. 5. Directed by William P. S. Earle)

THIS is just a fair program picture.

The story, written by Maravene Thompson, is an ordinary one. It tells of little Nedda Trevor, who was run down by an automobile driven by Paul Winslow. She was unhurt.

When grown to womanhood she was proposed to by her employer. She refused him because she did not love him. Besides her thoughts were on Paul all these years.

Nedda's mother was murdered by her drunken step-father and the crime was fastened upon her. She appealed to her employer to help her clear her name. He volunteered on condition that she marry him at once.

Just at that time Paul, learning her predicament from a newspaper, went to her assistance. Due to his efforts the real criminal was detected and Nedda freed. She married Paul.

The picture is clean, but not the kind of a subject that will leave you in a happy mood.

"The Death Dance"

Alice Brady's Latest, "A Good Picture of Its Kind"

(Select—July. Directed by J. Searle Dawley)

THIS is a good picture of its kind. The subject is not salacious, but it deals with high life. It is presented, however, in a refined manner.

The story was written by Paul West. It tells of the discovery by Arnold Maitland that his wife, Cynthia, had affairs with M. Boresky. While intent on killing him, he met a dancing girl, Flora Fansworth (Alice Brady), and fell in love. He determined to divorce his wife and marry her, but was killed in an automobile accident.

Flora became engaged to Philip Standish. Boresky, who was now her dancing partner, was also infatuated with her. Cynthia, jealous of Standish's attentions to Flora, incited Boresky into killing her. During the dance he made the attempt, but Philip intervened and saved her life. Boresky committed suicide. Standish and Flora were married.

One point picturegoers might not forgive is the fact that Maitland was fool enough to allow his wife to continue her relations with Boresky after he had become aware of that fact. He had obtained enough evidence to get a divorce.

This picture is not for exclusively family patronage.

"A Successful Adventure"

May Allison Charm Puts This Over

(Metro—July 15. Directed by Harry L. Franklin)

THIS offering will get by chiefly on account of Miss Allison's charming personality and not because of any merits of the story. There is not body enough to it. It is just a fair picture.

The story was written by June Mathis. It tells of two brothers who loved the same girl. When she married one of them the other became embittered and went away. Years later the daughter brought about their reconciliation.

There is a bad slip in the tinting in one place. It causes the same action to appear as taking place both at night and at day time.

"The Demon"

Edith Storey Unsuited to This Story

(Metro—July 22. Directed by George D. Baker)

THIS is just an ordinary "movie." If your patrons want to kill an hour of their time they may enjoy it.

The star is entirely unsuited for the part. It is a mistake to cast this fine artist in such a role. She is given the part of a young wild child. At times she is compelled to act ridiculously. For instance, where she kisses the feet of her master. One good thing—they didn't put her in short skirts.

The subtitles have been written with an eye to comedy, but missed the mark. They will have the tendency at times to cause people to laugh at the picture, I am afraid.

(Another P. S. Harrison Review on Page 723)

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Ghost of Rosy Taylor" (Minter-Mutual)—"A good bet." "Big."

"Sandy" (Jack Pickford-Paramount)—"Good." "Fair program offering; average business two days." "Fair picture."

"To Hell with the Kaiser" (Screen Classics Special)—"Opening week a record breaker." "Extra big."

"The Whirlpool" (Brady-Select)—"Best Brady picture yet."

"One Dollar Bid" (Kerrigan-Paralta)—"Star popular and audience pleased."

"Cecilia of the Pink Roses" (Davies-Select)—"Give us more like this."

"Grain of Dust" (Walker-Crest)—"Big for one week."

"Opportunity" (Dana-Metro)—"Average." "Star well liked; poor picture."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women."
BELIEVE ME, XANTIPPE (Reid—F. P.-Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong here; Xantippe a very good story." "Very good comedy drama." "Very good."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky).....May	Average	"Very good." "Good circus stuff." "Very good; her best; getting very popular here." "Fine picture; well liked."
BLUE EYED MARY (Caprice—Fox)..... ....June	Average	"Poor picture for her." "Poor title killed it.' "Pleased."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story." "Well liked; a picture that pleases."
BRIDE'S AWAKENING, THE (Murray—Universal) May	Poor	"What's in a name? Good title plus poor picture." "Title drew."
CABARET, THE (Blackwell—World) .....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	"Well liked."
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture." "Just average."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one." "A very poor picture."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies." "Only difference between this and a big feature was the reasonable price."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with reports.
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture."
DOG'S LIFE, A (Chaplin—First National).....Apr.	Extra Big	"House record." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good." "Not as good as other Chaplins." "Chaplin at his best—his greatest comedy—good business."
DOLL'S HOUES, A (Ferguson—Artcraft).....June	Poor	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen" too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad.'
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked." "A tame firebrand, and in this locality the horrors of war are not wanted."
FIREFLY OF FRANCE, THE (Reid—Para.).... June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with reports.
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here.'
GLORIOUS ADVENTURE (Marsh—Goldwyn).....	Big	"Audience well pleased." "One week to average and big business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
GOOD NIGHT, NURSE (Arbuckle—Paramount).....	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy."
GUILT OF SILENCE (Salisbury—Bluebird)..... May	Poor	"Wonderful snow scene; fine picture." "Pleased."
HEARTS OR DIAMONDS? (Russell—Mutual).... Apr.	Big	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture." "Played to good business in hot weather." "A very good crook picture in which Russell does good work." "Universally pleased."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business." "Good."
HER ONE MISTAKE (Brockwell—Foxfilm)..... Apr.	Average	"Should not have been released." "Pleased all who saw it." "Gets by; weakest spot on Fox program."
HIS OWN HOME TOWN (Ray—Paramount)..... June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft). June	Average	"The star is no drawing card." "Pulled it off after second day." "Cohan's best movie appearance." "Dandy picture." "Good picture, but Cohan no favorite here." "Poor business." "Great picture; too hot."
HONEST MAN, AN (Desmond—Triangle)..... May	Big	"Desmond always a big avorite here."
HOUSE OF GOLD (Wehlen—Metro).....	Average	"Excellent picture." "Very good program picture."
HOW COULD YOU CAROLINE?. (Love—Pathe). May	Average	"Audience don't like it." "Fair. "
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good."
JOAN OF PLATTSBURG (Normand—Gold.)..... May	Poor	"Poor star; poor story; poor picture." "Poor on account of public prudes." "Very fine picture." "Simple story, much padded, but gets by."
JOURNEY'S END (Clayton—World)..... May	Average	"Very light." "Star very popular here."
KAISER'S SHADOW, THE (Dalton—Paramount).....	Big	"Good for two days." "Good picture but title hurt." "Held average for three days."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro).... May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard."
LES MISERABLES (Farnum—Fox)..... Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select)..... May	....	"Very good; pleased most people." "Excellent picture; star popular."
LET'S GET A DIVORCE (Billie Burke—Paramount) Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best." "Well received. "Star well liked, picture ordinary."
LONELY WOMAN, THE (Bennett—Triangle).... Apr.	Average	No comment received with reports.
LOVE'S CONQUEST (Cavalieri—Para)..... June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out." "Cavalieri good, but people here do not want this kind." "My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor."
MADAM SPHINX (Rubens—Triangle)..... June	Average	"Good story, but morbid."
MAN TRAP, THE (Rawlinson—Bluebird)..... May	Big	"Herbert Rawlinson at his best, and a great favorite here."
MARRIAGE LIE, THE (Myers—Universal)..... Apr.	Average	"Very good." "A very fair picture." "Miss Myers is always a good value." "Average program picture; big business."
MASKS AND FACES (Forbes-Robertson—World) .May	Average	"Big, if not for costumes." "Poorest 'World' we ever ran." "Better than average business; if advertised in correct way should bring good returns. A wonderful cast is the big point."
MATING OF MARCELLA (Dalton—Para.)..... May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good."
MIDNIGHT MADNESS (Julian—Bluebird)..... June	Average	"Better than 'Mysterious Mr. Tiller'."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount)..... June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more ike that, please." "Great; one of the best of the year." "Very good: best war picture yet."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.)..... May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here."
M'LISS (Mary Pickford—Artcraft)..... May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere." "Pleased them very much." "Little rough for Mary." "Very good." "Elaborate production; picture well liked here."
MME. PAULETTE (Claire Anderson—Triangle).. May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount)..... May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy." "Not as good as usual." "A scream; 'Fatty' is there, you have to give it to him." "Arbuckle always draws."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000."
MY OWN UNITED STATES (Daly—Metro)..... May	Average	"Fine picture." "Very good." "This picture pleased everyone."
OLD WIVES FOR NEW (De Mille—Artcraft)..... May	Big	"Fine production." "Was the talk of the town."
OLDEST LAW, THE (Elvidge—World)..... May	Average	No comment received with reports.
ONLY ROAD, THE (Dana—Metro)..... June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture."
ORDEAL OF ROSETTA, THE (Brady—Select).. May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all."
PAY DAY (Drew—Metro)..... May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A rea piece of cheese." "Pulled it off after first day."
PEG OF THE PIRATES (Hyland—Foxfilm)..... May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business." "Hyland no drawing card. They don't like pirate stories."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.). Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray s best picture." "Pleasing light picture." "Good picture; well played." "Fine, but not his best. Held up well second day."
PRUNELLA (Clark—Lasky-Paramount)..... May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes." "This story her knockout; dead. Pleased few." "Good of its kind."
PURPLE LILY, THE (Gordon—World)..... Apr.	Average	No comment received with reports.
REASON WHY, THE (Young—Select)..... Apr.	Big	"Well liked by majority," "Well produced, but misses fire." "Picture itself average—the author's name in connection with C. K. Young put it over; very well staged." "Easily C. K. Young's best picture." "Very good."
RESURRECTION (Frederick—Paramount) ..... May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play."
RIDERS OF THE NIGHT (Dana—Metro)..... Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson) May	Average	"Not up to standard." "Very poor feature—should never have been made."
RULER OF THE ROAD (Keenan—Pathe)..... Apr.	Average	"Keenan always good." "Good." 'Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card." "Keenan fine; makes good character study in this picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best." "A better than usual Hart. Star still attracts men heavily. There should be fewer Hart releases to maintain his popularity." "Good; but not Hart's best."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big."
SHARK MONROE (Hart—Artcraft).....	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Average	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience: it takes hold in the first reel, and don't let up."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach."
SOCIETY FOR SALE (Desmond—Triangle).....Apr.	Average	"Good."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful." "Theda Bara scores again· splendid vehicle for her work." "Very good." "Fine Bara production."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business."
SQUARE DEAL, A (Fisher—Mutual)..... June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TOYS OF FATE (Nazimova—Metro.).....	Extra B	"Sure fire; extend your run." "Nazimova very fine; story poor; business big." "This star is a great favorite."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..May	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star." "Good picture."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good." "One of Alice Joyce's best." "Fine picture. Star very popular and getting more so."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing." "A fair picture."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Picture cut to pieces; story ruined."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture." "Very good, probably a little rough."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	No comment received with reports.
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh.'"
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great dea but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite. "Very good."
WE SHOULD WORRY (Lee—Fox).....June	Average	"Splendid for Kids." "Poor story."
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please; Miss Allison remained hidden too long to come back, perhaps. Just fair."
WOLVES OF THE BORDER (Stewart—Triangle)May	Average	"Nothing out of ordinary." "Good picture, well received."
YELLOW TICKET, THE (Ward—Pathe).....June	Extra Big	"Very good picture."
"$5,000 REWARD" (Farnum—Bluebird).....May	Poor	"Poor business due to heat." "Rotten."

Talk to Your Newspaper—NOW!

AS this issue goes to press the Secretary of War has ruled that baseball is not an essential occupation, and that the players within the draft age must "work or fight." Many of the smaller leagues have already closed their seasons and even if the order is modified it is certain that the big leagues can go no further than finishing the season.

College sports have to a great degree been stopped and prize fighting has become unpopular, the public believing that the pugilists should use their energy against the Huns rather than against each other.

This means that a large amount of sporting news will be taken from the papers. Although there is a tendency to cut down space, this presents an opportunity for the motion picture managers everywhere to call attention of their local newspapers to the importance of photoplay news and to urge them to devote more space to it, now that they have the space.

In this issue there begins an article on the newspaper-motion picture situation in Los Angeles. This article will cover the entire field and show the newspaper owners the value of photoplay matter. It will show them that not only they will be printing matter that will interest every member of the family, instead of a limited number, but that they will be increasing their advertising revenue. Further than this they will be adding a powerful circulation builder.

Take this article to your newspapers and ask the owner and the business manager to read it. Don't count on some one else calling this to their attention. We believe that this completed article, the continuation of which will appear in one or more issues, forms a convincing argument for photoplay departments. It is not theory, but a record of what has been done.

If you want to improve your own business, act now.

Exhibitor Service Bureau

Los Angeles Supplies Text

Papers There Show What Can Be Done in Printing Interesting News Matter—Survey of Situation There

IN nearly every one of these articles about co-operation between newspapers and motion picture theatres, we have referred to the worth to the exhibitor of getting his newspaper to print real motion picture news matter and not to expect every item that goes into the columns of the paper to mention the name of his theatre.

Now the Los Angeles newspapers offer excellent ideas of what a newspaper can do and interest the public. It will be argued at once that the city is the center of production and that a large amount of news is available there that the newspapers of other cities cannot get. That is true to a degree, but it is also true that the larger part of this matter does become available to the newspapers later after the publicity men get to it.

Of course, like in all other things the high class photoplay editor is going to select his matter carefully, rewrite it and even create news matter by adding the knowledge that he has of the particular player or topic. It may have struck you that the Motion Picture News does not use any matter "flat" as it comes from the press agents and that matter that appears in these columns "reads different" from most of the exploitation stuff that you see. In the same degree the successful photoplay editor will watch his matter carefully, cut out exaggeration and evident fake and build up stories that need strengthening from his own storehouse of knowledge.

In order to consider the Los Angeles situation we are going to devote two and possibly three articles to the situation there. We have reproduced on the opposite pages some specimen pages from the Sunday papers only. Some of the afternoon papers do even more and we will have to postpone showing you what they do until next week.

But the history of the Los Angeles situation is very interesting. It shows that the photoplay departments have not been built up because of the fact that the city is the center of production, but because the newspapers have found that the great public wants this class of news matter and because the exhibitors are now co-operating to a considerable extent in the use of advertising space.

Now in considering the situation we must remember that Los Angeles, territorially, is the largest city in the world, covering 372 square miles of territory. The city annexed many small villages in order that they could be supplied with water from the acqueduct which brings the supply some two hundred miles to the city. This means that many of the communities are still practically separate towns and that they have their own centers of interest. That at least explains the theory why the outlying houses do not care to advertise. The population of the city is about 600,000, being larger than its sister city, San Francisco.

About four years ago a newspaper and advertising man went to Los Angeles to visit his brother and he was immediately struck by the fact that not one of the papers there was devoting a line of matter to motion pictures and that none of the theatres were advertising regularly. He took the matter up with the advertising managers of the various papers, but they could not see the proposition—they felt sure that the theatres would not co-operate. However, finally the managing editor of the *Tribune*, which was then a morning daily and Sunday newspaper (it has since discontinued the morning edition and on Sundays is consolidated with the *Express*, an afternoon daily) became interested in the position and the work started.

It was decided to put the photoplay department in the Monday and Thursday issues, since all of the larger theatres were changing twice weekly and on those days. At just this time "The Adventure of Kathleen," the serial, had gone over to record business and as the story had appeared in the local paper the theatre managers began to see the advantage of advertising. But it was a mighty hard row to hoe to show any of the exhibitors why they should use any larger advertising than they were doing. Fred Miller, who had recently opened a theatre in what was then not a successful district, was the first to be induced to use larger space and gradually the others followed.

Right here a point comes up that applies to practically all newspapers. They have two advertising rates, one called the commercial rate, which is applied to general advertising, and the other in the "amusement" rate. In most cities the amusement charge is just about double that of the business houses. It is a relic of the past, a left-over from the legitimate road show.

It used to be the custom in those days for the local theatre to arrange the advertising for the various attractions. He was allowed a cerain amount by the company and naturally, with the theatre's share, there was provision for a certain number of advertisements. Gradually the newspapers, especially in the "one night stands" found that the local manager or the traveling press agent was slipping in stories about coming attractions when no advertising was to appear. Further than that, these road shows provided about the only amusement and the advance men felt their importance accordingly and expected the donation of a couple of passes to get them anything that they wanted from the newspapers.

Finally, to remedy this and to even up the space occupied by these reading notices the newspapers established this amusement rate. It was double the ordinary advertising rate, for the newspapers figured that for every inch of advertising space used the show would demand at least as much reading matter. It was simply a case of making the attractions and the theatre pay for the amount of white paper that they used.

Another reason for this policy was that the papers realized that these reading notices were pure advertising, and that they were of no news interest. Now get this point very clearly: These were simply laudatory statements. Often they were no more than quotations from papers in cities where the show had already been seen. There wasn't the slightest news value to them. *Reading notices had grown up to be a custom; few newspapers felt themselves strong enough to refuse them entirely, and so they made the theatres pay for them.*

Now that old amusement rate has been carried over into the motion picture business. In part it is justified and in part it is not. Most theatre managers that advertise expect to get reading notices about their attractions and to get representation in the layout. These reading notices are not news matter and though the scene cuts are of interest to many they have no decided punch. Therefore, the newspaper is justified in charging the amusement rate to the theatre that used small space and wants all this addition stuff in return. But there is a limit to what you can give the theatre. If the man who uses five inches single column gets a picture in the layout and a short reading notice, it doesn't encourage another house to use a full page simply because he gets a larger picture and a longer story.

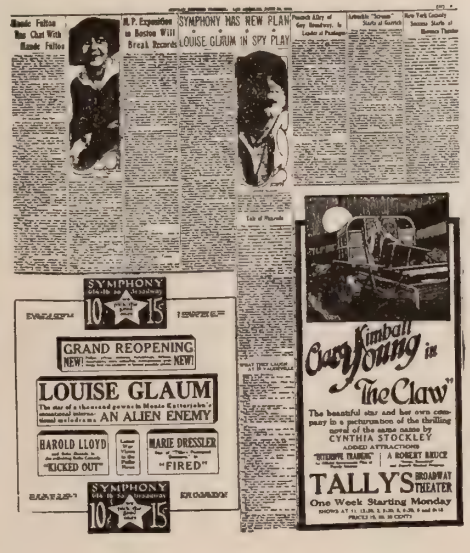
Hence it is only fair to charge the amusement rate for a certain amount of advertising and to give the exhibitor the commercial rate for the increased business that he gives the paper. This was one of the first problems that the man in question had to deal with in Los Angeles, and he was finally able to get the paper to grant the commercial rate to any theatre that uses over twenty inches in each of the two photoplay department issues, or a total of more than forty inches a week.

There is another thing that should be taken into consideration by the newspapers. Ten years ago in a city of 30,000 there were

(*Continued on page* 735)

Real Motion Picture NEWS Adorns Pages of Los Angeles Newspapers

All of the top row and the left hand and center of the middle row show five pages from the Sunday Express Tribune. At the right is the drama page from the Examiner, carrying mainly motion picture advertising, and at the left of the lower row is the picture page. This paper printes no news, only reading notices. The other two pages are from the Times. See story on opposite page



Aids Needed By Small City Exhibitors

From out the Middle West come two valuable opinions this week on what is the matter with the exploitation of pictures. One of them comes from a city of only 10,000 and points out very strikingly what is needed in cities of this class where the facilities for advertising are limited.

Both this opinion and the one from a leading manager of Minneapolis make one same point—and that is there should be a careful plan for the exploitation of each picture and that these should be made in advance. It is pointed out that each picture must have an individual selling argument.

Thought on advertising picture is demanded—not merely of material.

READERS of these pages are already familiar with the work of Miss Flossie Jones, manager of the three theatres of the Waukesha, Wis., Amusement Co. Miss Jones has paid a great deal of attention to the exploitation of pictures and it has led to a great share of her success. Hers is one of the most interesting contributions to the question. She demands individual exploitation of pictures. And remember that she is not a big city exhibitor with all sorts of facilities:

Humanity is alike as far as hearing and seeing is concerned, but no one man in New York can guide the destiny of all from coast to coast. Existing conditions change each locality, and I would like to see the manager of every film office direct and school his salesmen in the art of "Exploiting Pictures" from the exhibitors' standpoint as well as "sales talk."

If certain sections are hit harder by the war than others—don't try and sell them a war picture or one that is gloomy and morbid—if factories are closed and their main revenue shut off, don't sell them an expensive special, unless you can give it to them for a little more than regular service. Don't do it, even if New York demands a certain schedule. New York must understand that most of the fault of the industry (and also the success) lies right at home. They demand that the manager do this and that, not understanding local conditions at all. If they have faith enough to put a man in to handle an office, they should at least let him use a little of his own judgment, else he shouldn't be there. There is many an exhibitor sold film, where conscientiously the salesman knows he can't make good. Then—Why do it? You may get that exhibitor again but eventually he is lost. If an exhibitor makes good on a picture (and it is always by his own exploitation) the picture wouldn't be worth a darn from a box office standpoint otherwise.

Why then does New York immediately demand as much or more on same star (regardless of class of picture) in subsequent releases? Now he hasn't the right to demand more. He is wrong. The manager made good by his own efforts, and instead of encouraging same by helping him, they scare him out, and the result is—the account is lost. One must never blame the local film manager—it's the man higher up—the fault is in their own office in not having more efficient publicity men, where thousands of dollars are at stake on every picture.

Imagine a certain film concern, with some of the greatest productions in the market, big special features, public likes them, they are pictures worth while and a pleasure to show—perfect in detail.

You get a press sheet, every ad is a mat—there is not a suggestion in the entire sheet a small town manager can use—the press sheet is worthless—paper from same concern cheap and loud.

That picture, aside from the picture itself, has no selling or buying power—what you get out of it you get through your own efforts. Now why will thousands of dollars be spent in press matter, which only the big manager can use (and he don't and doesn't, because it isn't good enough), and the small town cant? Will you tell me? Then the stand paper, 24 sheets, etc., the big houses can use it and want to, but it's not good enough on the average—it detracts instead of attracting. Of course, in certain houses in certain sections it is all right, but they are not the average—and what's more, they are not elevating the industry—and heralds!! You'll book say five or ten pictures from a certain concern and right away they want a standing paper order. Well you say so many 1's and 3's and 6's and perhaps a 1,000 heralds—well you get them and get them *good*. Your heralds for your five and ten pictures are so much alike you can't tell them coming or going, same color, same size, star in front, scene on back, 57 words of nothing and that's all. Now with such stuff, what can you expect?

There's not a speck of individuality—and EACH PICTURE MUST HAVE INDIVIDUAL EXPLOITATION.

I know it's a big job, but we are living in a big world and everything is on a big scale. If manufacturers and producers expect to get big financial results, give with every picture a selling and buying power. Of course, it's up to each manager to handle his picture in his own particular way, but stock advertising is always a help and a great saving as well, as it is practical. I do think the producer means well and really wants to help, only they haven't quite got the right idea.

Press men must be men of truth, who can picture in terms that will appeal. They must be men of imagination who can put themselves here and there—figure it out this way and that way from every angle. It's not a job that can be accomplished by pounding on a typewriter, it's a big contract for thought. Of course always showing good pictures will eventually build up a business, but many a man can't last that long. Then why waste time and throw away opportunity? If the publicity department is not big enough and not capable enough to handle the situation—why have them? The exhibitor pays in the long run. Cut them out, you'll save money and something towards that "great loss," that we are continually hearing so much about.

They all advertise in the trade's papers. Every exhibitor reads them. Then advertise when it pays. Aside from the picture

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
M. Marcus, former manager, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Branham Wants Campaign in Advance

proper, show how to exploit with honest to goodness selling and buying power. Have your synopsis short but truthful—your suggestions to the point and practical—your posting paper in color and lines that will appeal to the home. What I mean by that is—that HOME is the picture's chief competitor, and make your posters a truthful, direct appeal as far as possible.

Publicity should never be written—advertising never made until the picture is a finished product—and the men who handle any or part where brains take a place, should see the picture as exhibitor and patrons view it—they should see it purely from a "fan's" standpoint to get proper interpretation of story to work on.

While we're talking, the producer shouldn't get all the panning—the exhibitor comes in for a little of it also. In over half of the cases he doesn't make the most of what he has to work on. When he gets this stereotyped publicity he stands for it, with never a word of criticism or a word of help for himself or the producer.

CHARLES G. BRANHAM, manager of the Strand theatre, Minneapolis, declares that no picture should be put on the market until a complete campaign for it has been mapped out and the material prepared for the exhibitor's use. He has something to say about the work of several film companies and also scores the present trade paper advertising of some of the companies. Mr. Branham is exceedingly frank in what he has to say:

During one of the most severe rain storms of the season last night I was called upon to commandeer an automobile and to drive ten miles to St. Paul to review a motion picture that is to be played in one of our theatres within the next few weeks. The print of this production was to be taken out of town this morning, and my trip was imperative because it was the only way that I could get a line on the picture for advertising purposes. Now the junket through the rain wasn't so bad because the pilot of the car was that congenial soul, Eddie Flynn, manager of the Fox office here, and St. Paul boasts of the greatest fried chicken in the world, but the idea was all wrong.

Imagine, if you can, a film concern trying to place a production without having one line of publicity material, a cut or a press photograph on hand to assist the prospective purchaser. True, this picture was not the offering of one of our largest film exchanges—and, by the way, it was not Eddie Flynn's picture—but I have found conditions nearly as bad right in one of our largest exchanges. On several occasions recently I have been unable to get "stills," lobby stuff or press matter in time to help me, and if it had not been for the fact that the print happened to be in town in plenty of time I would have been up against it in putting over the show.

We are shown some wonderful ads. in the trade papers, ads. that could be used with good results by the first-run exhibitors in the larger cities, but never a mat or cut of these ads. reaches the local exchange, or, if they do arrive at all, it is weeks after the picture has been given its premier. I made this same kick to Mr. Carl Laemmle when he was in Minneapolis not long ago and he said it was up to the exchange manager to get the stuff in time for local use. I do not think the exchange manager is entirely to blame. Why isn't the exploitation material sent out from headquarters with the first prints to reach the territory? I don't think any picture ought to be marketed until a complete exploitation campaign has been mapped out and the material prepared for use. The way pictures are hurried on the market now does not give the production, the exhibitor nor the exchange a square deal.

Every producing organization ought to have on its staff a "still" photographer that has served as a news picture gatherer on a metropolitan daily. You've got to hand it to these boys for getting pictures with a punch—the kind that the news editor will not turn down—and they are the fellows that best know how to take "stills" that will be accepted by the dramatic and news departments. Most of the "stills" that come along now are abominable. The star "stills" are few and far between, lifeless and wonderful for the waste basket—with the exception of that famous collection of Mack Sennett bathing girls which recently cost me fifteen dollars and caused a lot of trouble at home. And if most of the producers would put as much pep into helping put over their product as the Mack Sennett crowd does their little features, the kicks about poor exploitation would be reduced considerably.

However, Harold Bolster of Goldwyn has promised me that the "still" problem will be adjusted immediately, and we will leave it to Harold.

Paramount-Artcraft has laid particular stress upon its helpful publicity department and urges the exhibitors to make use of its mats and cuts for advertising. These same mats and cuts may be fine for an exhibitor in a town where a flat-bed press gives birth to the family journal, but in a shop where the pages are stereotyped they are absolutely worthless. A special set of this material should be prepared for use in the big daily papers. These cuts should be coarse screen—very coarse in most cases.

Some time ago I used cuts of George M. Cohan and Mary Pickford, which I obtained from Artcraft. When the Sunday "movie" sheet appeared there were two black spots where the faces of Mary and George should have grinned at the expectant fan. Somebody is at fault. Maybe the men who are arranging this series never have had the pleasure of hunting "type lice" or turning out 700 an hour on a "Prouty hand." If they haven't, God pity them, for they've missed half their life.

And as for trade paper advertising—GOOD NIGHT! Of several productions that have received much space in the trade sheets recently I only found one that I thought would get money in the Strand theatre and at the same time please our patrons. If I had to depend almost entirely on the trade paper advertising, as many exhibitors in the smaller towns do, and couldn't look at my pictures before they are bought, I would be run out of town by a disgusted populace crying "Bunk!" We don't care a whoop how "great" a picture may be in the eyes of the producers and distributors, but we do want to know what that picture will mean to the movie bugs of our own home town and how we can best put it over to make some money.

One of old Kid Harrison's vest-pocket reviews in the Motion Picture News means more to me than a whole display advertising section devoted to exploiting a certain star or a single picture. Because I know that old Kid Harrison has been through the mill, has conducted a theatre right in this old town and knows more about what the exhibitor needs than all the high-class ad. writers can tell you in a million dollars' worth of space.

FROM SMALLER CITIES

Announcement of New Members Will be Made Next Week

UNFORSEEN delay in getting out letters has prevented our being able to announce the full list of exhibitors from the smaller cities who will become members of the Advisory Board. The only one to be named this week is Miss Flossie A. Jones, manager of the Waukesha Amusement Co., Waukesha, Wis.

Other names will be published this week. We believe that it is highly important that the smaller cities be represented here, but simply because the population may be less, the new members will be just as live wires as the manager of the biggest house. There are a lot of the smaller theatres that are setting a strong pace for others.

We are also glad to announce this week that Willard C. Patterson, the enterprising manager of the Criterion, Atlanta, Ga., has accepted our invitation to join the Board.

Your Idea and Ours

HERE is the best advertisement on Marguerite Clark in "Uncle Tom's Cabin" that we have seen. This is taken from an uncorrected galley proof, hence the typographical error in the matter in the mortise at the bottom. It will be noted that Manager Kuhn of the Stillman, Cleveland, O., thought that it was necessary to

point out to the public that this was not another fairy story, as the star has appeared in so many of these recently.

Mr. Kuhn has followed the idea suggested in the press book by using pictures of Miss Clark in the two characters, but he emphasizes this by stating she does play a dual role. The reason that Mr. Kuhn has called attention to the fact that it was a most successful play is that there have been thousands of "Tom" companies tour Ohio and the character of the story is known to everyone. There is no necessity of going into detail.

At slightly increased expense the display has been improved by setting it against a Ben Day background. It is four columns, 11 inches deep.

Advertising is the lens of the theatre's spotlight.

MANY good lobby displays are spoiled by adding unnecessary matter. Here the Globe theatre, Toronto, Canada, had a good idea on "Sirens of the Sea," and the main idea was carried out in an attractive manner, but since the manager had

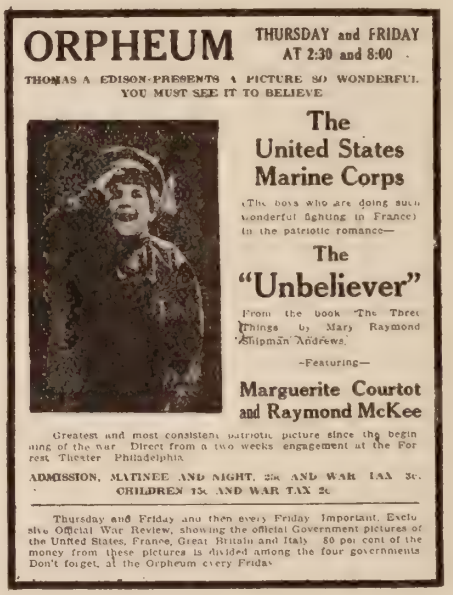
bought a set of lobby display cards he couldn't resist the temptation of putting them up. It will be noted that the way they are arranged detracts from the main idea that is given in the drop across the front of the house.

Remember that the main idea of a lobby display is to get a big smashing effect; in other words, to "stop 'em in their tracks." Once you have done that the attention may be attracted to the minor details, but these should be placed separately. In this case the proper place for the various scenes from the production would have been inside of the lobby. There they could have been seen by the people who were stopped by the main display and nothing of the punch would have been lost.

The horizon is as far as you can see. How close is yours?

WE don't quite get the idea of the cut of the small boy used in this display of the Orpheum theatre, Chambersburg, Pa. Manager H. R. Weber has used entirely too much type in a display of 6 inches by two columns, and much of this matter is in the nature of repetition.

In the first place, we would have used a figure of a marine as the illustration, and


ORPHEUM
THURSDAY and FRIDAY
AT 2:30 and 8:00
THOMAS A EDISON PRESENTS A PICTURE SO WONDERFUL YOU MUST SEE IT TO BELIEVE
The United States Marine Corps
(The boys who are doing such wonderful fighting in France) in the patriotic romance—
The "Unbeliever"
From the book "The Three Things" by Mary Raymond Shipman Andrews.
—Featuring—
Marguerite Courtot and Raymond McKee
Greatest and most consistent patriotic picture since the beginning of the war. Direct from a two weeks engagement at the Forrest Theater Philadelphia.
ADMISSION, MATINEE AND NIGHT, 25c AND WAR TAX 3c.
CHILDREN 15c AND WAR TAX 2c
Thursday and Friday and then every Friday Important, Exclusive Official War Review, showing the official Government pictures of the United States, France, Great Britain and Italy 50 per cent of the money from these pictures is divided among the four governments
Don't forget, at the Orpheum every Friday

then we would have started the display with the expression: "Made by the boys who are now fighting in France," and then the reference to the marines, the title of the picture and the origin of the story. The marines is the thing to have been featured here, and the names of the stars count for little, so far as bringing business.

Who's running your theatre? Are YOU?

H. C. HORATER, manager of the Alhambra theatre, Toledo, is always on the lookout for matter that he can use in his exploitation of pictures. He gets

a lot of suggestions from the advertising in the Motion Picture News, and when he sees in its advertising pages material that he can turn into newspaper work he grabs it. As we have told you before, the trade paper designs are superior in quality to anything that the average theatre designer can do, but in too many cases this matter is not adaptable to use, for it is purely a selling argument to the exhibitor. It is mere camouflage in many instances. In other words, the advertising does not tell him anything about the picture.

Now in this case Mr. Horater has taken part of an advertisement used by Goldwyn in the News and adapted it to his own use.

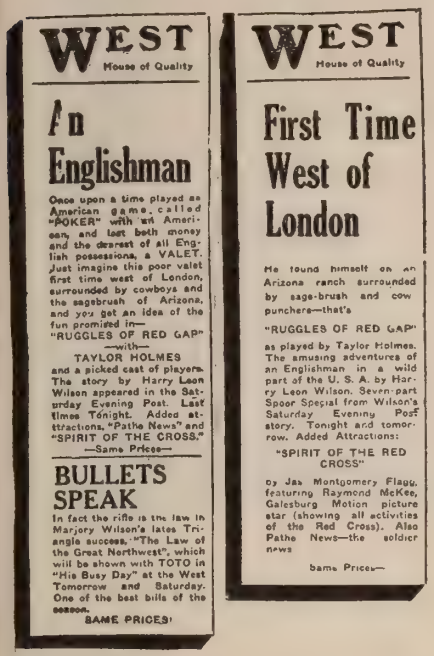
We would advise managers in cities where they can have their own cuts made to file these pages of advertising of pictures that they know they are going to play. It will reduce the cost of advertising expenses.

There'll be a whole lot more luck around your business if you add a letter and make it Pluck.

WEST THEATRE, Galesburg, Ill., is up against it. The man who prepares the advertising tells us that the newspapers will not give any reading notices unless the theatre buy a large amount of space. This is a mistaken idea on the part of the papers, and we would suggest that the theatres forget their rivalry for a few moments and get together and put the question of co-operation up to the papers. We hope that the articles that we have been printing have given you some of that spirit. Both of the Galesburg papers are afternoon, and we realize that it would be felt if all the motion picture advertising were concentrated in one paper. We don't believe in threatening, but that is one remedy.

But the West is meeting conditions as they exist by devoting the space that it uses to talk about the picture. The space used daily ranged from five to eight inches, single column. The matter is well written and chatty. In one of the displays reproduced the writer talks about the pictures on

What Live Wires are Doing


WEST
House of Quality
An Englishman
Once upon a time played an American game, called "POKER" with an American, and lost both money and the dearest of all English possessions, a VALET. Just imagine this poor valet first time west of London, surrounded by cowboys and the sagebrush of Arizona, and you get an idea of the fun promised in—
"RUGGLES OF RED GAP"
—with—
TAYLOR HOLMES
and a picked cast of players. The story by Harry Leon Wilson appeared in the Saturday Evening Post. Last times Tonight. Added attractions, "Pathe News" and "SPIRIT OF THE CROSS."
—Same Prices—
BULLETS SPEAK
In fact the rifle is the law in Marjory Wilson's latest Triangle success, "The Law of the Great Northwest", which will be shown with TOTO in "His Busy Day" at the West Tomorrow and Saturday. One of the best bills of the season.
SAME PRICES!
WEST
House of Quality
First Time West of London
He found himself on an Arizona ranch surrounded by sage-brush and cow punchers—that's
"RUGGLES OF RED GAP"
as played by Taylor Holmes. The amusing adventures of an Englishman in a wild part of the U. S. A. by Harry Leon Wilson. Seven-part Spoor Special from Wilson's Saturday Evening Post story. Tonight and tomorrow. Added Attractions:
"SPIRIT OF THE RED CROSS"
by Jas. Montgomery Flagg, featuring Raymond McKee, Galesburg Motion picture star (showing all activities of the Red Cross). Also Pathe News—the soldier news
Same Prices—

two different days. That is bad; center advertising of this sort on a single theme. A light distinctive border with a designed name plate would cost little, last long and would improve the appearance of the displays.

About the only "infancy" left about the motion picture business is with those who would rather cry about hard luck rather than get out and lick it.

HERE is about as good a combination of an advertisement for a bill for the entire week and with special reference to a single production that we have seen. Now, as a general rule, we are opposed to advertising bills for the entire week and especially to advertising a later-in-the-week picture stronger than the first one that you have to sell, but here is an exception.

Manager J. Fred Lovett, of the Royal, finds that it pays him to advertise only on Sunday. His theatre is located in Olneyville, a suburb of Providence, R. I., and he places his advertisement every Sunday at the top of the page that carries the Olneyville news. He finds that it is read there, where it would be ignored during the week in one of the Providence papers. In other words, he is going to the big city and

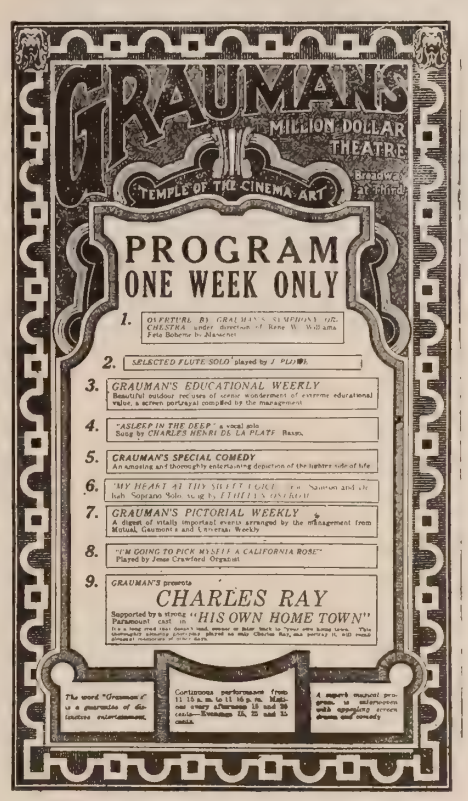
doing advertising, and he deserves a great deal of credit for his enterprise. And we know that it pays him.

But what we started to say was the linking up of the whole thing with the drawing by the use of a single expression: "A bill with a punch."

Remember that the only dynamos in the world are not those built of wire and steel.

GRAUMAN'S theatre, Los Angeles, continues to advertise the theatre itself and the high grade of amusement supplied there rather than a feature picture. A couple of months since we illustrateed one of the displays which reproduced a portion of the front of the house in the place of a border.

Here is a case where it might be said that the display was based on the quality of entertainment. The full program is


GRAUMAN'S
MILLION DOLLAR THEATRE
TEMPLE OF THE CINEMA ART
PROGRAM
ONE WEEK ONLY
1. OVERTURE, By GRAUMAN'S SYMPHONY ORCHESTRA, under direction of Rene W. Williams
Fete Boheme to Meyerbeer
2. SELECTED FLUTE SOLO played by J. PLUM
3. GRAUMAN'S EDUCATIONAL WEEKLY
Beautiful outdoor pictures of scenic wonderment of extreme educational value, a screen portrayal compiled by the management
4. "ASLEEP IN THE DEEP," a vocal solo
Sung by CHARLES HENRI DE LA PLATE Bass.
5. GRAUMAN'S SPECIAL COMEDY
An amusing and thoroughly entertaining depiction of the lighter side of life
6. "MY HEART AT THY SWEET VOICE," from "Samson and Delilah" Soprano Solo sung by ETHELYN GRAHAM
7. GRAUMAN'S PICTORIAL WEEKLY
A digest of vitally important events arranged by the management from Mutual, Gaumont and Universal Weekly
8. "I'M GOING TO PICK MYSELF A CALIFORNIA ROSE"
Played by Jesse Crawford Organist
9. GRAUMAN'S presents
CHARLES RAY
Supported by a strong "HIS OWN HOME TOWN"
Paramount cast in
The word "Grauman's" is a guarantee of distinctive entertainment.
Continuous performance from 11:15 a. m. to 11:15 p. m. Matinee every afternoon 15 and 30 cents—Evenings 15, 25 and 35 cents.
A superb musical program, in refreshments with appealing artistic drama and comedy.

listed and there are a few words about each number. The feature picture is given slightly more space than any of the other numbers, but only slightly. The one thing that is made to stand out is the name of the name of the theatre, and the distinctive border that is used is largely responsible for that.

This is a good method for a theatre that has distinction and can afford to advertise itself—in other words to guarantee that it always offers a good show. But the theatre that merely puts on the picture cannot do this sort of advertising. And, another thing, we would vary this form of display with the advertisement of some feature of the program. It pays to try to reach all the elements of the public.

A SQUARE DEAL IN OUR PHOTOPLAYS

How we Lost a Patron

STRAND THEATRE
LOWELL, MASSACHUSETTS
Lowells Monument
Perfect Ventilation
THOS. D. SORIERO, GEN. MGR.
GEO. F. SELLMAN, RES. MGR.

WE have seen this idea used before in other lines of business, but it is a simple one and can easily be applied to a theatre. Especially is it effective in a city where there is a large working population and where unique exploitation pays. This stunt was used at the Strand theatre, Lowell, Mass., by Thos. D. Soriero. It is a four-page folder 3 by 4½ inches and printed on brown paper, the second cut representing the inside of the folder. On the back is the declaration that the theatre still has its first patron.

Now the distribution of these was unique in that they were not given out at the theatre; in fact, Mr. Soriero so arranged that they could not be obtained there. Ten thousand copies were distributed at munitions plants in Lowell, 8,000 more at various mills and 2,000 at stores. That exhausted the 20,000 that were printed. As was expected there were hundreds of calls at the theatre for copies, but the applicants were truthfully told that they were all out. That created a demand from those who received copies and the interest was all the greater. A thing like this which people will show to their friends is the most valuable sort of advertising, for the chances are that not only will the person getting one of these, but that they will preserve it for a time and show it to several others, so that the most possible advertising is obtained at the minimum cost.

This same stunt can be applied in a hundred different ways.

He Died!

How the Palace Theatre, Maryville, Tenn., Uses Picture of Star in Display and Novel Arrangement of Sign

Tennessee Theatre Uses Its Sign to Exploit Star of Current Film

HERE is an idea that is well worth while, and it comes from the Palace theatre, Maryville, Tenn., a town with a census population of 2,381. This does not include the attendance at a local college which appeals rather to the sons of farmers and the less prosperous.

The Palace has an electric sign, but not with movable electric letters, so that the plain letters have to be used in giving the bill, the illumination making them legible for a considerable distance. However, it is the use of the large medallion above that portion of the sign that is unique. Here a picture of the star in the current feature is used.

In the case illustrated Alice Brady was the star in her first Select Picture, "Her Silent Sacrifice." Now, the Palace manager has devoted his entire display to pictures of Miss Brady. He has used three framed one sheets of the star, and then has used a cut out of her from larger paper, together with the picture in the medallion. Especially in the case of an attractive woman star there could not be any better lobby and sign exploitation.

After the original cost this plan could be operated at little expense. Where the theatre is showing the same stars regularly he could either get special pictures of them which could be used time after time, or take these from the paper supplied and preserve them for future use. It is especially good in a smaller city, where the manager can soon have every one watching the sign.

It is well, in this case, to follow the work of the Maryville house, and feature the picture of the star in the one-sheet matter, but be sure that the title of the picture is plainly brought out. Of course, if you can use a new pose of the star in the medallion each time, so much the better.

Chicago Neighborhood House Scores Hit With Its Presentation of "Over the Top"

CHARLES H. RYAN, manager of the Garfield theatre, Chicago, made a hit with the presentation of "Over the Top" at his neighborhood theatre. It was through the combination of the music and the pictures that he was able to get the fullest effect.

For the overture he used a medley of Stephen Foster's songs. Now these are so familiar that they may well be called national, but at the same time one is saved from the patriotic effort right at the opening of the presentation.

This was followed by Signor Bosley singing "Your Lips Are No Man's Land But Mine," which was written by Empey, and then came the prologue, with all the lights of the theatre out for ten seconds and chimes being sounded on the organ. Then came a dark blue flood light on the stage, revealing one of the trenches at the front, and from behind the scenes came a few bars of "Tenting Tonight," and then came the bugle call for the charge. Light green powder sticks and red torches produced the atmosphere and from the wings came the order, "Over the top, boys," and then with the sound of cannon firing a dozen boy scouts were revealed coming over the top of the trench. Then there was a volley of shots from behind the stage and finally the order to stop firing, with the American flag appearing over the trenches while "It's a Grand Old Flag" was played.

With that the picture curtain came down and there were a series of patriotic slides and then a series of news pictures that Mr. Ryan got from various sources. First there was "Pershing's Fifty From Washington" and "Spirit of the Nation," taken from the Gaumont Weekly, of which we have already told you in the stories of the Rialto and Rivoli, then the "Geezer of Berlin" in clay, and finally Gaumont pictures of marines getting ready for the front and forming in human letters the message, "We're going to make the world safe for you."

In a storm of enthusiasm the feature picture was then started. Special music was played through this and there were various imitations of the battle sounds. It was one of the biggest hits ever scored at the Garfield and the people of that section of Chicago will long remember it. It is a presentation within the means of any house.

Bullock Establishes Serial Day at His House

Sam Bullock believes that he has solved the problem of pleasing all the patrons of his theatre by the way that he uses the serials. He recently began sounding his patrons as to whether they liked serials or not and the result was that he found about fifty per cent of them were ardent serial fans and that the other fifty did not care for them.

So when he got ready to put on "The Fighting Trail" at the Boulevard theatre he announced through handbills and slides that Sunday would be serial day and advised those who did not care for the chaptered stories to stay away and the serial fans to make it the day to come to the Boulevard. So he divided the serial up into five parts of three episodes each, or six reels, and then showed six reels each Sunday. The result was a striking success. Not only was there no criticism by those who came to the theatre to see some feature and had to sit through an episode of a serial, but even the business on the serial was increased.

This setting was used at Shea's Hippodrome beginning the Fourteenth of July, the French national holiday. It represents the spirit of Joan of Arc leading the poilus to victory. It was shown after the usual overture had been played and as the curtains were drawn "Marseillaise" was rendered. It drew enormous applause

How to Develop Theatres and Patronage; Some Tips from Policies of Franklin in Buffalo

SHEA'S HIPPODROME, Buffalo, believes in catering to the motoring public. This is a class of patronage that is well worth building up. It is made up of persons who, as a rule, can afford to pay for what they want. It is up to the live exhibitor to provide "what they want." Quality audiences are what every theatre is striving for. When a house succeeds in drawing to its doors the so-called automobile trade, it is fair to assume that your patrons are quality audiences.

Shea's Hippodrome has developed this patronage to such an extent that it can vie with the finest theatres in the country. It is not uncommon to find the six or seven streets surrounding the house crowded with automobiles of every description, representing all classes of society. Here we find the quivering Henry and the stalwart Pierce-Arrow rubbing noses. This shows the general appeal of the Shea show. To cater to any one class is dangerous. Do not either be too high brow or go to the other extreme.

The automobile trade is made up primarily of those folks who, after reading the advertising of the live exhibitors (dead ones never advertise), pick out the best show and drive to see it, no matter what the distance. The auto has brought every theatre to a man's door. Therefore it is up to the exhibitor to put such class into his program that the footman at the porte cochere will be kept busy helping out motorists eager for the attractions within.

Watches Out for Cars

The Hippodrome has a uniformed attendant on duty in front of the theatre at all times who directs the parking of the cars. This man also keeps an eye on the machines. This is a small thing, perhaps, but the service is greatly appreciated by the motoring public. One of the most distasteful things to the motorist is to find a number of small boys crawling all over his car the moment he stops in front of a theatre. This should be eliminated if the exhibitor would continue to attract these folk.

In interesting motorists in YOUR house, it is possible to find a very desirable mailing list at your local automobile club or at the office of the State Registration Bureau. This list will give you the names and addresses of the motorists in the district. A letter telling why one can afford to use a little more gasoline in coming to YOUR show will usually be found resultful. The curious motorist who comes once and is pleased, comes again and is soon a regular patron—with his family.

The Hippodrome finds that mile-post advertising along the principal routes leading into Buffalo is very effective. At each mile post the motorist finds a Shea Hippodrome sign with appropriate advertising under the mile figure.

Stories are also sent by the Hippodrome Publicity Department to the suburban newspapers, and Manager Franklin has found by personal inquiry that many of his automobile clientele drive in from surrounding towns in the evening. With the new daylight saving law in effect commuting motorists find it possible to get to town early and on the way home almost before dark. The publicity in the country press can usually be secured for a pass privilege.

Automobile patronage can be secured by a watchful analysis of the situation in your locality. If your house is in a city where there are many automobilists, advertise shows consistently in the local papers. If you are running a big house like Shea's Hippodrome in the downtown section, it might be advisable to play up the first-run idea. Manager Franklin uses the line "Not Shown Elsewhere for Thirty Days" in every ad. placed. This, of course, attracts the motorist who does not want to wait thirty days before he can see the same feature at his neighborhood house.

However, after all is said and done, the principal magnet for this much sought after patronage is CLASS. You must put it in your show and its environment. One little thing that Mr. Franklin has found to bring expressions of good will is the attention given by the footman in front of the house to putting up the tops of machines, left down by patrons, during sudden rain storms. This saves the seats from becoming filled with water and leaves a pleasant memory with the man who owns the car. He sees that the exhibitor has an interest in keeping his patronage. Exhibitors will find it well worth while to go after "the man with a car."

In the Country Town

But it is by no means necessary to own the big theatre in the big city to get money out of the automobile trade. We know of a case of one theatre in a mining town where there is not another theatre in twenty miles in two directions, and none that is accessible in the other. The roads are good and the majority of the people are in prosperous circumstances and many of them own low-priced cars. We visited this theatre last summer and found that a number of people were represented in the audience who came from as far as forty miles away. He covered the territory with advertising in his country weekly, but in addition he sent his weekly announcements to every one in his section who owned a car, and reports that business has gradually increased.

Neighborhood houses in the city can profit a great deal by this. One neighborhood house in a large Southern city got a hint from a remark of his wife. His the-

(*Continued on page* 734)

POSTPONED

Second Rothapfel Article on Patriotic Propaganda Appears Later

ON account of the fact that Mr. Rothapfel was kept unusually busy with the preparation for the presentation of "America's Answer," the second of the government-made war pictures, the second of his articles on patriotic propaganda in motion picture houses does not appear this week, but will be printed in an early issue.

It will deal especially with the arrangement of news weeklies, etc., as it is done in his two theatres.

Small City Manager Gives Advertising Big Share of Credit For His Successes

JUST as we were about to come out with the announcement that W. S. McLaren, managing director of the Majestic and Colonial theatres, Jackson, Mich., has been added to our Advisory Board as one of the liver wire representatives of the smaller cities—for Jackson has a census population of 34,097—along comes the Goldwyn Editorial Department and backs up our decision with some mighty nice things to say about him.

Goldwyn points to the abiding faith of the Jackson exhibitor in the efficacy of small city newspaper advertising for motion pictures. But since the Editorial Department of Goldwyn has gotten under the wire just a little ahead of us, let it tell the story:

"Mr. McLaren ungrudgingly gives the credit for the popularity of the Majestic and Colonial theatres, Jackson, to a systematic campaign of newspaper advertising and editorial co-operation in the matter of news of the pictures. But almost anybody of Jackson's 30,000 residents, the majority of whom appear to be motion picture fans, will tell you that 'Mack' owes a whole lot to a pleasing personality and to an indefatigable determination to make each patron of the Majestic and the Colonial feel that he or she is an honored guest of the management.

"Unlike many partially successful showmen in towns of the size of Jackson, Mr. McLaren regards his daily newspapers as the surest and best means of reaching his clientele. And, to back up his faith in this opinion, he uses space and copy that an exhibitor in many a big city might be proud of. No one or two-inch nubbins of ads. will do for McLaren. If he has a production he thinks is worth the price—and he takes mighty good care that none gets into either of his theatres unless it is—he goes in for a newspaper splurge, two, or sometimes three, columns, the depth of the page. And he tells a story in type and art that pulls with a power invariably reflected in the box office.

"McLaren is an 'idea' man. He builds his copy along the lines of his own vision. If the stills and advertising copy furnished by motion picture companies are not up to the McLaren standard, out they go, to be replaced by something the advertising man of the producing company had not thought of nor even wished he had until he saw what results McLaren had obtained with the production material given him to work with.

"Goldwyn's release of Mary Garden in her motion picture production of 'Thais' affords a case in point. Before beginning his advertising for this production, Mr. McLaren sat down and had a psychological argument with himself. Frankly, 'Thais' was a costume play, and as such he believed it would have little appeal to the greater number of his patronage, most of whom had been suspected of foregoing a costume picture on general principles.

"He could appeal to the higher class of his patrons with the name of Mary Garden. They, he decided, would come to see the picture because she was in it. But for those who did not know even by reputation the personality of the famous diva another angle was needed. This McLaren furnished with an advertising reproduction of a still in which the star was clad in the flimsiest of draperies. He appealed to his wider public with sensationalism. And no one was disappointed. Those who came to see Mary Garden saw her and were pleased; those who came for a sensation got it and went away satisfied. 'Thais' did a land office business at the box office.

W. S. McLaren, Manager Majestic and Colonial, Jackson, Mich.

"Mr. McLaren has scored equally gratifying success with other Goldwyn pictures—the only brand, by the way, which he has under contract—by similarly conceived methods of common sense showmanship.

"A striking feature of this young exhibitor's policy is apparent in the matter of second runs. Ordinarily a theatre manager in a town the size of Jackson hesitates before he plays a picture after a competitor has finished with it and has supposedly skimmed the cream off the patronage. Not so McLaren. He feels that if a production only half exploited plays to but ten or fifteen per cent of a town's population, there is every reason to believe that the same picture, properly advertised and brought sharply before the attention of the public, should play later to a majority of the inhabitants.

"The wisdom of this policy has been exemplified more than once when McLaren's houses have played to bigger and more profitable patronage second-run than the first-run man was able to draw.

"A large measure of McLaren's success must be laid to his close personal attention to the details of management of the Colonial and Majestic. He devotes the greater part of his time to the Majestic, the larger house, but never neglects the Colonial, a suburban theatre, a mile from the center of town. At least once each night he goes to the Colonial, if only to say hello to the box office man and to walk down the center aisle so that his patrons may see him and feel that he is there in their interest. He is 'Mack' to everybody.

"In the interests of the Majestic and Colonial McLaren edits and publishes a weekly film paper devoted to current and forthcoming feature productions at both houses. Seven thousand copies of this lively and interesting newspaper are distributed each week in the theatres and sent to a select mailing list. Letters from patrons praising or criticizing productions that have been seen at either house are printed. There is a column of film gossip devoted to picture personalities. Attractive photograph layouts add to the interest.

"All in all, McLaren is a showman of the younger school, from whom some of the older and supposedly wiser heads could profitably take instruction. He knows how pictures should be exploited, and he has the courage of his convictions."

"GEN." McCORMICK

We'll Call Him That for He Writes Next on "Strategy in Advertising"

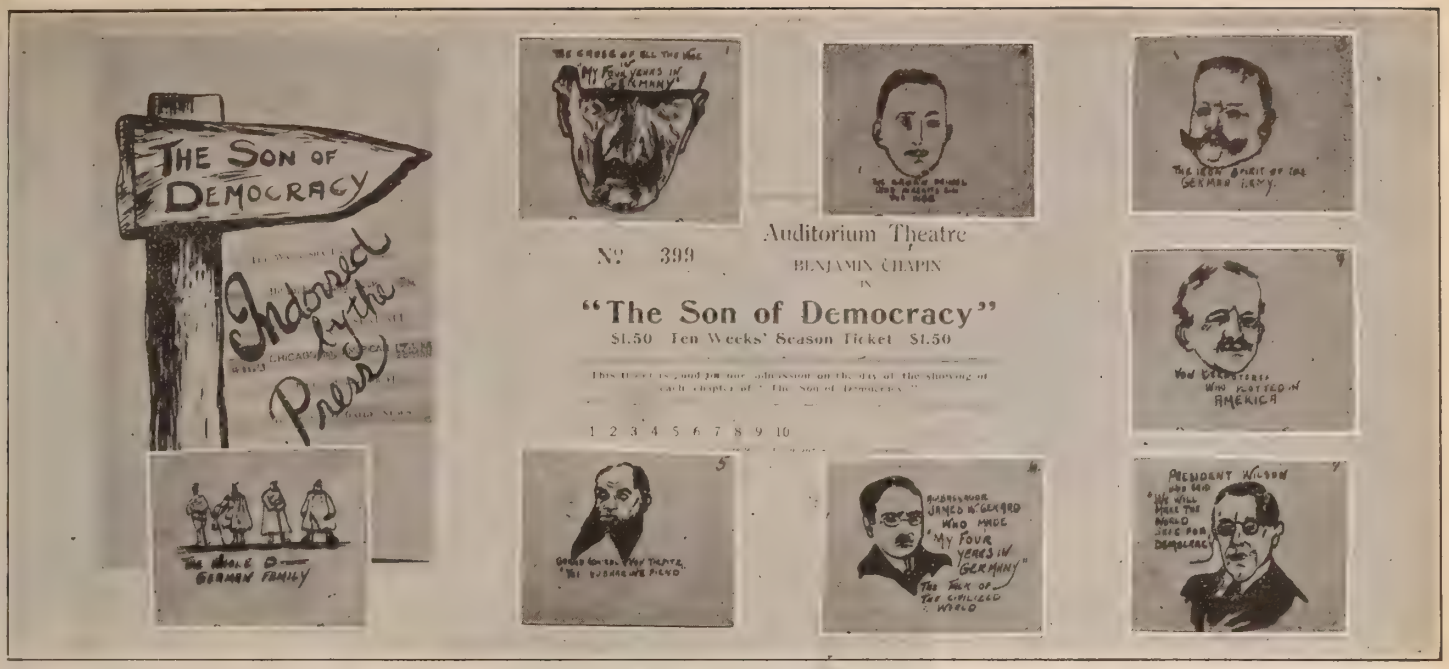
WE will have to begin calling S. Barret McCormick, managing director of the Circle theatre, Indianapolis, "General" after next week, for with that issue his fourth article will appear in these pages—on "The Strategy of Advertising."

But, pleasantry aside, there is a great deal in the strategy of exploitation and you are going to see quite clearly that it is as essential to the conduct of a motion picture theatre as it is to the generalship of an army.

These articles by Mr. McCormick are attracting unusual attention, and we believe that they are the best articles on motion picture advertising that have ever appeared. And every one that we meet agrees with us; and besides this we get scores of letters telling us how much good they are doing.

Be sure that you are reading these and preserving them for re-reading. If you don't you are going to be very much the loser.

Watch for next week's McCormick article.



At the Left, Home Made One Sheet Prepared by Miss Flossie Jones, Then Slides on "My Four Years in Germany," Together with Ticket for Entire Series of "Son of Democracy"

"Home Made" Aids and Thought with 'Em Put Over Pictures for Waukesha Success

RECENTLY we told you here how Miss Flossie A. Jones, the successful woman exhibitor of Waukesha, Wis., made a big success with some of the bigger productions which she presented in a city of 10,000, and how she got bigger admission prices as the result of the way that she put on the productions.

Miss Jones is a hard worker and the most of the things that she does, she does for herself. She is greatly interested in seeing the smaller exhibitor progress, but in this case, as in all others, it is necessary to work and to make the most of the limited facilities at hand. Her enterprise against handicaps is shown by what she did with "The Son of Democracy" and "My Four Years in Germany."

"I played 'The Son of Democracy,' the entire ten pictures, to ten of the biggest days' business possible," she says, "and I feel that it was due to the publicity campaign that I used." Here is the method she followed:

First she reviewed the picture for herself and then arranged for a private showing sending out some 600 invitations. Just before the pictures were presented she made a short talk on Lincoln and telling who Benjamin Chapin was, and of the fact that he had devoted his life to portraying the martyred President on the lecture platform and in pictures. But she did not stop there.

Chance for Children

Miss Jones then went ahead to tell her invited guests that she believed that these pictures would carry all of them out of the trivial things into a broader view of life, into enthusiasm to make Lincoln's ideals come true, to add just a little more kindness and a little more happiness. She emphasized the fact that this was a picture that she wanted every child in the section to see and that she had devised a plan to carry out that idea to as great an extent as possible. It was simply this: For every ticket for the entire series sold for $1.50 she would give a matinee ticket for the entire series to a child. She called attention to the fact that the price of admission for adults would be fifteen cents, and that they were making nothing on their own tickets by buying them in advance, but that they would make some child happy for ten days, which was worth far more. After this private showing she sold nearly 500 tickets for the series.

Miss Jones manufactured her own one sheets and window cards, using the design that is illustrated above. For this she used a signboard bearing the title of the series of the pictures and then she pasted on the headings from the Waukesha *Press,* the *Daily News, Sentinel* and *Wisconsin,* of Milwaukee, just sixteen miles away, and of the Chicago *American* and the *Daily News,* both of which have considerable sale in her town. Across these she wrote in large letters the words "Indorsed by the Press." This was in red and so stood out. Now mark you all of this was HOME MADE work. It did not require any engraving plant or large expense, but it was an idea that came to one who THINKS when she books a picture and seeks to get the most out of it. In addition to this she had her printer to print tack cards with the question, "Who was the Son of Democracy?" and under it "Abraham Lincoln." These were printed in red letters, white stock and then she took a paint brush and separated the question from the answer with blue, and the result was a three-color effect, and something entirely novel.

She used fifty of the first design in one sheet and window card sizes and two hundred of the tack cards. In addition to this she had tickets for the entire series printed, one style for the night admission and the other for the matinee. One of these is illustrated, showing the punching space.

"Youthful Star Night"

Now so much for the exploitation of this one picture, but there was something else that it taught her, or rather something that she figured out because she knew the character of the series herself. She realized that she was going to get a big attendance of children and she felt that the rest of her program should be in sympathy. So she determined to feature nothing but youthful stars in happy productions in connection with the series, and therefore used pictures starring Mary Pickford, Mae Marsh, Mary Miles Minter, Bessie Love, etc. Here was the result of this in Miss Jones' words:

"Now that 'The Son of Democracy' is through I keep on showing the same class of stars on the same night and call it 'Youthful Star Night.' Patrons are constantly calling up and asking in advance just what player will be seen on the next 'Youthful Star' night. They look forward to it with the same interest that they would to the next chapter of a serial that they had started."

Now Miss Jones believes in the use of slides and she makes her own. In the case of "My Four Years in Germany" she put over a very unique campaign that attracted much attention and brought a great deal of business. Anyone who can draw or trace or copy can make these slides just as she did. Her idea is to use her screen just as she would the daily paper. Here is some of her advice along those lines:

"Change each day. Set your slides up like you would a newspaper ad. Run teasers and, above all, lots of drawings.

"If it is a picture of war or a comedy, caricature your subject wherever possible, but see that they fit. If it is a sensational picture play on the public's feelings by words

"I use my screen exclusively for my own

(Continued on page 734)

Franklin Makes a Strong Appeal for Patronage of Auto Owners

(*Continued from page* 731)

atre had so much of a neighborhood appeal that when a strange party drove up in a machine his wife remarked: "I wonder who those people are. Get the number of the car, John, and we will look them up." That gave him an idea, and not only did he get the number of that car, but he watched for those of every other machine that stopped in front of his house. Each one of these received "personal" letters calling attention to the fact that the presence of the owner had been noted and stating that the manager would take the liberty of sending the weekly program regularly.

"Our productions," said the letter," are those that had already played at the downtown houses, but if you missed them there we will be very glad to afford you the opportunity of seeing them at the Regal." And that was the proper way for him to have expressed himself. He did not declare that this theatre was better, or anything of that sort. But he added: "You can have a delightful ride over good roads and always be sure of an entertaining show at the Regal."

The automobile has opened a new field to the proprietor of the house in the smaller town, and there is no reason why he cannot bring additional business by keeping his programs before the better class of farmers and the others who own machines. We are going to advance a plan for the development of auto patronage in an early issue.

Home Made Advertising Done By Woman

(*Continued from page* 733)

business. I feel that if it is worth $1.50 *a week to a merchant, where there is a question of just how many people are interested in his wares, that it is worth more to me because I am advertising to the motion picture going public.*

"I find that the public pays more attention to home-made slides than they do to those purchased from the film concerns. They are a novelty and you are never stuck on advertising a coming production if you have a few squares of glass on hand."

On "My Four Years in Germany" Miss Jones used the series of seven slides that are reproduced above, and these were preceded by an announcement reading: "Characters to be seen in 'My Four Years in Germany,' to be seen at the Colonial theatre Saturday and Sunday. Admission, fifty cents." Then followed cartoons of the kaiser, with a caption, "The cause of all the woe in 'My Four Years in Germany"; of the crown prince, "who inherits all the woe"; of Von Hindenberg, "the iron spirit of the German army"; of Von Bernstorff, "who plotted in America"; of Von Tirpitz, "the submarine fiend," and then four figures and the caption, "The whole d—— family." Following these were pictures of Gerard with the caption, "Who made 'My Four Years in Germany' the talk of the civilized world," and finally of

Vitagraph's New Style of One Sheets

President Wilson, "who said: 'We will make the world safe for Democracy.'"

Now you don't have to have the case of the Rialto or the Circle, or any of the other big cities cited to you to see how the audience would hiss the German characters, applaud the Gerard slide fairly enthusiastically, and then simply go wild when the features of the President are thrown on the screen.

There can be psychology in home-made things and the big city hasn't any monopoly on the punch.

Record Exploitation on "To Hell With the Kaiser"

There is nothing half way about the way that H. C. Horater, manager of the Alhambra theatre, Toledo, O., does things. He is to play, "To Hell With the Kaiser" the week opening August 4.

Two weeks before this he began to advertise the production. His first step was to make patriotic speeches before the Commerce Club, the Red Cross Society and to the Toledo Patriotic League. At all of these meetings he distributed buttons supplied by Metro and bearing the title of the production.

Here is the order that he sent into the Cleveland Metro exchange:

50 24-sheet stands
700 one sheets
100 three sheets
500 window cards
2 slides
2 sets 8 x 10 photos
2 sets 11 x 14 photos
10,000 buttons
5,000 auto tags.

In addition to this he ordered special half and quarter sheets, stickers, throw aways, etc.

There isn't any question but that the Alhambra is going to do a record business, for Mr. Horater has gone about the exploitation with both feet and in addition to the poster work has been using the newspapers heavily up to quarter pages

Vitagraph Makes New Series of One Sheet Worth Preservation

VITAGRAPH is combining the exploitation of a number of its pictures until all its stars have been included with furnishing the progressive exhibitor a picture of the players that they can preserve and use for lobby decoration and other purposes.

First of these new style posters has been issued on Corinne Griffith in "Love Watches." The same plan will be followed on one picture of each of the Vitagraph stars, the reason for issuing no more than one being, first, the high cost of this unusual work, and, second, the fact that the exhibitors would not want similar one sheets on all pictures of the same star.

In the first of these the designer made a slight mistake and allowed a small portion of the "V" to run up into the white border around the etching. This will be obviated in future issues. The face of the player is in etching effect, being printed in brown and gives a most attractive and artistic result. Only the head of the player is shown, so that there is no mass of detail to confuse. The lines are bold, and the entire effect is that of a splendid engraving.

It will be noted that it will be easy for the exhibitor to cut out these pictures, leaving the white margin all the way around. Then they can be framed for use in the lobby or foyer or in any other manner that the exhibitor may desire. This is a mighty good equipment for a theatre to have, and he will find that he can use them in combination with future pictures made by the particular star to excellent advantage, and that he will then have high-class display work on each offering.

This is paper that is certainly worth buying and preserving, and every house, from largest to smallest, can get good and permanent results from it.

"Joan" Sells $22,000 of Thrift Stamps

Colorado Springs, Colo., contributed $22,000 to Thrift Stamps as the result of the way that Manager J. F. Tompkins put on Mabel Normand's "Joan of Plattsburg" at his newly named Liberty theatre. He made the announcement of changing the name of his house from the Pike to the Liberty at the first showing of the picture.

During the run he gave special matinees in the mornings for all children who purchased Thrift Stamps at the booth in the lobby of the theatre, but it did not stop there for nearly all of the 12,000 adults who saw the film also made purchases at the booth.

For three days before the engagement and during the run of the picture Mr. Tompkins had three floats reproducing scenes from the picture parading the streets of Colorado Springs and neighboring towns. The lobby was decorated with American flags and the banners of the Allies.

W. C. Lamoreaux, manager of Ascher's Lakeside theatre, Chicago, used a beautiful display on "Cecilia of the Pink Roses" by arranging roses about the lights and a climbing rose vine over the electric sign with another blooming vine in the lobby

Los Angeles Offers Study to What Can Be Done to Giving Real Photo Play News

(*Continued from page* 724)

probably 3,000 people going to see the road attractions at the local legitimate house. Today in a city of the same size there are probably 20,000 attendants at motion picture theatres. The increase in the appeal is evident and certainly the newspapers should endeavor to print the sort of matter that interests their subscribers. Further than that, the reading notices that had been given the road attractions were frankly advertising matter. They were prepared in New York before the show started "on the road" and the same set of "notices" were handed to the newspapers in every city that was visited. If the show stayed on the road for three years, the chances were a hundred to one that the original stories were still being employed.

But we insist that, aside from the vastly increased interest in motion pictures as compared with the legitimate house, there is real news from the photoplay world if the manager and the newspaper will seek to get it. And therefore we do not believe that the motion picture man should be made to pay the full amusement rate for his larger advertising. The amusement rate should apply to the extent to cover the reading notices and the cuts given, but no further. He should then have the commercial rate and be encouraged thereby to do bigger advertising.

But to return to the Los Angeles situation. When this grant of the commercial rate was made Miller kept his theatre advertising in the paper every day, but only occasionally would any of the other theatres come in for large space. Finally, the man that we have mentioned left the *Tribune* to take another position and the dramatic critic took charge of the reading matter and a man from the advertising department took care of that end.

For six months thereafter no paper paid any particular attention to the studio activities until the *Times* opened such a department edited by a young woman, who is still in that capacity. The *Herald* started a motion picture department, and a creditable one, about eighteen months ago, and the other newspapers began giving space to the picture.

In the meantime the idea of giving the commercial rate to the larger advertisers was adopted by all the other papers and on the same principle.

Although we have reproduced only the pages from the Sunday papers in this issue, let's have a glance at the Los Angeles papers. They are, with their circulation as given by Lord and Thomas and their rates as confided by a Los Angeles theatre manager:

Examiner, morning daily (74,336. Amusement rate $2.24, commercial $1.40). Sunday (158,951. Amusement rate $2.80, commercial $1.52).

Express, evening daily (59,506. Amusement rate $1.96, commercial 96c.

Express Tribune, Sunday issue of the *Express* (68,000. Amusement rate $1.68, commercial 84c.).

Record, evening only (41,501. Amusement rate $1.25, commercial 75c.).

Times, morning daily (66,944. Amusement rate $2.24, commercial $1.40). Sunday (109,337. Amusement rate $2.80, commercial $1.52).

The situation in Los Angeles is peculiar in that there are only a few theatres that are advertising, and these are doing such a full share that it is probable that there is probably more money spent by motion picture theatres in Los Angeles for newspaper display than in any other city of equal size in the country. And they are consistent advertisers all during the week. Again, they do not limit their copy to one or two papers, but in most cases give the matter to all, so that they are sure of reaching every person in the territory.

Now the principal theatres are in the downtown section, within a radius of some eight blocks. On Broadway there are Grauman's, with a seating capacity of 2,400; Clune's Broadway, seating 800; Superba, 690; Symphony, 720; Tally's Broadway, 895; Quinn's Rialto, 840; Riviera, 870; and the Garrick, 780. On Seventh street, in the Broadway block, is the Palace, a second run house with 710, and on Grand avenue, two blocks further away, the Kinema, 2,275. The Alhambra, 815, is on Hill street, running parallel with Broadway. Clune's Auditorium, 3,000, is on Fifth street, two blocks from Broadway, and Miller's, 899, is on Main street. This covers the advertising theatres.

We have reproduced five pages from the *Express-Tribune.* Practically all of the reading matter on these pages is motion picture matter, though there is some space devoted to the legitimate and vaudeville. We call your attention to the liberal space that is used by Grauman's, Clune's Auditorium, Clune's Broadway, the Kinema, Tally's Broadway and the Symphony.

The *Examiner* does less than any of the papers. We have reproduced the "Drama" and the "Film" pages, but you will notice that practically all the advertising is from the motion picture houses, and that the reading matter is confined to pure reading notices and photographic representation for each advertising house.

The *Times* has a peculiar arrangement of its entire paper and will not allow the use of heavy type or cuts in its advertising. The Ben Day effect generally prevails. It runs a section called "Music and Song," which includes the society news and other matter. On the first page of this section there is generally a story about some actor or some studio with start of the reading notices and of the studio gossip which turn over to inside pages. On the inside also is a layout on the leading attractions. A second page which carries dramatic news has been reproduced to show the character of the advertising.

This is a brief outline of the situation with a glance at the Sunday papers. Next week we will take up the other papers and go into the news matter that they print.

Seeing Rialto and Rivoli with Rothapfel

THERE is just one of the regulation rules followed at the Rivoli this week. The presentation opens with the overture and closes with a comedy and an organ solo. In all other ways the performance is distinctly "different." Monday evening after we had seen the show we stood in the lobby to hear the comment of the people as they went out and the whole trend of it was that everyone had been surprised. It was a splendid hot weather bill; a sort of a salad.

For the second time Mr. Rothapfel is putting on a bill without the so-called feature, and he is getting the people in the habit of looking for such bills. It is a remarkable bill in that the only picture in which human actors appear is a two-reel O. Henry picture, "Mammon and the Archer," which, by the way, proved that the people do not demand a lot of "action" so long as the two reels are so thoroughly entertaining as was this picture. Of course there were people shown in the cannibal picture, but the comedy is a cartoon. It was a really remarkable arrangement.

We want you to consider the novelty of this arrangement, not that you may go and do exactly the same thing, but that you may remember that it pays you to keep your patrons surprised and expectant. In these hot weather days we are too apt to let things rock along as they will, but this is the very season when it pays to be doing things. The patron himself doesn't want to waste any more energy than he has to waste. *He isn't eating a great deal of meat these hot days when the weather is working for Hoover, but he wants his salad—and spice.*

Our first surprise comes in the overture, selections from "Il Trovatore." With the lights in red with the exception of the columns of the inner dome in green, there is first played the introduction and then the "Anvil Chorus" and a number of the other airs, and then the red fades down to blue and the curtains part. We are shown a prison scene at night with Mlle. D'Espinoy in black on the stage, the prison at the left with a light at one of its windows. There is a single star in the sky. John Wenger, who designed the display, has never done anything better. Then the "prison scene" is sung, with Mlle. D'Espinoy first heard and then answered by G. Bettini, from the prison (and who, of course, does not make his appearance on the stage). With the last words of the duet the curtains part, and the audience which had been waiting to applaud the last crashing notes of the orchestra with a customary rendition of the overture accentuates its applause.

There is a punch to every moment of the Animated. The larger part of this is the Official War Review, but Mr. Rothapfel has given an intimate touch to this by first presenting Gaumont pictures of Gen. March, the chief of staff who gives out the war news weekly to the correspondents. This serves to give an added official punch to the pictures and the introduction is shown to the music of "El Capitan."

First of the war pictures show the Italian troops in action. First are seen the Austrian positions on Valbella peak as viewed by the Italians and then the fire of the big Italian guns, a curtain of fire, the advance and finally the capture of the foe's positions and hundreds of prisoners. The great applause is augmented by the orchestral rendition. First selection is "Sicilian Vespers" and during this there are trumpet calls and imitations of the firing guns and then it is counterpointed with a few bars of "Bersaglieri," turning into "Garibaldi" as the Austrian prisoners march on the screen.

Then we go to the battlefields of France and are shown American soldiers on the "Road to Victory," and here the music is "Over There," played with full orchestra and oral effects and the audience goes wild over the marching men and pictures of the Americans manning the big guns. "Battle of San Juan Hill" is used for these pictures and when the scenes change to bringing up munitions the music becomes "Loyal Hearts." You will remember that this is counterpointed with "God Save the King," for in these scenes the actors are British troops. We have then pictures of preparations for an attack and a storm furioso is used during the firing scenes, and then we are taken through a village which is being shelled, where the camera man must have come mighty close to losing his life, and then we have the Germans crying "Kamerad" and surrendering. "Battle Hymn of the Republic" played in very martial spirit is the music and the audience is stirred to a very high pitch of enthusiasm.

Now there was plenty of a punch for an ending here, but still there were comparatively few views of Americans in the official pictures, and Mr. Rothapfel wanted to get the great big thrill of patriotism from the audience, so he used Hearst-Pathe pictures of the Victory of the Marne. While these pictures were not quite up to the moment in the fullness of the American gains, the audience got the whole spirit and simply went wild. First was shown a map of the section and the objectives of the Hun Thing and then Gen. Liggett, the American commander on that front, with the orchestra playing "Hail Columbia." Then we get the bigger thrill with a scheme that Mr. Rothapfel originated and of which we told readers of these articles months ago. We are brought face to face with the boys who are taking part in this Over the Top of Right, with a sub-title, "Remember When the Rainbow Boys Were Reviewed by Secretary Baker?" and then we have views of the thousands of marching men with the tune "Yankee Doodle." Then come views of the Camp Upton parade, on that day of the big snow, when they marched down Fifth avenue and showed us that the Spirit of Democracy had made them veterans in a few months. "Columbia, the Gem of the Ocean" is played here and—well, the Rivoli is built of steel and concrete and there are no "rafters" to lift.

Now here is just a little hint. But it's worth a good many dollars to you and it's worth a good many thousand in the appreciation that you are going to get from your patrons. The boys from your section of the country are going to get into the fighting. Perhaps they are already "Over There" and if they are not they are going every day. In nearly every section motion pictures are made of the marching men at the various camps. If you can afford it, buy this part of the news weekly, or whatever it is and put it away. If you cannot, arrange with your exchange to keep it in readiness for your call.

And when it is announced that the men from your camp are in the battle, USE IT. It is not necessary that the public is able to recognize faces, but the home punch is there, and the greatest of all patriotic impulses comes from the protection of the fireside—your fireside. It will mean a new incentive to winning the war, a new spirit that your city is a part of the fight; and it will mean that you are given the credit for thinking about your own people—that you are on the job.

With the lights all blue the string instruments and the organ play the last sixteen bars of "Onward Christian Soldiers" and then the stage curtains part, showing

AMERICA'S ANSWER

We Will Tell You How Rothapfel Puts On This Second U. S. Film

ON next Monday the second of the government made pictures will be shown for the first time at the Cohan theatre. This is "America's Answer" and follows along on the heels of "Pershing's Crusaders."

The Division of Films of the Committee on Public Information fully realizes the importance of having this picture properly presented that it has asked S. L. Rothapfel to attend to all the details of presentation. He will arrange the music, the settings and everything else.

There are thousands of you going to show this picture and will want the full description of the manner to present it. We will print in the next issue a full account of Mr. Rothapfel's method of presentation. This will be the complete and authoritative account.

Rialto and Rivoli

Greek Evans seated on the steps of a pedestal before one of the Wenger sets with an oval opening of red, merging into the blue of the sky in the rear. As this splendid performer sings "My Angel of the Flaming Cross," the Red Cross appears gradually in the sky. It is remarkably effective and as the curtains fall together with the last strains the enthusiasm of the audience is remarkable, even considering the way that the song is staged and the admirable voice of the singer.

Now comes the O. Henry two-reeler, "Mammon and the Archer." These productions are intensely human, with a strong heart appeal and plenty of humor. "Love's Old Sweet Song" is the theme for this, and it is first played when the hero is in the garden with the girl. "King's Lieutenant" is used for the opening and then as scenes in Wall street come on the screen it changes to "Sidewalks of New York." "You're in Love" follows the first theme rendition, then with "Causerie" as the hero climbs the balustrade to see the girl, then "Poppyland" and "Valse American." "Garden of Love" is employed for the scenes where the rival is shown with the girl, and you'll remember that this popular song of Carle's referred to the "gent" who "picked a lemon in the garden of love where only peaches should grow." The theme, with the chorus played and then violin solo and chorus repeated are shown for the scenes the next morning and then follows through "Sweet Emaline Girl," then "Pink Lady Valse" and "Un Peu D'Amour." Then comes the scene that explains how father had arranged the street blockade and "What's the Matter with Father?" is aptly used, with the theme at the end. The picture gets an enormous hand.

Then come the Martin Johnson pictures, "Among the Cannibal Isles of the South Pacific." These are remarkable pictures and probably the most unusual that have ever been taken, for they were secured at imminent risk of life. Three times daily Mr. Johnson and his pretty little wife who accompanied him on the tour appear, Mr. Johnson lecturing the picture. However, as the film will go out for general release it will have the usual titles. Of course no music is used during the time that Mr. Johnson himself appears and at other times the music is carried on the organ. Inhabitants of a number of the islands are shown, the tribes being entirely different and the pictures come to an end with the most savage of all, from which the author and his wife barely escaped with their lives while poisoned arrows were being shot at them. There is plenty of humor brought in to relieve the danger elements, and the film will lend itself especially well to a fine musical setting, including the various native dances that are shown. There are remarkable types of people shown with their lack of costume, their weird facial decorations, such as plugs through the noses, and innumerable water scenes. There is one remarkable picture in which is shown one of the older men of the tribe being buried alive, it being explained that when one of them became so old that he was a care to the rest, he was put out of the way by being buried alive in a ceremony that lasted a couple of days. Flat-footed dancers form another one of the novelties, and there is something to interest every moment.

With the lights all gold the orchestra then plays selections from "Sari," and to give us a good laugh at the end the Katzenjammer Kids, released by Educational, come on the screen in "Pep." The kids buy a bottle of "pep" from a medicine man and then proceed to use it when the rich uncle comes to visit. First they feed it to the chickens, who execute wonderful dances and then attack the "cap'n" when he comes to kill one of them for dinner, and here "Kukokama," with imitations of the chickens is used, and when the old lady and the uncle get the "pep" and start to dancing, it becomes "Visions of Salome," with "Vixen Gallop" at the end.

"Fra Diavolo," which is played with the lights all gold, is the overture at the Rialto and then follows "Glimpses of Gascony," a Beacon film. This contains some especially beautiful views of the Bay of Biscay and water breaking on the rocks. First "L'Arlesienne" is used and then "Clavelitos," both effective numbers for such scenics.

Miss Gladys Rice furnishes one of the biggest hits of the whole bill with her singing of "Oh Promise Me." This girl, under the direction of Mr. Rothapfel, has put a wonderful amount of expression in a remarkably sweet voice and her stage presence makes her renditions all the more effective.

Rialto Animated is short this week, too short for us, because we have come to look forward to these as a principal portion of the show. It had to be trimmed this week on account of the length of the remainder of the bill, but even though it was done at the Rialto where we generally find things just right, we believe that it is always a mistake to sacrifice any of this part of the bill.

It opens with Hearst-Pathe pictures of "With the Stars and Stripes in France," and to the music of "Columbia March" we have scenes in the trenches and pictures of the devastation wrought on the battlefields. Then Gaumont supplies the swimming carnival at Chicago with "Furore Gallop" and from the same source come views of harvesting the wheat crops with the gigantic new machines with "For the Freedom of the World" the music. Gaumont also supplies some interesting views of making shells in one of the big munition plants, with "Victory" the accompanying air. Hearst-Pathe pictures take us to Los Angeles, where we have more evidences of Schwab and his shipbuilding, and for this the music of "We Are Coming." Gaumont pictures off the coast of France show the Hun mines being picked up and exploded, with "Le Cid" accompanying. The Animated comes to a punching ending with the Gaumont pictures showing how we are meeting the German curse at its own game with bomb, rockets, etc. These night effects are unusually good and the stirring music of "Triumphant America" adds much to the effect.

With the lights all red except the center of the main dome in purple, Carlos Mejia sings "O Paradiso" from "L'Africaine" before the Byzantine setting.

Wallace Reid in "Less Than Kin" is the feature and this affords some excellent musical opportunities, starting off with "Pan Americana" for the opening scenes in the South American country and then going into "Goyesca" and "Symphonette" and back to "Goyesca," with "Forewarned" following. Then comes in "Roses and Memories," the theme, when Reid sees the picture of the girl that his double has. "Home Sweet Home" is used, with the longing for home on shipboard and "Home Again" for the landing in New York. "Kangaroo Drop" is effective with the appearance of the chief crook, and "Hot Time" is employed with the hero's trouble with his "wife" and two "daughters." Then when he has to choose between the electric chair and the wife "Oh, You Beautiful Doll" gets more laughs.

Following the feature the orchestra plays "Eugene O'Negrin" and then comes the comedy, a re-issue, and one of the funniest that has ever been made, "Fatty" Arbuckle in "The Waiter's Ball." We remember distinctly that when it was first issued we sat through it on three successive evenings and then on a return booking saw it twice. And Sunday, for the sixth time, we laughed just as much as ever. "There'll Be a Hot Time for the Old Men" is used in the introductory scenes of the old man with the gout and then "Good Morning Mr. Zip-Zip-Zip," "K-K-K-Katy," "Girl o' Mine," "Milo" and "Some Sweet Day," with "That Moaning Trombone" used for the jazz band at the ball and "Woonsocket Gallop" for the chase stuff. Of course there are all sorts of imitations, for one of these Keystone comedies would not be a success without them.

It's a big laugh. In fact there is a delightful theme of fun all through the bill. There's nothing heavy about it unless it be the male solo. In fact at both houses there are two mighty good sorts of bills for a hot day when you don't want to even have to think—and goodness knows it is hot!

SMALLER ONES

Have You Passed Up Stories of What Other Theatres Are Doing

WHILE we haven't quite completed our arrangements to keep our promise of last week and print more about what the smaller houses are doing, practically every line of matter in this department this issue is about things that smaller houses are doing or can do.

If you have missed them, turn back to these pages after you have read of the Rialto and Rivoli.

Live News from the Producers

Rothapfel Books Goldwyn Films

Stars Series Policy Goes Into Both Rialto and Rivoli—Strand Also Signs Up in Addition to Stanley Chain

EVIDENCE of the immediate popular approval of Goldwyn's adoption of the Star Series booking policy seems afforded by the announcement by the company of the signing of contracts with F. L. Rothapfel for both the Rialto and Rivoli theatres and with Harold Edel for the Strand. Thus Goldwyn's individual star series productions will have their New York first-run presentation in three great metropolitan screen institutions.

Goldwyn also announces the closing of a contract for all of the Ascher Bros.-Lubliner & Trinz-Schaefer houses, numbering twenty-seven in all, in Chicago for the complete output of fifty or more productions in the coming season under the star series plan.

Announcement likewise is made of the signing of the Stanley and Palace theatres and all of the Stanley chain of houses in Philadelphia under contract with Jules F. Mastbaum for the complete new year's output of the company.

"The signing of New York's three great motion picture theatres and the Stanley and Ascher bookings are matters of pride to Goldwyn," said Samuel Goldfish, president of Goldwyn. "The Stanley group represents the second largest booking of theatres that it is possible for a company to obtain in the United States. The booking obtained through Messrs. Nathan, Harry and Max Ascher is the third largest available in the country.

"It is worthy of note that Mr. Rothapfel, a genius among showmen, is giving his endorsement to the Goldwyn standard of production and that the endorsement first given us in New York last year by the late Mitchel H. Mark is continued this year by Mr. Edel.

"The endorsement that the late Stanley V. Mastbaum gave us by a solid booking of all Goldwyn Pictures at his Stanley theatre is repeated for the coming season by his brother and we continue to have our splendid representation in the largest and best houses throughout the Philadelphia territory.

"Already Goldwyn has closed contracts for more than a score more of the largest cities of the country with the biggest and most powerful exhibitors in those cities. Detailed announcement of these is reserved for a few days."

Lila Lee Finishes Her First Paramount

WITH her first picture, "The Cruise of the Make-Believes," finished at the Hollywood studios of the Famous Players-Lasky Corporation, Lila Lee, newest Paramount star, will start work shortly on "Peggy, the Pirate," her second film. The actress is said to have surprised the studio people from the first by her ready grasp of the details of the work and is being congratulated on all sides. It is freely predicted that she will surprise the public as well by her personal charm.

Cecil B. DeMille has also begun work on his new Artcraft special offering which has not been titled but which is said to be the most important film he has undertaken for some time. It deals with the war but not with the actual battlefield scenes to any extent. Indeed the psychological aspects are largely involved in the story which is by Jeanie MacPherson, but there is declared to be suspense and dramatic movement of the highest order in the picture. Bryant Washburn plays the male lead; Florence Vidor is the principal female figure and G. Butler Clonebaugh is the heavy. Scenically, it is promised the production will be far above the ordinary and Mr. De Mille is giving extraordinary attention to the details of direction. Belgium is the scene of the play, which is divided into two periods—that just preceding the war and the present time.

Wallace Reid and his company, with Ann Little as the leading woman, is making rapid work of "The Man From Funeral Range," a Western tale with plenty of zip and go, according to report.

Ethel Clayton's first Paramount starring vehicle has been named "The Girl Who Came Back." It is an Americanized adaptation by Beulah Marie Dix from the play, "Leah Kleschna."

Lila Lee, Paramount's Newest Star, Has Completed Her First Picture

World Picks Paper for Exhibitors

A new help has been arranged for exhibitors of World pictures. It is an important link in the World service chain, as it guarantees that every exhibitor will receive the particular kind of paper best suited to meet his requirements.

It is the custom, when issuing lithographs, to have them include, when the action of the play permits, a one-sheet and a thre-sheet poster depicting intensely dramatic situations (fights, murders, etc.), and the other one-sheet and the other three-sheet depicting love scenes or scenes of heart interest or pathos, or straight portraits, all strong in their appeal but of a character entirely unlike the other posters.

Arrangements have now been completed whereby a distinctive mark is placed on all paper so that the theatre catering to a class attracted by the ultra-melodramatic will receive the paper that will boost its box-office. By the same token, the theatre of an opposite kind will receive the paper that will appeal most forcefully to its patrons.

Carewe Establishes Record with Metro

Edwin Carewe, who is directing Harold Lockwood in the screen version of "Pals First," which Metro will distribute under the banner of Screen Classics, Inc., has established what is probably a record for lengthy service with one company.

Carewe put on "Cora," the first picture Metro released and, with the exception of a brief absence to put on one picture for another firm, has been with Metro ever since. In point of service he is the oldest director with Metro.

Most of the stars who have appeared in Metro releases were directed by Mr. Carewe. In the list are included Ethel Barrymore, Emily Stevens, Emmy Wehlen, Francis X. Bushman and Beverly Bayne, Bert Lytell and now Mr. Lockwood.

Fox Buys Novel by Lusitania Victim

"Buchanan's Wife," the novel by Justus Miles Forman, who lost his life on the Lusitania, has been purchased by William Fox, it is announced by the Fox Film Corporation.

In speaking of the purchase of "Buchanan's Wife," an official of the Fox Film Corporation stated that he "considered the book one of the strongest and best adapted for motion pictures that he had read in a long time."

It is understood that it had not yet been decided who will be the star in the picture, but that work will commence soon is assured.

Four Stars Who Daily Add to the Glory of Paramount. Dorothy Dalton Is Next to Be Seen in Ince's "Green Eyes," Enid Bennett's Latest Is of the Same Brand, and Is Entitled "Coals of Fire," Pauline Frederick Does the Classic "Fedora," and Billie Burke Is a Further Delight In "The Pursuit of Polly"

Pathe Begins Campaign on "Hands Up"

With the approaching release of the first episode of the new Pathe-Astra serial, "Hands Up," for which Aug. 18 has been set as the positive date, Pathe's advertising and publicity departments got their second wind last week, and launched the national advertising and publicity campaign in good shape.

Among the aids for exploitation of "Hands Up" are bill-posting campaigns in 450 cities; serial publication of the novelized version in one of the leading fan magazines; the publication of the serial in large city newspapers; and heralds, broadsides and campaign books printed in several colors.

Pathe reports the advance bookings of "Hands Up" to exceed all records. A special sales-reel in which are included some of the thrills contained in the first two episodes, has been sent this week to the thirty branch exchanges where it may be viewed by exhibitors. "Hands Up" is being made at the Astra studio in Los Angeles with Ruth Roland, starring, George Chesebro as her leading man and a good supporting company.

Scout Film Takes Shape as Long Feature

Manager Armstrong, of the Denver Universal Exchange, is arranging bookings on "Boy Scouts to the Rescue," as a superfeature in nine reels. The same method of handling has been adopted in the Northwestern territory.

Released originally as a five-reel episode serial, it is said to lend itself so readily to presentation as a multiple-reel special feature that exhibitors prefer it in that form to running it as a serial, in many cases.

Manager Erb, of the Plaza theatre, Denver, presented it as a serial, and other exhibitors who are arranging bookings as a single feature expect to get immense cooperation from the Boy Scouts of the country in putting it over, Universal says.

Serials Make Hit in Cleveland

Exchange Managers Declare State of Weather Makes No Difference to Box Office If One Is on Bill —Shorts Good

(Special to Motion Picture News.)

CLEVELAND.—It has been chronicled that Shakespeare said, once upon a time, that "the play's the thing." There are still those producers who declare that the Bard of Avon was right, and that the play IS the thing, while there are still others who choose to take a different view.

It is very likely the great writer did not take into consideration the exchange managers of Cleveland when he made his well-known grand-stand play about the drama. For just now the serial is the thing in Cleveland, proving that had Shakespeare lived until the age of motion pictures he might have glimpsed the art of entertainment from another angle.

Serials, like trumps, are always in order. Several local exhibitors have said that they make money on serials no matter what the thermometer registers, which is more than can be said for the finest feature known.

One of the latest evidences of the popularity of serials is manifested by the results obtained by Manager J. R. Johnson, of the Vitagraph exchange in Cleveland, and his sales force, which has completed a remarkable tour of the country signing up bookings on the next Vitagraph serial, "The Fight for Millions." The first installment of the picture was not released until the 14th of July, and before that date fifty-two houses in Cleveland had booked it; seven in Columbus; eleven in Akron; ten in Toledo; two in Lima, and other towns throughout the territory are equally well represented on the Vitagraph books for "The Fight for Millions."

"One fellow came into the office the other day," said Assistant Manager Van Gorder, "and said he wanted to book the serial to follow 'The Fight for Millions.' We told him that we didn't know the name of the next serial. That, in fact, we didn't even know what its plot is. But the exhibitor refused to be phazed. He came to book the serial, and book it he did, although he doesn't know a thing about it other than it will star Antonio Moreno."

Another phase of the serial proposition was discussed by Jack Conant, manager of the General Film's Cleveland office.

"In the summer, particularly, serials are remunerative," Conant said, "but they are especially good when coupled with one or two short reel comedies. The Rivoli theatre in New York has recently met with success following a short reel program. This condition has prevailed in Cleveland for some time past. We have at least fifteen theatres in Cleveland which run one day of short reel pictures each week. Almost always, this is in connection with a serial. We find the short reel program most successful when used with a serial, for the people who go to see a serial do not want to sit through a long feature picture as well. They want a good short comedy and a snappy Western picture of not more than two reels, like the Wolfville Tales.

"Some of the motion picture theatres which regularly run a short reel program are the Nemo, Crown, Lakeview, Empress, Lyceum, American, Amphion, and the Alpha. They are alternating the O. Henry stories and the Wolfville tales, and using the Judge Brown and Ned Finley stories, as well as a lot of single-reel comedies."

"The short reel progam is not particularly economical," Mr. Conant explained. "It probably costs as much as a long feature would cost, but the point is that it does the business in the summer that the feature often fails to do, and so is a welcome straw for the exhibitor to grasp."

Arrived in France

Ethel Barrymore, Metro star of "Our Mrs. McChesney," a screen version of the Edna Ferba stories and play of that name, has received word that her husband, Russell G. Colt, has arrived safely in France. Mr. Colt holds a commission in the Aviation Corps.

Production Increase Foreseen

Vitagraph Prepares on West Coast for Improvements to Handle Dozen Companies This Winter — New Studio Building

ACCORDING to an announcement this week to Motion Picture News, plans are maturing for a great increase in winter production at the Vitagraph Western studio in Hollywood. President Albert E. Smith states that he has authorized improvements which will cost approximately $50,000, as he contemplates an extension of activities on the Coast. At the present time seven companies are at work in the West and Mr. Smith indicated that others will be sent there shortly, although he was not prepared to state at this time how many others he plans to transfer from the East.

Improvements and enlargements have been going on at the Vitagraph Western studio for several months past, an outdoor stage 150 feet long having been completed not long since and a double tier of dressing-rooms added to those already in use.

Mr. Smith received word last week that the work of grading a portion of the Vitagraph lot in Hollywood for the erection of a new light studio had been completed, and the actual building of the stage is now under way. The stage will be 50 x 120 feet and it will be close to the larger light studio, which was one of the first buildings put at the plant. It is expected that the new stage will be completed and ready for production use by the latter part of August.

A new power plant also is being installed at the Hollywood plant and a well 190 feet has been drilled which will insure an unlimited supply of water for the laboratories and other parts of the studio. Incidentally the laboratories also are to be enlarged soon, according to Mr. Smith's plans, as the output of film in the West now is so great as to tax the laboratory capacity of the plant to the utmost. With the contemplated increase in production which is planned for the Western studio an increase in laboratory facilities is made imperative.

Mr. Smith indicated that before long he would be able to announce complete production plans for the forthcoming winter, both at the Eastern and the Western studios of the company.

Grandon Picks Cast for Gail Kane Story

GAIL KANE'S return to the screen after a six months' absence will be in a series of eight special productions to be made by Gail Kane Productions, and released by the Mutual Film Corporations at intervals of six and eight weeks, beginning with September 1. The first release is "Love's Law," Mutual announces.

Miss Kane is taking a week's rest at her apartment in New York after completing the first of the series and will commence work the first of next week on the second. The story has been selected and Francis J. Grandon, her director, is selecting the cast to support Miss Kane.

The plays for Miss Kane will be chosen by a process of careful selection to provide her with the best vehicles available. The stories will be diversified with roles for Miss Kane that most suit her particular talents

"Miss Kane has a tremendous box-office drawing power and her new pictures are being produced to deliver the most there is in her name to the screens of the country," said James M. Sheldon, president of the Mutual in announcing that the Kane productions would be released as specials.

"The new Kane pictures will get every possible admission out of the territories in which they are shown if the exhibitor uses any sort of showmanship. I have seen the first of the pictures, 'Love's Law,' and I conferred with Miss Kane over the story for the second, and I know that the box-office value is there."

Courtney Foote appears with Miss Kane in her first picture—a five-reel story of how a girl of birth and talent rose above her environment and won professional recognition and a husband. It is laid in New York today.

"Temple of Dusk" Reaches Cutting Room

Work on "The Temple of Dusk," second of the Sessue Hayakawa feature productions, has been completed by the Haworth Pictures Corporation and the picture is now in the cutting room. The picture is regarded as in every way equal to Hayakawa's first production, "His Birthright," which is scheduled for release on September 1. The third picture of the series of eight, for which no name has as yet been selected, is now in work.

Hayakawa believes "The Temple of Dusk" epitomizes all that is best in interracial drama and is confident that the play will be popular with American audiences because it holds the mirror up to both American and Japanese character and permits both to see themselves as others do.

Edith Roberts Stars in "Love Swindle"

Universal announces that Edith Roberts' second subject as a Bluebird star will be "The Love Swindle," formerly called "The Doings of Diana." In her second feature Miss Roberts appears as Diana Rosson, who possesses a will of her own plus a fortune which enables her to disregard the mandates of her aunt, who is inclined to regard the modern girl as heading straight for perdition.

Supporting Miss Roberts in "The Love Swindle" are Emanuel Turner, who enacts the role of Dick Webster, Leo White, who appears as Trotwell, and Clarissa Selwyn, who enacts the part of Diana's aunt.

Information from Universal states that this Bluebird will be released the week of August 5.

William Desmond, In Triangle's "Hell's End"

Ramsaye Takes Over Screen Telegram

Ray L. Hall, supervising editor of the *Screen Telegram*, has been released to the Committee on Public Information for the duration of the war by James M. Sheldon, president of the Mutual Film Corporation. Terry Ramsaye, director of publicity for the Mutual, has assumed, in addition to his other duties, that of managing editor of the *Screen Telegram*. Mr. Hall becomes production manager for the Division of Films, of which Charles S. Hart is director.

The *Screen Telegram* has recently been moved from Chicago to New York, its staff reorganized and its scope broadened.

At the close of the war Mr. Hall is expected to rejoin the staff of the *Screen Telegram*.

Irwin Story Takes Its Release Date

Wallace Irwin, the magazine writer and creator of the character of Hashimura Togo, "the Japanese schoolboy," makes his debut as a contributor to the Vitagraph program with "A Gentleman's Agreement," the Blue Ribbon feature announced for release during the week of July 29. Nell Shipman is featured with Alfred Whitman in this feature, which was made under direction of David Smith.

Director Smith is credited with having given the play some splendid interior and exterior settings and a cast of extraordinary strength. This includes Al Garcia, Patricia Palmer, Juan de la Cruze, Mrs. Jessie Buskirk, Jack Wetherby, and Jake Abraham.

Flagg Makes Films at Manhattan Plant

The Fifty-fourth street studios of Famous Players were leased by Jack Eaton of Town & Country Films, Inc., to use for the making of the James Montgomery Flagg comedy series. They started on picture No. 2, "Romance and Brass Tacks," in the studio on July 8, in which picture they are starring Peggy Adams as the Romantic Girl. Playing opposite Miss Adams is Olin Howland, late star of the musical comedy, "Leave It To Jane." The leading juvenile part is played by Harold Foshay, formerly a Vitagraph player.

August Brings First of Plaza Films

W. H. Hodkinson Corporation announced to MOTION PICTURE NEWS this week that its new brand of Plaza pictures will be ready for distribution the latter part of August. The first will be, according to plans, "Petticoats and Politics," on August 26, with Anita King in the star role. The second will be released September 9 under the title of "Angel Child," starring Kathleen Clifford. It is said that prints of the first named production will be in all the General Film branch offices by August 9.

"Petticoats and Politics" is a comedy-drama and "Angel Child" is a comedy.

Later Plaza releases will be "Whatever the Cost," with Anita King, and "The Divided Law," with Miss Clifford.

Universal Selects New Story for Dean

Priscilla Dean, Universal star, who was presented in "The Two-Soul Woman," and who was seen recently co-starred with Ella Hall in "Which Woman?" will soon start work on "The Magnificent Jacala," a photoplay version of Louis Winter's novelette of the same name that appeared in *Parisienne* magazine. Tod Browning will direct the picture.

It is the story of a very rich girl who is told she is homely and has no chance to win out in life's battle. How she overcomes all obstacles through her own personality and will power, after renting the home of a society queen, makes a rapid-action story of human interest appeal.

Golden Builds Set

What the producers claim to be one of the most intricate sets ever erected for motion pictures is being installed at the Crystal Studios for use in several episodes of the coming Leah Baird serial. In order to supervise the preliminary installation of the set before taking the serial company up to Newfoundland, Director J. A. Golden worked from Saturday morning until Monday noon without rest. However, under his supervision, the Crystal studio electrical and carpenter staffs have produced a set that is said to be a marvel of mechanical skill.

Madelyn Clare, in George K. Spoor's Feature, "Young America"

First National Directors Meet

Plans Perfected for Coming Season, Including Purchase of Big Productions—"Tarzan" Sequel Distribution Secured

THE most important meeting of the directors of the First National Exhibitors' Circuit that has been held in some months, took place during the three days of July 16, 17 and 18 at circuit headquarters in New York. The directors present included Robert Lieber, president, Indianapolis; Walter Hays, Buffalo; H. O. Schwalbe, Philadelphia; Aaron J. Jones, Chicago; E. H. Hulsey, Dallas, and J. D. Williams, manager, who also took a prominent part in the meeting. The directors met to perfect plans for the coming season and to take action upon the ratification of important contracts and the purchase of several big productions which had been pending for several weeks.

A contract was signed with the National Film Corporation of America, giving the circuit exclusive right to distribute the sequel to "Tarzan of the Apes." William Parsons, president of the company which produced this feature, appeared personally before the directors and also arranged for a special showing of the film before the deal was completed.

H. O. Schwalbe who took an active hand in the arrangements on behalf of the circuit, spoke as follows after the contract had been approved:

"I have every confidence that this picture will make box-office history in the same way that 'Tarzan of the Apes' did. Every exhibitor who was wise enough to book the remarkable production of which this is a sequel, will find that his patrons will be glad to ratify his good judgment. In all my experience as an exhibitor and an associate of exhibitors, I never came across a production with more unique angles for box-office appeals than 'Tarzan of the Apes.' It has been one of the big reasons for the general satisfaction apparent among First National franchise holders during the current season.

"It was almost a foregone conclusion that there would be a second 'Tarzan' picture to follow up with, but I cannot refrain from congratulating Mr. Parsons, Mr. Reichenbach and their associates for the activity they have shown in turning out this excellent sequel in record time. Every house that has shown 'Tarzan' will welcome the news that the new picture will be ready for release within a very few weeks."

Another important business transaction was signalized by the directors with the outright purchase of the seven-reel official government war picture from the Italo-North American Commercial Union. It will be released in its full seven-reel form by the circuit, under the title of "Italy's Flaming Front."

Several other important production and distribution plans were taken up by the directors, complete details of which will shortly be forthcoming. Every man present left the meeting declaring that work had been accomplished which positively assures the continuation of the remarkable prosperity which the circuit has enjoyed up to date.

Washburn Heads New Pathe List

"The Ghost of the Rancho" Set for Release on August 11 in Five Reels—Rhea Mitchell Feminine Lead

PATHE announces another Bryant Washburn picture as the leading feature on its regular program to be released August 11.

"The Ghost of the Rancho" is a five-part comedy drama and Washburn has Rhea Mitchell as leading woman.

Bryant Washburn, who will be remembered for his performance in "Skinner's Dress Suit," "Skinner's Baby," "Twenty-One" and "Kidder & Ko," plays the role of a scion of a wealthy family who has paid a whole lot more attention to the cabarets and such gaieties of life than he has to the moot problem of getting on in the world in the usual way.

There are said to be complications of an exciting character which center about a murder in which a gang of bad men from the Mexican border have a hand.

The young hero sets out to capture this gang single-handed and succeeds with the help of his sweetheart and the ghost.

"Of course," said Pathe, "if you are one of those material-minded persons who insist that there are no ghosts, we can only recommend you to the picture which shows Mr. Ghost in a variety of convincing postures to say nothing of close-ups and swift action shots."

The comedy element of the bill is supplied by Toto and Clarine Seymour in "Do Husbands Deceive?"

The Official War Review which comprises government battlefield pictures from America, British, French and Italian cinematographers at the front, the Post Travel Series, dealing with "La Guira to Caracas" and semi-weekly issues of the Hearst-Pathe News, complete this program

Hodkinson Pictures Play Cleveland

The W. W. Hodkinson Corporation, distributor of Paralta, Plaza and Douglas Natural Color pictures, had a banner showing in Cleveland, Ohio, the week of July 21. Paralta plays ran a week in three theatres.

The Standard theatre, a downtown house, played Louise Glaum in "Shackled." The Metropolitan theatre, with a very large seating capacity, found that J Warren Kerrigan is proving a drawing card. The feature was "One Dollar Bid." At the Knickerbocker theatre Bessie Barriscale did well in "Patriotism."

The Metropolitan and Knickerbocker theatres, both under one management, are neighborhood houses.

Virginia Pearson Rivaled Ambassador Gerard in Popularity as a Speaker at the Recent Dedication of the Israel Orphanage Asylum, N. Y. C.

Fox Studios Work on Five Productions

WITH four plays just completed, William Fox has five more productions in work at the Fox studios in the East and in California.

At Hollywood, Cal., Tom Mix is entering the third week of his production, "Mr. Logan, U. S. A.", which is described in advices to the Fox Film Corporation from the William Fox West Coast studios as being the best picture Mix has yet enacted.

J. Gordon Edwards, directing the superproduction, "The She-Devil," has entered the third week on the play, and William Farnum and his company under the direction of Frank Lloyd, are in the Grand Canyon, Cal., working on "The Rainbow Trail," the Zane Grey novel which is a sequel to "Riders of the Purple Sage."

In the East, Peggy Hyland, under the direction of Harry Millarde, is still at work on "Bonnie Annie Laurie," a story of Scotland and the great war, written by Hamilton Thompson. This picture is being filmed at Newdorp, Staten Island. Virginia Pearson, under the direction of Edmund Lawrence, is nearing the finish of "The Liar" at the Blackton studio in Brooklyn.

George Walsh has completed "Under the Yankee Flag," described as a "breezy story of love, adventure and war," and Gladys Brockwell, under the direction of Edward LeSaint, has completed "Kultur." This picture, which reveals the German secret intrigues which caused the war, has been shipped East from the Hollywood studios. The other William Fox production just completed is "Lawless Love," which was done by Jewel Carmen under the direction of Robert Thornby.

Metro Stars Hamilton in "The Tightwad"

MAXWELL KARGER, Metro's eastern manager of productions, has secured as the initial screen starring subject for Hale Hamilton, "The Tightwad," written by Izola Forrester and Mann Page.

"The Tightwad" is said to give Hale Hamilton an even greater opportunity for the display of artistry as a comedian than did "Get Rich Quick Wallingford."

Hale Hamilton's director, appointed by Mr. Karger, manager of Metro's Eastern studios, is Ralph W. Ince, who has completed "Our Mrs. McChesney," Ethel Barrymore's latest photoplay. In fact, immediately upon the filming of its final scenes, Mr. Ince begins work on the opening scenes of "The Tightwad."

Lucille Lee Stewart will be Mr. Hamilton's leading woman. Miss Stewart, who in private life is Mrs. Ralph Ince, is the Vera, "the chorus lady," of Ethel Barrymore's "Our Mrs. McChesney," and just before coming to Metro, starred in "The Eleventh Commandment."

Miss Stewart is the sister of Anita Stewart, the Vitagraph star. Among her best known pictures are "The Destroyers," "The Conflict," "His Wife's Good Name," "The Ninety and Nine," etc.

In "The Tightwad" Miss Stewart will have another splendid role, and incidentally, an opportunity to display some particularly smart frocks.

Harold Lockwood Being Greeted by His New Director, Edwin Carewe, Upon His Arrival in the East from the West

World Starts Work on "The Bluffer"

Clara Beranger's picture play, "The Bluffer," was put in work this week at the World studio at Fort Lee. It will have an all-star cast, including June Elvidge, Irving Cummings, Frank Mayo, Muriel Ostriche, Tony Merlo and others, Travers Vale directing.

The story of "The Bluffer" briefly concerns a young lady who has always been led to believe that her father is a very wealthy man and discovers on the death of her parent that his estate consists wholly of debts. In order to retain her social position she thinks it is necessary for her to keep up the pretense of possessing great wealth. She is courted by a young man who thinks that if he can win her hand in marriage he will be abundantly supplied with funds. She thinks he is wealthy and marries him. Immediately after their marriage they both discover the truth, and this leads to a series of highly dramatic situations that also have a comedy flavor.

Paramount Stories Move Along Steadily

Marguerite Clark is soon to start work at the Fort Lee studio of the Famous Players-Lasky Corporation on her next picture for Paramount following "Out of a Clear Sky." The new production is announced as "The Three Bears," a comedy by Edward Childs Carpenter, author of "The Cinderella Man," which was presented during the past season on the stage of the Empire theatre with Ann Murdock in the leading role.

At the Fifty-Sixth street studio Director John Emerson is booming along with his production, "Come On In," the comedy which he and Anita Loos wrote and in which Shirley Mason and Ernest Truex are co-starred. This picture will be the first of the series of eight Paramount pictures in which Miss Mason will be seen during the coming year.

Los Angeles to Have War Exposition

The Motion Picture War Service Association has arranged with the Division of Films to bring a fourteen-car exhibit of French war relics to Los Angeles for an exposition to be held the second week in August. The exposition will occupy a ten-acre lot across from the Griffith studio where "Intolerance" was made. The ruins of the settings for that picture will be utilized and D. W. Griffith will stage a sham battle daily, using troops that are stationed at the coast training camps.

In this connection a big masked ball will be held on the evening of August 10.

"Vanity Pool" Starts

Mary MacLaren has begun work on her third Universal special production. It will be directed by Ida May Park, the feminine megaphone wielder, under the working title of "The Vanity Pool." The original story was written by Nalbro Bartley and appeared as a novelette.

Collins Reports Progress on Dana Subject

Director John H. Collins reports rapid progress on "Flower of the Dusk," Viola Dana's current starring vehicle, now being filmed under the personal supervision of Maxwell Karger, Metro's manager of productions, at their Bronx studio. "Flower of the Dusk" is the second of Myrtle Reed's novels to have been secured by Metro for picturization, the first, "Weaver of Dreams," also for this star. Director John H. Collins has made the scenariozation in five acts and John Arnold has been selected as Miss Dana's cameraman.

In the prologue Viola Dana is Constance North, the mother when she was a young girl, and opposite her is Guy Coombs in the role of Lawrence Austin, whose love for her, as her's for him, is the great joy, and at the same time sorrow, of her life.

In the play the cast is as follows: Viola Dana is the daughter, Barbara North, while her father, Ambrose North, is played by Howard Hall. Roger Austin, Lawrence's son, who is in love with Barbara, is portrayed by Jack McGowan. Miss Milford is again seen as Mattie Austin, the aunt, who, unknown to anyone, has all these years secretly loved Barbara's father, Ambrose North, and Miriam is played by Margaret McWade.

"Unbeliever" Wins Enthusiasm of Workers

George Kleine's patriotic picture, "The Unbeliever," was shown recently to the employees of the U. S. Government Explosives Plant "C" at Nitro, West Virginia, and aroused the workers to a high pitch of enthusiasm.

David C. Bayless, secretary of the Y. M. C. A., under whose auspices the picture was exhibited, said to Mr. Kleine, "I consider this film one of the most instructive, loyalty inspiring and true depictions of the present world conflict that I have ever seen. Running through it all is the Truth with a strong moral pointing to the correlation of faiths, sects and creeds. It has my hearty commendation."

The Scenario Department of World Pictures Includes Harry O. Hoyt, George Proctor, Hamilton Smith, Giles R. Warren, Wallace Clifton, Clara Berenger and Charles Sarver

World Scenario Department Makes Record

A RECORD has been made by the scenario department of World-Pictures in completing the continuities for thirty-one productions in four months. The seven members af the scenario staff, working under the direction of Scenario Editor Charles Sarver, who have hung up this record are: George D. Proctor, Harry O. Hoyt, Hamilton Smith, Wallace C. Clifton, Lucien Hubbard, Clara S. Beranger, and Giles R. Warren.

The stories from which the continuities were prepared were written by Maravene Thompson, Gardner Hunting, Forest Halsey, Lieut. H. I. Young, Grace McGowan Cooke, Paul West, Roy Somerville, Harry O. Hoyt, Hamilton Smith, Leroy Scott, Fred Jackson, Charles Sarver, Clara S. Beranger, L. Case Russell, Earle Mitchell, Philip Lonergan, Horace Hazeltine, Forrester and Page, Elizabeth R. Carpenter, and Florence C. Bolles.

The titles of the productions are as follows: "The Heart of a Girl," "Heredity," "What Love Forgives," "Crook o' Dreams," "Neighbors," "The Sea Waif," "The Power and the Glory," "The Love Wraith," "Hitting the Trail," "The Scar," "Just Sylvia," "The Millionth Chance," "The Road to France," "To Him that Hath," "The Paper Chase," "Tinsel," "T'other Dear Charmer," ""The Interloper," "Merely Players," "The Moral Deadline," "Mandarin's Gold," "The Beloved Blackmailer," "By Hook or Crook," "The Golden Wall," "The Appearance of Evil," "Bringing Up Betty," "The Unveiling Hand," "The Bluffer," "Pirates Gold," "The Quickening Flame," and "The American Way."

One of the Tense Moments in "Hypocrites," Starring Elizabeth Risdon, Released by General Film Company

"Waifs" Offers Detective Story

In "Waifs," the Gladys Hulette picture released by Pathe, Aug. 4, there is said to be a fine flavor of detective story mystery that is carefully worked out, and put over better than most mysteries one sees on the screen these days.

"Waifs" is one of the last pictures made by Miss Hulette.

Two Players Added

Two additions to the cast supporting Harold Lockwood in "Pals First," which Metro will distribute under the banner of Screen Classics, Inc., were made last week with the engagement for the picture of Ruby de Remer and James Lackaye. Miss de Remer will have the leading feminine role, while Mr. Lackaye will enact the part of Dominie, the pal of Danny Rowland, the character portrayed by the star.

Laemmle Accents Open Summer

Answers Exhibitor That His Business Is a State of Mind—Makes Plea to Stick to Ship

IN line with his recent message to every exhibitor in the United States on the absolute necessity, from the standpoint of sheer patriotism, of keeping the theatres open throughout the summer, Carl Laemmle, president of the Universal Film Manufacturing Company, has made public a second letter said to have been sent to an exhibitor.

This exhibitor, who owns a theatre in one of the smaller Kansas towns, took issue with Mr. Laemmle's assertion, Universal declares, that the dog days are as full of profit possibilities as those of the cooler seasons.

"You're all wrong," wrote this theatre owner, whose name Universal withheld. "Neither you nor any other man can convince me that I can make money during the summer. I'd be tickled to death to keep my doors open because of the help it would enable me to give to the Government in the spreading of propaganda, but since I can't afford to lose money I've got to shut up shop during the eight weeks in July and August."

The answer sent by the head of the Universal organization said: "Some one said of a certain New York evening newspaper that it wasn't a newspaper at all: It was a state of mind. Well, that's just what the summer so-called dull season is—a state of mind," wrote Mr. Laemmle.

"There are, however, a number of exhibitors who have a deep-rooted idea that business in the summer drops off, because it always has dropped off. If you are one of those exhibitors, it probably always will drop off. That's your state of mind.

"You may be just waiting for a few continued days of hot weather to give you an excuse to close on the plea that you can't control the weather. If you are, just stop for a moment and ask yourself if it isn't your state of mind that's eating you. We've got to have hot weather. And when you come to think of it, it is not so terrible after all.

"Get into the proper state of mind and there won't be any dull season for you. The other fellow will enjoy the dull season all alone. And in the meantime you ought to be able to cinch the business of your town so that when he attempts to start all over again in the fall he'll wish he'd put it off till after the war.

"Try it on, and see for yourself."

Lois Weber's Lucrative Production, "Scandal," Is Being Reissued by Universal, under the Title, "Scandal Mongers"

General Issues Program Series of Slides

GENERAL FILM COMPANY has begun what is said to be the first distribution of a program service of slides for motion picture houses. The title of this service is "Bill's Budget," and it is now in its fourth week. The territory covered at this time by the "Bill's Budget" distribution comprises nine exchanges east of the Mississippi River, and is to be extended as the demand for "Bill's Budget" increases.

The weekly release of "Bill's Budget" is twelve different slides each carrying a pithy joke or epigram. These slides are interpolated through the house program at the theatre manager's judgment, and at the end of their run are returned to the General Film Exchange, the service being on rental basis.

So far two different alternative styles of "Bill's Budget" are being provided, one being devoted to miscellaneous topics and the other concentrating upon one subject and forming a sort of monologue.

Comic slides of several brands have proven popular locally in one or two eastern cities, and General Film is giving "Bill's Budget" a chance to show what it can do in wide distribution. The exchanges covered are New York, Philadelphia, Boston, Cincinnati, Atlanta, Pittsburgh, Detroit, Chicago and Buffalo.

Campeau Plans Touring Company of Players

Frank Campeau, the villain in Douglas Fairbanks Artcraft pictures, plans a company of famous screen people to take "The Virginian" on tour of the country for the benefit of a patriotic war charity. Campeau created the part of "Trampus" in the same play, and has staged it for numerous stock companies. Campeau has already talked with Douglas Fairbanks, Dustin Farnum, Winifred Kingston, George Fawcett, Ruth Allen and Tully Marshall, who have consented to take part in these benefit performances, that will stretch over a period of two months. It is the intention of this troupe to play one-night stands at every stop cross country with the exception of Los Angeles, Chicago and New York, where they will play one-week engagements.

Goldwyn Arranges Canadian Distribution

Goldwyn Pictures distribution for the Dominion of Canada for a period of years will be in the hands of J. J. and Jule Allen, the largest exhibitors and distributors in the Dominion. This announcement follows the signing of a contract this week between Goldwyn through Samuel Goldfish, its president, and J. J. Allen, of Toronto.

Distributing offices are maintained in Toronto, Montreal, St. John, N. B., Calgary, Winnipeg, and Vancouver, B. C.

"I feel that Goldwyn is obtaining through the Messrs. Allen the finest and mose representative distribution that could be obtained in Canada," said Samuel Goldfish. "I feel that the Allens are, by all odds, the ablest picture men in Canada and that the contract I have just negotiated with them is the most important ever made by Goldwyn beyond the borders of the United States.

"Goldwyn Star Series productions will be widely advertised and exploited both before and after our first fall release in Canada, and as a result of this Canadian exhibitors will find that the box-office values of our pictures will be greatly intensified."

Carolina White Signs for Caruso Feature

Carolina White, of the opera and concert stage, has been engaged by the Famous Players-Lasky Corporation to appear opposite Enrico Caruso, the tenor, in his initial Artcraft picture, work on which will be commenced in one of the Eastern studios shortly, the organization announces.

The work of staging the first Caruso-Artcraft picture will be in the hands of Edward Jose, numbered among the most capable directors in the Famous Players-Lasky organization. Among the Paramount pictures directed by Mr. Jose are the Lina Cavalieri films, "A Woman of Impulse" and "Love's Conquest," and the Pauline Frederick pictures, "Fedora" and "Resurrection."

The initial plans for the production of Mr. Caruso's film story are said to be now well under way. Considerable enthusiasm has been aroused among the executives of the Famous Players-Lasky Corporation over the idea on which this story is based.

Carolina White, to Appear with Caruso in His First Artcraft Picture

Lady Tsen Mei, in "When East Meets West," Made by Betzwood Film Company

Betzwood Prepares Its First Release

The Betzwood Film Company, of Betzwood, Pa., announce that its initial release, "When East Meets West," will be ready shortly for bookings. This picture stars Lady Tsen Mei, Chinese artiste, in whom the Betzwood organization believes exhibitors will find a box-office value of extraordinary strength. "Something new" is promised in "When East Meets West," which was directed by Ira M. Lowry, producer of "For the Freedom of the World" and other productions which have gained a name for genuine worth. In the cast are Robert Elliott, Benjamin Hendricks, Jr., Herbert Horton Pattee, Neil Moran and six Chinese players in addition to the star.

The story of "When East Meets West" is by J. Allan Dunn, with scenario by Russel E. Smith. Davide Calcagni did the camera work, and William Cooper had charge of the printing, which was done at the company's plant.

The Betzwood second release is called "Sandy Burke," and stars Louis Bennison, who recently deserted the legitimate stage to appear in pictures. This will mark his debut. In the Bennison film will be Virginia Lee, Echlin Gayer, Elphonse Ethier, Herbert Pattee, Phil Sanford, Andrew Bennison, Lucy Beaumont, and Naudia Gary.

"Salome" Bookings Gain Ground Rapidly

The ruled chart in the offices of Samuel F. Kingston of the Fox organization, whereon are noted the bookings of "Salome," is fairly sprouting datings. Front-line trenches now bisect the Middle West, and one shoot in the ever-spreading drive has already penetrated to Seattle. The enveloping movement now in process of formation will effectually pinch off the Southwest.

Dates already set for primary offerings of the new drama include such diverse centers as Boston, Kansas City and Seattle.

With the routing of the various editions of the picture play begun only recently already nine cities of prime importance geographically and numerically have been booked for engagements of a week upward.

Blackton Names New Production

"The Common Cause" Will Star Sylvia Breamer, Herbert Rawlinson and Huntley Gordon—Recruiting Commission Co-operates

COMMODORE J. STUART BLACKTON has announced definite decisions on two details of the propaganda picture, elaborated from a popular play, which he has been commissioned to put on celluloid under the auspices of the British-Canadian Recruiting Mission and with the co-operation of our Government.

Instead of the title of "Getting Together," previously announced, Mr. Blackton and officials of the British-Canadian Recruiting Mission have decided to name the film production "The Common Cause." This expressive phrase is believed to be a more significant title for the story which the photoplay will reveal and one which will typify its purpose, not only as screen entertainment but to present the common cause of all the allies, for which recruiting work is so readily carried on.

Secondly, having decided to present a trio of stars, instead of but one, inasmuch as the play offers three big stellar roles, Commodore Blackton has engaged Sylvia Breamer, Herbert Rawlinson, and Huntley Gordon for the featured list. After careful consideration and negotiations with various players, this trio was signed by the Commodore as being not only most capable but true types for the roles they are to portray in his recruiting special.

Having engaged his stellar players and those of the cast concerned in the first scenes, Commodore J. Stuart Blackton will begin actual production work Monday of next week.

He has arranged his schedule to take a number of exteriors first, and for this work will use a part of the Vitagraph studios in Brooklyn. Some of the interior sets are also being constructed in the Vitagraph studios, though the majority of the interiors will be made in his own studios, also in Brooklyn, which he again takes over next month. Mr. Blackton rented the Blackton Productions studios to William Fox while he was filming his Paramount series in California, and as Mr. Fox's tenancy of the plant expires next month, Mr. Blackton will then take possession for his production of "The Common Cause" and also for the other features he has underlined.

Sylvia Breamer, who is said to be one of the featured players, is expected to arrive from the Coast on Monday ready to start work in "The Common Cause." Miss Breamer will be remembered particularly for her splendid work under Commodore Blackton's direction as the heroine of "Missing." Herbert Rawlinson and Huntley Gordon, the other two stars, are already in New York. Jack Martin is assisting Commodore Blackton in the direction.

Select Holds "Savage Woman" on Program

THE Select Pictures Corporation announced this week that it wishes to deny officially the persistent rumors which have been in circulation to the effect that Clara Kimball Young's forthcoming production, "The Savage Woman," would be treated as a "special" and released on the open market, at prices far in advance of those called for in the existing contracts for Clara Kimball Yonng's series of Select Pictures.

Clara Kimball Young Wears a Semi-Cleopatra Costume in "The Savage Woman," Her Next Select Picture

The announcement said: "It is true that the Select Company could secure a tremendously increased financial return from the marketing of 'The Savage Woman' as a separate picture at top prices, such as could be secured for a production of this magnitude, and it is also true that representations have come from many quarters requesting that the picture be thus handled. These requests, naturally, come from exhibitors who are not holders of Clara Kimball Young series contracts, and who would be very glad to pay a good stiff price in order to cut in on their opposition and secure "The Savage Woman" for their theatres.

"If the Select Company were looking only to the monetary return there would be little to the argument in opposition to such a course. But the Select officials are looking further than the rich bag which they could make from the marketing of 'The Savage Woman' as a special production. They have decided positively against thus exploiting the picture. 'The Savage Woman' will be treated in every respect as one of the Clara Kimball Young series of Select Pictures. It will be available only to holders of Clara Kimball Young series contracts, and it will be released to such contract holders in the usual manner and at stated contract prices."

"Yellow Dog" Gains Publicity

Jewel Conducts Campaign Through Clubs of Country and Gains Ground at Every Point—Picture Well Advertised

THE drive against the Yellow Dogs that harass the Government conducted by the Jewel Productions, Inc., under the auspices of Anti-Yellow Dog Clubs throughout the United States, is on in real earnest. It is reported from the National Headquarters of the Anti-Yellow Dog Club in New York City, that approximately a million boys between the ages of ten and twenty years have already been enrolled in squads of Boy Detectives and supplied with membership cards and all the necessary literature to carry on the campaign.

A badge designed for the leaders of the Boy Detectives will be issued within the next few days and then visible evidence will be had of the spread of the movement.

The idea suggested by Henry Irving Dodge in his story, "The Yellow Dog," has not only been taken up by the boys of the country but by big organizations of men and women in all parts of America. The largest of these is the Associated Ad. Men's Clubs and the Rotary Club. Both of these organizations have formed subsidiary clubs known as the Yellow Dog Clubbers' Club. They have issued membership cards on which Mr. Dodge's rules defining the Yellow Dog have been revamped to read as the "Ten Commandments" of the Yellow Dog Clubbers' Club. They have also issued a button picturing a yellow dog in full flight followed by a tin can and a club. These cards and buttons have been supplied to all members of the Ad. Men's Clubs and to the different branches of the Rotary Club.

In addition to these national organizations, the drive on the Yellow Dog is being conducted along the lines devised by Mr. Dodge in nearly every city in the country under the direction of patriotic societies or public spirited private individuals. In Dallas, Texas, the Dallas *Dispatch* is recruiting the boys of that city and at latest reports most of the youths of Dallas have been enrolled.

Anti-Yellow Dog Badge

In the Middle West, Masonic bodies headed by the High Twelve Club of Danville, Illinois, have joined the movement in an association known as the Yellow Dog Catchers' Association. This association has issued a "report card" to its members on which the definitions of yellow dogism have been condensed and arranged so that each Yellow Dog met by a member of the "Catchers' Association" can be reported to the club and the nature of his offense recorded.

In the South, the Kiwanis Club of Nashville, an organization found in the front rank of all war work, is conducting the campaign against the yellow dogs in their section, while in the far west, the *Express-Tribune* of Los Angeles is waging an active campaign that is radiating to every point on the Pacific Coast.

Universal Bares Problems to Exhibitors

A CAMPAIGN, nation-wide in scope, and having for its express purpose the enlightenment of the exhibitor to a realization of the problems which confront the organization which produces and releases the subjects he uses, is about to be initiated by the Universal Film Manufacturinng Company.

Universal's idea is, frankly, to get into even closer touch with the exhibitors than it has hitherto been. Believing that the time has come when both producer and exhibitor should get together and share each other's problems and for mutual benefit generally, this organization is now putting the final touches to the campaign which it believes will help bring this about.

To this end, Harry Levey, Manager of the Industrial Department of Universal, was recently instructed by Carl Laemmle to prepare a film which would place before the exhibitors in every community in the land, the story of the whys and wherefores back of the company's product. Every phase of the producing and releasing ends of the moving picture industry will be filmed and in this manner the exhibitor will be given an opportunity such as he has never had before of seeing for himself the inside of the manufacturer's business.

Starting with the purchase of the original story, the picture shows how it is whipped into scenario form. Then comes the planning and the building of the interiors; the construction of props and the making of wardrobes. Follows the actual filming of the production at Universal City and the touches given it before it is shipped to New York, where the final Okeh is given it.

Seyffertitz Changes Name to Clonebaugh

Gustav Seyffertitz, one of the better known actors in the Famous Players-Lasky roster and who is also a director, has decided to adopt a new name for professional purposes. He will hereafter be known as G. Butler Clonebaugh, his mother's maiden name.

Farrar Company Goes to Wyoming

Geraldine Farrar, Goldwyn star, and her company have gone to Wyoming, via Chicago, where they will remain "on location" for about three weeks. On the way to Chicago Miss Farrar viewed her first Goldwyn picture, "The Turn of the Wheel," completed only a few hours before her departure for Wyoming. It was shown in her drawing room on the train.

In the Farrar party, besides the star and her husband, are Reginald Barker, her director; Percy Hilburn, her cameraman, and W. Barbarin Laub, his assistant; Norbert Lusk, of Goldwyn's publicity department; George Russell, chief property man, and his assistant, Robert Gottlieb; Evelyn Axzell, the only woman member of the company taken from New York, and Richard Turner, W. W. Black, Frank Montgomery, William Trow, William Gibbons, and Harry Lee, actors.

Ben Schoenfein, who will act as business manager of the company on location, preceded the main party a day, and Harry Schenck, Mr. Barker's assistant, will have been on the ground several days when the star and her director arrive.

At Cody, Miss Farrar was joined by her new leading man, Milton Sills, and by Thomas Santschi, who will have another important role in "The Hell Cat."

Two Features Finished

Charles Ray has finished the production of "String Beans" at the Thomas H. Ince studio at Hollywood and is now about to start on his next picture, the title or nature of which has not yet been announced.

Enid Bennett has just finished her latest Paramount picture, which has the working title of "The Pawn," and has started work on the C. Gardner Sullivan film which was held over pending the completion of this offering.

Gladys Brockwell Is Presented by William Fox in "The Bird of Prey"

"Eight Bells" from World August 19

The announcement made by World Pictures that it will release on August 19 Byrne Brothers' nationally known "Eight Bells," the comedy that made millions laugh, recalls the original source not alone of this attraction but also of Hanlon's "Superba" and "The Devil's Auction."

Early in the fifteenth century traveling companies of actors in Italy went from town to town and in the market squares presented comedy entertainments known as harlequinades. In course of time these shows were enlarged and became the forerunner of the modern circus. In France pantomime was fostered by the Government, and the acrobats, who were the principal strength of these entertainments, were compelled to also speak lines and sing. Thus came about the comedies such as "Eight Bells." The first of such shows were given in New York even before the Revolution and during the early part of the nineteenth century, especially down South, strolling players went from village to village, gypsy fashion, in their own vehicles and gave their comedies.

Nell Shipman and Alfred Whitman Are Starred in Vitagraph's Blue Ribbon Feature, "A Gentleman's Agreement"

Paramount Predicts Praise for Burke Film

When "In Pursuit of Polly," Billie Burke's newest Paramount picture, is released August 19, it is confidently predicted by the producers that the universal verdict, regardless of the praise which is bound to be bestowed upon the star, Director Chet. Withey and the members of the cast, will be that a rattling good as well as an unusual story has been filmed.

Izola Forrester and Mann Page wrote "In Pursuit of Polly," and as a combination of the desirable elements of mystery, romance, suspense and rapid action it promises to take rank with the best of Paramount productions of recent years.

Thomas Meighan is cast in the leading male role of the fellow who eventually wins out, and the supporting cast includes Alfred Hickman, A. J. Herbert, Frank Losee, William Davidson, and Ben Deely. Most of the exteriors were filmed at Oyster Bay.

Norma Talmadge and Eugene O'Brien, Snapped in a Scene for a New Production to be Released by Select

Cecil B. De Mille, D. W. Griffith and Thomas H. Ince, Who Produce for the Artcraft Program

"False Faces" Gets Place as Special Release

As one of its special releases during the coming year, starting Sept. 1, the Famous Players-Lasky Corporation will offer to exhibitors Louis Joseph Vance's story, "False Faces." This subject will be produced by Thomas H. Ince.

Henry B. Walthall has been engaged by Mr. Ince to star in "False Faces." Walthall's latest screen work will soon be viewed in D. W. Griffith's first Artcraft picture, "The Great Love." That the Vance subject will be one of the greatest, if not the greatest achievement of Mr. Ince is promised by the distributors.

The screen version of "False Faces" will be prepared by J. G. Hawks. The main plot deals with the establishment somewhere near Martha's Vineyard of a U-boat base and the destruction thereof through the chance intervention of the French ex-criminal now virtually a secret agent. A lovely girl is an apparent intrigante but in reality is also connected with governmental work and the result is the foiling of the plans of the Huns in America.

Among the thrills which are promised in "False Faces" will be a scene showing the hero being picked up at sea by an attacking German submarine and later a fight staged on the roof of one of New York's hotels.

Powell Directs Carmel Myers Subject

"The Duchess of Dark Entry" is the working title of the next photodrama in which Carmel Myers will start work soon at the Bluebird West Coast studios. Paul Powell will direct the picture. The story was written by Perley Poore Sheehan, and the continuity is being prepared by Hope Loring. Sheehan collaborated with Robert H. Davis on the story of "The Bugler of Algiers," later called "We Are French."

Concerning "The Great Love"

Motion Picture News Presents First Synopsis of Griffith's First Artcraft—All Star Cast and Notables Seen

"THE GREAT LOVE," the initial David W. Griffith production of the Artcraft program and that master's first program release in four years, is practically ready for release. Special correspondence from Los Angeles enables MOTION PICTURE NEWS to give the first publication of the synopsis of this important release.

Included in the cast of "The Great Love" are Robert Harron, Henry B. Walthall, Goria Hope, Lillian Gish, Maxfield Stanley, George Fawcett, Rosemary Theby, and George Siegman. Among the notable persons seen in the course of the action, who gave their services on behalf of war charities, are Queen Alexandra of England, Lady Diana Manners, Princess of Monaco, Elizabeth Asquith, Countess of Drogheda, Countess of Massarene, Honorable Mrs. Montague, Miss Violet Kappel, Miss Bettina Stuart Wortley, Lady Lavery.

The synopsis of the picture, as issued by the Griffith offices to MOTION PICTURE NEWS representative, follows:

In Youngstown, Pennsylvania, James Young, a bank clerk, doubled up his morning paper and threw it on the desk of his employer. He then reached for his hat and coat, drew on the one, crammed down the other, and with the statement that he was going to join the British army, went out and slammed the door.

The president of the bank regained his breath and picked up the paper, reading the first authentic report of the Prussian march of death through Belgium. It was not very interesting to him, however, as he was concerned more with the price of war babies.

In a house in Pump Lane, London, the Reverend Josephus Broadplains sipped his tea and dwelt at length upon his coming book, "The Evils of Divorce," then in the course of preparation.

His son, John, dawdled in an easy chair and felt a keen concern regarding the exactness of the manicure he had that day acquired.

In the same house, Alice Susanna Broadplains, the unsophisticated daughter of the ambitious clergyman, watched her pretty face in a hand mirror while deciding that the ways of Isidora Duncan held the charm supreme in feminine achievement.

In a village by the sea, Giovanni Allighieri, Count of Monte Leone, Baron of San Marino, whose home was in another house along Pump Lane, found it convenient, for the time, to take a brief sojourn from the too close proximity to Scotland Yard. It suited him also to take the trusting heart of Jessie Holloway, a trusting little country lass, and play with it as fitted his philandering, sensuous fancy.

And in the due course of time, James Young, of Youngstown, arrived in London, his address the Canadian training camp. The roll of privates would have shown him to be British subject, for the editor of the great white book of truth can not write every little detail on its pages.

Fate and a twelve hour leave of absence brought James Young, of Youngstown to the end of old Pump Lane, where some pretty flowers in the front yard of the Broadplains turned his eyes toward young Susie, and she was looking right straight at him.

Outside the house, James Young of Youngstown stalled for time and wondered how to get acquainted. Inside the house, Alice Sussanna Broadplains rehearsed her Isidora Duncan and planned her campaign of attack.

It ended happily, with Jim in the possession of a flower and the promise of another walk tomorrow, together with a memory of a visit to the pump, and a recollection that the Reverend Josephus was never more than three feet behind them. Susie went to sleep in the restful assurance that she had met her first Adonis and that he was hers to command.

The baron's stay in the seaside village came to an end with a letter assuring him that London was again a safe place in which to live, so he cast aside the heart of Jessie Holloway for new and brighter toys.

His return to London and Pump Lane called for the meeting of a coterie of "Pacifists" and Bolsheviki, souls out of tune with the things as they were, led into intricacies and intrigues by Mr. Seymour, of Brazil, formerly of Berlin, and one of the most ardent of "Pacifists." Among them, too, was Mlle. Gabrielle, a dancer, on whose graceful figure the amourous eyes of the baron found joy in feasting. The pacifists sought plans to end the war.

James Young, of Youngstown, found the road between the camp and Pump Lane not hard to travel.

But war is war and love is love and the next day James Young, of Youngstown left for France on thirty minutes warning.

The baron, his purse deleted by this or that drain caused by his own insatiable desires, began to look for fertile fields of conquest. And at the same time, Susie's aunt in Australia died and left her £20,000. The baron became a caller at the Broadplains' and with the assistance of the Reverend Josephus and brother John, became a suitor for the hand of Susie. The latter still thought of her soldier lover, the very first she had ever had, and there was little progress in the efforts of the baron.

But Jim came back from France at the wrong time. The changing fortunes of the Broadplains had brought many visitors, and Jim arrived in the middle of a tea served to a class with whom he had never been associated.

Susie received him graciously, poured his tea, and asked to be excused just for a moment. The moment turned to minutes as the Reverend Josephus and brother John connived to end the romance. And Jim, after setting a record for all time as a tea drinker, took his cap and stick and left the house.

Believing that she had wilfully misled him, he planned an attack on jealousy, by making violent love to a strange girl in the park, while the misused Susie looked on from behind a bush, some few yards distant.

She cried a little bit that night and wondered if all men were such faithless wretches. But love was young, and neither of them felt the longing to bring life to a sudden end. So Jim returned to France, and Susie—well, Susie accepted the proposal of the baron and they were married two days later, the baron leaving for France "on urgent business" fifteen minutes after the ceremony.

The tortured little soul of Jessie Holloway found solace in the thought that somewhere in London she would find her lover and that he would make things right when he were told the condition that existed. But the baron sent her away from his wedding festivities with an aching heart and doubts that God still reigned upon the throne of heaven.

Mlle. Gabrielle found it convenient to be in France at the same time the baron arrived in Paris, and he became a little deeper involved in the intrigues that menaced England.

With her nameless baby in her arms, Jessie Holloway told the story of the baron to the girl who was his wife by ceremony. In Paris, the baron sought to charm Mlle. Gabrielle. But she, under the orders from the leader of the Pacifists, returned to London.

In the trenches, James Young of Youngstown, felt the pain of German shrapnel and he was invalided back to England.

Queen Alexandra, the great sweet soul of England, found him in a courtyard and whispered words of encouragement. James Young of Youngstown began a speedy recovery.

On leave from the hospital and with the stripes of a commission sewed upon his shoulders, Jim once more essayed a visit to Pump Lane, just a little sheepish over the way he had acted, and with the insistent memory of a face that had turned away to hide a tear. He rang the door bell at the Broadplains' home and asked for Susie.

She received him in the parlor, sympathized with him for his wounded arm and hoped he might get well at once. But the arm was a small thing to the soldier, who began to pour out the contents of his heart to the girl he wanted more than anything else on earth. She stopped her ears and asked him if he did not know that she was married. The castle of his dreams came down to crush the hopes of happiness.

In the hours that followed, Susanna, Countess of Monte Leon and Baroness of San Marino, found that her heart lay far from the words she had spoken at the altar. She sought her father for advice.

The author of "The Evils of Divorce" convinced her that there would be no such proceedings in his family, but he left to make an investigation of the case of Jessie Holloway.

There are those who have that which they cannot love and love that which they cannot have, and Susie was one of this great class that knows the bitter taste of love unsatisfied.

In her locked room as a dungeon, she fought for hope when hope seemed dead, and crying out her heart in prayers for him she now knew that she loved, spent hours in the agony of soul that Fate deals mercilessly.

And then there came the baron, mad with unsatisfied desires, to claim his wife, whom he had left within the hour of his marriage. Struggling to force his attentions on her, and meeting the response of one who would rather die than give her soul to one she neither loves nor respects, he left her swooning and returned to his apartments.

That night the Prussian militant again demonstrated his ability to kill innocent children and unprotected mothers, and among those for whom he shall some day atone were Jessie Holloway and the little child who knew no name save that of its mother, gone to meet Him who promised light along the pathway to the gate of heaven.

The success of the raid spurred Potsdam on to greater efforts and the leader of the Pacifists received orders to guide a fleet of raiding zeppelins to the Worlich arsenal, the great munitions plant of England, where thousands of women are today employed in the effort to save the world from Prussian domination.

The plans were laid, but just before the fall of darkness, Scotland Yard stepped in, and those

(*Continued on page 799*)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Motion Picture News, published at New York, N. Y., April 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh Avenue, N. Y. C., who, having been dully sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, 729 Seventh Avenue, N. Y. C., and that the following is, to the best of his knowledge and belief, a true statement of the ownership management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh Avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh Avenue, New York City; Managing Editor, Robert Welsh, 729 Seventh Avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh Avenue, New York City.

2. That the owners are: Motion Picture News, Inc., 729 Seventh Avenue, New York City; Wm. A. Johnston, 729 Seventh Avenue, New York City; Percy S. Alden, 729 Seventh Avenue, New York City; E. Kendall Gillett, 729 Seventh Avenue New York City; Wentworth Tucker, 729 Seventh Avenue, New York City; Henry F. Sewall, 729 Seventh Avenue, New York City; Carl Tucker, 729 Seventh avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder of security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ———. (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscirbed before me this 22nd day of March, 1918.

F. G. SPENCER,
Notary Public.

Queens County, Q. Co. Clerk's No. 2035.
Certificate field in New York County.
N. Y. Co. Clerk's No. 515—N. Y. Reg. No. 9417.
Term expires March 30, 1919.

On the Left Is Douglas Fairbanks Getting Acquainted with a Camel in "Bound in Morocco," While in the Center William S. Hart Glowers as Usual, Only This Time in "Riddle Gawne." On the Right Is a Scene from His Newest Production. Fairbanks and Hart Are Artcraft Stars

Vitagraph Releases "All Man" August 5

The Vitagraph program of releases for the week of August 5 has been scheduled by Albert E. Smith, president of the company, as follows:

Blue Ribbon feature, five parts, "All Man," featuring Harry T. Morey, with Betty Blythe, from the story, "Fiddler's Green." Directed by Paul Scardon.

Serial, two parts, "The Precipice of Horror," episode No. 4 of "A Fight for Millions," featuring William Duncan, supported by Edith Johnson and Joe Ryan. Directed by William Duncan.

Big V comedy, one part, "Dunces and Dangers," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew comedy, one part, "Miss Sticky-Moufie-Kiss," featuring Mr. and Mrs. Sidney Drew.

Bluebird Engages Fisher

George Fisher, formerly with Ince and the American, has been engaged by Bluebird to play opposite Ruth Clifford in the production in which she is now working under Rupert Julian's direction. Kenneth Harlan was originally cast for the part, but another casting director, Provost Marshal General Crowder, had cast him for a fighting role in Uncle Sam's great humanity drama.

Agnes Ayres, In "Mammon and the Archer," O. Henry Film Released by General Film

Complete Musical Score for Perret Picture

LEONCE PERRET, whose first independent production, "Lafayette, We Come," a patriotic drama, is now nearing completion, announces that Boosey and Company, music publishers, has prepared a complete orchestration, musical score and setting to accompany the showing of this picture. He also announces that the publishers are negotiating with John McCormick, Irish tenor, to include the song, "Lafayette, We Come," in his repertoire of war songs. More than fifteen thousand copies will be issued to the exhibitors throughout the country.

M. Perret states that as a result of his announcement that his first independent production has as its title General Pershing's first words at the tomb of Lafayette in France, he has received letters from all parts of the country, commending him on the selection of the title and suggesting that Lafayette clubs be formed. The Lafayette League, New York, informs M. Perret that he has been elected an honorary member of the league.

M. Perret will be remembered for his directorial work in connection with the creation of "The Million Dollar Dollies," featuring the Dolly sisters; "Lest We Forget," featuring Rita Jolivet; "The Mad Lover," "The Accidental Honeymoon" and "The Silent Master," featuring Robert Warwick. His latest "Lafayette, We Come," will be given a formal showing soon.

"Her Only Way" Nears Its Final Stages

NORMA TALMADGE and Director S. A. Franklin will this week begin work on the concluding scenes of Miss Talmadge's forthcoming Select Picture, "Her Only Way," with which she will follow "The Safety Curtain."

Following the precedent long since established in staging big scenes in Norma Talmadge productions, the Select star and her director have for the last three weeks been attentive spectators at sessions of the Tombs Court and other courtrooms in New York, in order to make a faithful reproduction for the big courtroom scene in "Her Only Way."

The almost daily appearance of Miss Talmadge and Director Franklin in the courtrooms of New York might have intimated that the famous moving picture star was contemplating a divorce, an inference which, in a measure, was true, but the divorce will take place only in the picture, and it was for the purpose of obtaining local color and detail that Miss Talmadge and her director attended the court sessions.

One of the moments of greatest importance in Miss Talmadge's new picture occurs in the crowded room of a New York divorce court. Hundreds of extra people have been required to provide a realistic setting and as the majority of extras are used to represent New York society people, unusual care was taken in their selection. Several of the more important characters are played by people who are well known to the moving picture public.

Broadway Run Extended

M. Kashin, the manager of the Broadway theatre, New York, has arranged with Metro Pictures Corporation to extend indefinitely the engagement of Screen Classics, Inc.'s seven-part super-feature, "To Hell with the Kaiser," in which Lawrence Grant is featured as the Kaiser and Olive Tell plays the American heroine.

This will make the second time that the engagementt of his picture has been extended at the Broadway. It opened originally for a limited engagement, but the management obtained an extension.

Wright Scenario Chief

During the absence of M. Ramirez Torres, chief of the scenario department of Pathe, in California, William Lord Wright is in charge of that department, paying special attention to "Hands Up," the Pathe serial in which Ruth Roland stars.

Half-Year Schedule Is Issued

Famous Players-Lasky Gives Exhibitors Dates Upon Which Various Stars Will Appear in Features—Begins September 1

THE Famous Players-Lasky Corporation this week announced that it has prepared a schedule of releases in the name of the stars, covering the first six months of its new year beginning September 1. It is understood that this is a tentative list.

From this list, Famous Players advises, the exhibitor can lay out his exploitation plans for the next half year and should be in a position to advertise the appearances of the various stars at his theatre in a way he has never before been able to.

The star release plan which has just been prepared is as follows: On September 1 there will be released three productions starring John Barrymore, Elsie Ferguson and Wallace Reid; September 8, Ethel Clayton, "The Hun Within" (a Paramount-Artcraft special) and Lila Lee; September 15, Douglas Fairbanks, Marguerite Clark and Dorothy Dalton; September 22, Fred Stone, Shirley Mason and Vivian Martin; September 29, Mary Pickford, Charles Ray and Enid Bennett; October 6, William S. Hart, Wallace Reid, Dorothy Gish; October 13, Elsie Ferguson, a Paramount-Artcraft special, the title of which is not ready for publication, and Lila Lee; October 20, Enrico Caruso, Lina Cavalieri and Bryant Washburn; October 27, Ethel Clayton, Douglas Fairbanks and Vivian Martin; November 3, Pauline Frederick, "False Faces" (a Paramount-Artcraft special produced by Thomas H. Ince) and Enid Bennett; November 10, Billie Burke, D. W. Griffith and Wallace Reid; November 17, William S. Hart, Cecil B. De Mille and Bryant Washburn; November 24, Charles Ray, Ethel Clayton and Dorothy Gish; December 1, Marguerite Clark, Dorothy Dalton and Lila Lee; December 8, Mary Pickford, Pauline Frederick and Vivian Martin; December 15, Douglas Fairbanks, Elsie Ferguson and Shirley Mason; December 22, George M. Cohan, Wallace Reid and John Barrymore; December 29, Fred Stone, Cecil B. De Mille and Bryant Washburn; January 5, William S. Hart, Dorothy Dalton and Dorothy Gish; January 12, D. W. Griffith, Lina Cavalieri and Enid Bennett; January 19, Marguerite Clark, Charles Ray and Vivian Martin; January 26, Enrico Caruso, Pauline Frederick and Shirley Mason; February 2, Douglas Fairbanks, Billie Burke and Lila Lee; February 9, "Silver King" (a Paramount-Artcraft special), Ethel Clayton and Bryant Washburn; February 16, William S. Hart, Elsie Ferguson and Dorothy Gish; February 23, Cecil B. De Mille, Dorothy Dalton and Wallace Reid.

According to the above, the Famous Players-Lasky Corporation will start its first month off with fifteen new feature productions to be released in September, October twelve, November twelve, December fifteen, January twelve and February twelve.

Doris Kenyon's Second Picture Completed

"THE INN OF THE BLUE MOON," the second picture produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., was completed this week and will be released in August. The De Luxe pictures, as well as those produced by Frank A. Keeney and Harold J. Binney, are being distributed through the William L. Sherry Service.

"The Inn of the Blue Moon" is a romantic love story, written for Miss Kenyon by Louis Joseph Vance. The fictional rights have been sold to a leading American magazine. The story tells of Justus Druce, a wealthy New Yorker, who separates from his wife without a divorce when their twin daughters, Justine and Dorothy, are two years old. The father keeps Justine and the mother Dorothy. Mrs. Druce goes to a farm in the Catskills, where she leads a solitary existence and rears Dorothy as a child of nature.

Sixteen years later Dorothy is a beautiful young girl, her only companions being farm animals and domestic pets. She has built on an island in a lake a little sanctuary which she calls "The Inn of the Blue Moon." Justine is a New York society belle, surrounded by every luxury. After her engagement to Charlton Sloane is announced, her father discovers he is a bankrupt. In his desperation he appeals to his discarded wife for money to provide a marriage settlement for Justine. Justine learns of her father's plight and secretly gives the family jewels, her only dowry left, to Sloane, asking him to pawn them to help her father out of his trouble. A niece of Justus, Adelaide Druce, sees Justine give the jewels to Sloane. She, too, is in love with Sloane, and in revenge for losing him manufactures evidence which convinces Justus that Sloane has stolen the jewels. Sloane is arrested just as a letter from Mrs. Druce, refusing to give her husband money, falls into Justine's hands. The story then proceeds through a series of complications in which the remarkable resemblance of the twin sisters leads to numerous instances of mistaken identity.

Educational Announces Late Releases

Educational's releases for the week of July 29 are "Necaxa, the Power House of Mexico" (Wright's Mexico Today) and the International's Happy Hooligan cartoon comedy, "His Dark Past." In the week of August 5 the Educational will release Robert C. Bruce's comedy scenic, "The Sudden Tourist," and the Happy Hooligan "Tramp, Tramp, Tramp!" In August announcement will be made of the names and release dates of several new series of short pictures. There will follow shortly thereafter the releases of the company's feature productions.

Vitagraph Signs Bessie Love as Star

Bessie Love, one of David W. Griffith's finds, has been signed as a star by Vitagraph. Albert E. Smith, president of the company, states that she has already begun preparations for her first picture, which will be made at the company's Hollywood studio. She will be directed by David Smith.

President Smith states that Miss Love will appear in Blue Ribbon features exclusively, the first of which will be released early in November. He says that he plans to buy only stories and plays which he considers suited to Miss Love's personality, and that her pictures will be given the most careful consideration from every standpoint. The productions, in short, will be commensurate with the importance and the popularity of the star, says the Vitagraph president.

Boston Ball Holds Up Vitagraph Feature

Completion of "The King of Diamonds," a Vitagraph Blue Ribbon feature, in which Harry Morey, with Betty Blythe, is working under the direction of Paul Scardon, was temporarily delayed when the star and his leading woman went to Boston to attend the ball of the national convention of the Motion Picture Exhibitors' League. Mr. Morey and Miss Blythe, with Edward Earle and Agnes Ayres, were the stars sent by Vitagraph to represent the company at the Boston high jinks. They left on a special car of the Knickerbocker Limited, from Grand Central Terminal, New York, on Friday afternoon and returned to the city at midnight of the same day.

Ruby de Remer Engaged for Graphic Feature

Ruby de Remer, former star in the Ziegfeld Follies, and more recently seen in the silent drama, has been engaged by Ivan Abramson, director general, Graphic Film Corporation, for an important role in the Graphic feature, now under production, "Ashes of Love," featuring James K. Hackett. Others in the cast are Mabel Julienne Scott, Effie Shannon, Paula Shay, William Davidson and Hugh Thompson.

New Paralta Plays

Forthcoming Paralta Plays for distribution by the W. W. Hodkinson Corporation are Louise Glaum in "A Law Unto Herself" and Bessie Barriscale in "The White Lie" and "The Heart of Rachel," the latter being adapted from Kathleen Norris's popular book. J. Warren Kerrigan will be presented in his first Jesse D. Hampton production, "The Swamper."

Miss Kenyon on Vacation

Doris Kenyon, star of the De Luxe Pictures Corporation's productions, having completed the second picture under the banner of her own company, left New York this week for a vacation in North Carolina.

Enid Bennett Is Star of "The Vamp," a Paramount Picture

Triangle Gets Praise from Trenches

Clear from the trenches in France comes an echo of Triangle pictures, which are "doing their bit" toward cheering the soldier boys in their leisure moments. The writer, Bogart Rogers, is a Hollywood boy, who has grown up in the "motion picture capital." To him the Triangle pictures, which are being furnished free from the London exchange, are like a letter from home, and he watches for familiar "locations" and faces he has seen in Southern California before becoming an air fighter.

Young Rogers' letter to Triangle says, in part: "A bunch of us flew over to the trench theatre the other evening and it reminded me of the good old Mason theatre in Los Angeles after the theatre is out. Each aviator was calling for his tender before taking to his plane for his homeward flight just like the auto starter calling out his numbers.

"We saw a very good Triangle picture—old Bill Desmond as a college boy. It was taken mostly in Los Angeles, and many of the 'locations' were like meeting old friends from home. There was also a Triangle comedy shown. The Expeditionary Force Canteen Cinema Supply uses Triangle films almost exclusively, and they are scoring a hit with the boys here."

Talmadge Feature Gets Definite Title

It has been decided to give the title of "Her Only Way" to the production on which Norma Talmadge is working, to be released by Select Pictures following her current attraction, "The Safety Curtain." "Her Only Way" is from the pen of George Scarborough, the playwright, and was prepared for the screen by Mary Murillo, scenario writer for the Norma Talmadge Film Corporation.

This is the picture upon which Director Sydney A. Franklin has been working for the past few weeks, and in which Miss Talmadge is supported by Eugene O'Brien, Jobyna Howland and Ramsey Wallace.

About New Pictures

The title of Tsen Mei's first release for the Betzwood Film Company has finally been decided on, and will be "When East Meets West." "Sandy Burke" is the second release of the company, starring Louis Bennison.

In one of the episodes of the Leah Baird serial being produced by the Western Photoplays, Inc., of which Jos. A. Golden and A. Alperstein are the executive heads, an incident is recorded before the camera, showing the head-on collision of two automobiles.

A murder mystery forms the basis of "The Goddess of Chance," which Virginia Pearson has started under the direction of Edmund Lawrence for William Fox at the Blackton Studios in Brooklyn. The play was written by Harry O. Hoyt.

"A King in Khaki," in which Harold Lockwood makes his initial bow as a star in the productions of Screen Classics, Inc., distributed by Metro, will be presented in six reels instead of five, the previously announced length of the subject.

Production on "The Yellow Dog," Henry Irving Dodge's subtle indictment of unconscious slackerism, which is being made into a big propaganda photoplay, is progressing speedily at Universal City. Director Colin Campbell brought his company back from San Francisco and Pleasanton last week.

Albert Hart, who claims to have played more pirates' roles on the legitimate stage than any other actor, is cast for his first pirate's role on the screen in the new World Picture, "Pirate's Gold," in which Montagu Love is starred.

William Farnum, the William Fox star, celebrated his birthday, July 4, in Hermit Creek Camp, Grand Canyon, Ariz., where he was at work on the picturization of Zane Grey's novel, "The Rainbow Trail," under the direction of Frank Lloyd.

No less than five Los Angeles newspaper representatives took part in the mob scenes in Douglas Fairbanks' "Bound in Morocco," and survived to write of their experiences.

A big ship fire scene will be one of the scenes in the next Alice Joyce picture, which is being directed by Tom Terriss. The story, which will be released as a Vitagraph Blue Ribbon feature, is being made from an adaptation of "Brick Dust Row," by O. Henry.

As a story for the filming of her fourth Paralta picture, Louise Glaum has found one which is said to be her ideal film play. It is a drama laid in the Champagne district of France, with the war as a background, laid in three periods, each ten years apart. The story was written by Francis Paget.

"The Tears of the Angels"—what does that suggest to you? A number of things, perhaps, but Goldwyn says you will never guess its application to "Money Mad," newest of the Goldwyn Pictures in which Mae Marsh is soon to be seen.

Pathe announces this week that the title of the Elaine Hammerstein "special" to be released September 8, is "Her Man." This is the picture that was to have been released under the title of "The Woman Eternal."

So realistic was a fight which Victor Sutherland and Edward F. Roseman, members of the William Fox Company that staged "The Liar," starring Virginia Pearson, that Victor Sutherland is now going about in a surgeon's plaster, three of his ribs having been broken.

Toto, the Pathe-Rolin comedian, completed "The Great Water Peril," his newest one-reel comedy, in jig-time, and is now in vaudeville.

"The Bargain True," a "Saturday Evening Post" story by Nalbro Bartley, has been chosen as the next Universal starring subject for Ruth Clifford. Elsie Jane Wilson has been designated by Bluebird to direct Miss Clifford in this coming production.

In the role of Doris Morse, in "The Bonded Wife," Emmy Wehlen, tiring of the wealth of her father's home, and seeking to get away and lose herself in a happy-go-lucky crowd, unknown to any one, seeks a shore resort during the summer vacation period. Director Charles J. Brabin, therefore, selected Atlantic City as the locale.

One of the notable features of "The Prussian Cur," the William Fox dramatization of the German spy system in America, is said to be the fidelity to actual events which R. A. Walsh has observed throughout the picture.

Enrico Caruso, Whose Celebrated Voice Has Earned Him An Artcraft Contract

Famous Players Makes Haste with New Star

That within three months Lila Lee, the new Paramount star, who is now appearing in her first motion picture, "The Cruise of the Make-Believes," will be as well known as any star of the screen, is the promise of the Famous Players-Lasky Corporation.

"Within three months every man, woman and child in America will know who Lila Lee is, will know her story, will know what she is going to do in pictures," said one of the executives of the Famous Players-Lasky organization last week. "And not only will they know about her, but they will flock to the theatre that shows her photoplay. Over a dozen national magazines have already displayed her picture on the front cover, and last week her picture was on four different publications on the newsstands all over the country.

"A gigantic exploitation plans, details of which we are not in a position to give at this time, is now well under way for Miss Lee."

Gail Kane Completes First of New Series

Gail Kane has completed the first of her new series of productions for Mutual release under the title of "Love's Law," a story of life and love, and is at work on another not yet named.

The new Kane offering was written by Joseph F. Poland, the author of more than one hundred produced photoplays, who wrote the original "Stingaree" series, "Hesper of the Mountains," "The Cloud," "Patsy," and "Miss Nobody." The scenario was prepared by J. Clarkson Miller.

Included in the cast of "Loves Law" are Courtenay Foote, Reed Hamilton, Frederick Jones, who had an important role in "The Great Divide" and another in "The Girl Angle"; Mathilde Daring, who played the princess in "The Prince Chap" and Barbara in "East Lynne", and Emile La Croix, who was thirty-five years on the legitimate stage.

Tully Marshall Is Directing Ernest Joy Villaining, and Wanda Hawley Playing the Lady In Distress In Cecil De Mille's Artcraft Production, "We Can't Have Everything"

Efficiency, Goldwyn's First Watchword

EFFICIENCY, thoroughness and quality are the watchwords of Goldwyn Pictures' producing activities at its Fort Lee Studios, as is testified to by the personnel of the various departments which control the inner workings of this producing organization.

Goldwyn's producing and technical departments are directed by men whose accomplishments stand as the best proof of their ability to direct the destiny of their respective departments. The management of the Goldwyn studios is in charge of Abraham Lehr; Willard Mack, whose ability as a writer is voiced by some of the most successful photodramas that have appeared on the screen and one of the season's biggest hits in the spoken drama, "The Tiger Rose," is official editorial director for Goldwyn productions. To Mr. Mack falls the lot of selecting the stories for such stars as Geraldine Farrar, Pauline Frederick, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand. His assistant in the scenario department is H. R. Durant, who prepares the continuity and supervises all the work in conjunction with the plays and stories submitted for the approval of the Goldwyn company.

In charge of the art department is found Hugo Ballin, whose work begins with the first conference held by all department heads when a story is first considered for reproduction on the screen. Charles De Soria is found in charge of the electrical department, assisted by fifteen practical electricians. Edward Wortham superintends the work of the scene builders. Percy Hilburn is head cameraman, advising the photographers in regard to any difficulty they may experience in taking the scenes. Emmett Flynn and Robert Kern are the film editors. Paul Bern is cutter. Henry Eckman is cashier and Joseph Cohen looks after the transportation. All of these department heads confer jointly with Samuel Goldfish, president of Goldwyn, for final decisions.

"Uncle Tom's Cabin" Reaches the Screen

The Paramount picturization of "Uncle Tom's Cabin" was released July 15 with Marguerite Clark in the roles of Little Eva and Topsy.

To film the various scenes with historical accuracy and fidelity of settings Director J. Searle Dawley took his company thousands of miles. Not to mention a brief trip to Maine, the nearest place where floating ice could be found at that time for the filming of Eliza's flight before the bloodhounds, the entire organization took a journey down the Mississippi, going to a point near the mouth of the river opposite New Orleans, where the scene showing the rescue from drowning of Little Eva by Uncle Tom was made.

Rothacker Scores Again

The Rothacker Film Manufacturing Company, of Chicago, has scored again in the matter of printing. Not that all of the work turned out by the organization is not excellent, but now and then some is so exceptional as to cause unusual comment.

The following letter from the Petrova Picture Company to Mr. Rothacker is self-explanatory: "Permit me to congratulate your organization on the excellent work done in the printing of 'Tempered Steel,' our fourth Petrova production. This print is beautiful in its smoothness and contains many fine examples of the art of tinting and toning."

Universal Explains Nature of "Brass Bullet"

Word that exhibitors were inclined to regard the "Brass Bullet" as a war serial has led Universal to take prompt steps toward dissipating this idea. In a recent letter to the managers of his company's branches, Joe Brandt, assistant treasurer and general manager of exchanges, has cautioned them against allowing the reports already mentioned to go uncontradicted.

"We are so proud of the unusual merit of 'The Brass Bullet' that we don't for a minute want the exhibitors to get a wrong impression as to its nature," declared Mr. Brandt when seen at his office.

"That a report falsely termed our new serial a war film had been given credence by the trade was brought to my attention during the recent Universal Convention at Chicago. Needless to say, I have taken steps to stamp this report as absurd.

"'The Brass Bullet' has absolutely nothing to do with the war, and the title has application only to the mystery surrounding the shot which takes the life of Homer Joy, the crabbed old miser who endeavors to complicate his wife's will and divert the major portion of the fortune she left. The story is a mystery romance, pure and simple."

"Over the Top" Pleasing Them All

Reports from exhibitors throughout the country who have run "Over the Top," Vitagraph's special production featuring Sargent Arthur Guy Empey, author of the book from which the picture was adapted, indicate that this picture is a big success.

The manager of Andrews theatre, New Bethlehem, Pa., which ran "Over the Top" as a July 4th attraction, wrote: "We have played, during the past two years practically all the big productions that have been released, but none of them seemed to arouse the enthusiasm and please our patrons more than 'Over the Top.'"

B. F. Arroson, of Arroson & Browne, Raleigh, N. C., was among those was joined the "Over the Top" boosters last week. He wrote: "I want to say that we ran 'Over the Top' yesterday and broke all records for attendance for our theatre since we have been in the picture game."

Louise Glaum, Paralta Star

ARTISTIC TITLING FACTOR IN SUCCESS OF SHORT SUBJECTS

A great deal has been said about film titling, "in features," and we understand that fabulous sums are paid those fortunate enough to have caught the trick of clever, original, and witty captions that help the story along.

But quite unobtrusively the man responsible for editing the "educational" has been trying his hand along new lines. Or shall we say that new hands have been brought to the work, as producers realize the growing importance and possibilities of this form of picture for entertainment purposes. The old form of title still lingers—the "label" that tells only what the spectator could see for himself, or the long, heavily worded paragraph conveying information that the theatre patron does not want and probably won't even take the trouble to read.

There is a place for the title that states facts. The content of a picture is often such that the spectator's enjoyment will be heightened if he can learn "briefly and without effort" certain general conditions or specific information not carried by the picture, but having a bearing on it. Every now and then such a picture so titled is put out and is always well received.

But those who have been watching the short subject during the past year or two have recognized a new type. It is the scenic or nature study whose captions, in carefully chosen and often poetic language, bring out the implicit beauty, humor, or human appeal of the pictures themselves. Facts of matter are disregarded, while the fact of the spirit, grave or gay, is developed with a skill that places the film high in the ranks of art. Exhibitors have not always taken the trouble to analyze this, but the results from the producers' financial statements, are more than satisfactory. One more proof that the "best" is both an artistic and a box-office success.

PLEASANT PICTURE FOR A SUMMER'S DAY

Wherever May Irwin is, there is sure to be wholesome laughter and funny doings. This time Miss Irwin is on her celebrated farm on Lake Ontario, and she writes to the "Universal Screen Magazine" telling of her day's work, obligingly illustrating it with many amusing snapshots. A game of ball with friends put our heroine in trim for the duties of the day, which include milking, climbing a five-barred gate, and suchlike gentle diversions. Her herd of fine Jerseys is Miss Irwin's particular pride and source of revenue. We hope Miss Irwin will continue the illustrated correspondence she has so pleasantly begun.

From fat little calfs to fat little babies seems a natural transition, and the editor shows us the special work being done by the Child Welfare Department of the Women's Council of National Defense in keeping tabs on the condition of babies all over the country. "Weighing in" seems to bring tears to the victims, but the spectator is very likely to laugh sympathetically over their temporary plight.

Aristocrats of the Colonial Dog Mart, and pictures of some very curious insects give Mr. Culbertson an opportunity for witty titles that develop the human or humorous side of the unconscious actors.

A hint to a housewife shows her how to save by making an appetizing and economical salad of rice and tuna fish. Sam Lloyd, the puzzle expert, tests our guessing abilities by some clever cartoons.

UNIVERSAL SCREEN MAGAZINE NO. 80.
UNIVERSAL FILM MFG. CO.: JULY 19.

KICKING A STICK FOR THE GODS

There is novelty, action and great pictorial charm in the Outing-Chester scenic shown at the Strand during the week of June 23, and announced for release by Mutual on July 21. It records something probably never shown before in films, the "Kicking Race" held once a year as a religious ceremonial by the Zuni Indians of New Mexico. The village is divided into two parties, representing the Elder and Young God of War, who challenge each other to kick a small stick across twenty-five miles of sagebrush desert. The event is preceded by a ceremonial supper of cornbread, and spirited betting of jewelry and blankets, which latter activity is kept up during the race itself by those not fortunate enough to own a horse to follow the runners.

The picture shows the women making the bowls and the bread for the ceremony; the spokesman of the gods, who utters the challenge from the housetops; the pledging of the family wealth on the event; and the race itself, with the gallery following on horseback. There are close-ups showing what happens when the stick, which must not be touched except with the foot, gets down a hole under a sagebrush root.

As usual, the apt titles, with their well-bred humor, add to the picture's value.

A ZUNI KICKING RACE.
MUTUAL FILM CORP.: JULY 21.

Short Subjects in Review

TWO ENTERTAINING SUBJECTS AND A CARTOON

More startling revelations of the manner in which the Metropolitan Life cares for its employees comprise the first half of this Pictograph. Those who develop the first symptoms of tuberculosis are immediately sent to the beautiful sanitarium maintained by the company. Here they receive every care, the best of food and are afforded opportunities to engage in all sports and outdoor work. The Metropolitan appears to be before its time in the co-operative plan as this picture and various others in the series demonstrate most interestingly.

Some scenes of tumbling brooks and waterfalls with bathers enjoying themselves in divers and sundry ways have been assembled under the title of "Nature's Shower-Baths." These make an ideal summer picture, pretty in the bargain, as the majority of the scenes have been artistically photographed.

Another one of Earl Hurd's amusing animated cartoons entitled "Bobby Bumps Becomes an Ace," closes the reel. Bobby, securing an airplane, downs five German fliers who come forth from a submarine, anxious to avenge their captain, who has been stung in the trousers by Bobby's slingshot. Subsequently he dubs himself an Ace, and gleefully watches the shattered submarine seek refuge by the "Mother ship." Bobby forgets his own mother, who straightway makes her appearance. She, however, proves a poor harbor of refuge, as Bobby realizes in the last scene when he is spanked. Mr. Hurd makes his cartoons amusing to both young and old, and the animation is developed to a state closely bordering on perfection.

PARAMOUNT-BRAY PICTOGRAPH No. 27.
PARAMOUNT PICTURES CORP.: JULY 7.

A COOL FILM FOR A HOT DAY

Lest we grow tired of his charges at the Zoo, Mr. Ditmars every now and then gives us glimpses of life seen only by the seeking and patient naturalist. His present release pictures some of the queer little creatures that dwell under ponds and subterranean waters.

As if by way of contrast, the reel opens with a beautiful surf picture, which gives way to a quiet brook. Then follow studies of the reptiles and insects that live in and about the latter. The dragon fly is shown in the nymph stage, and later when he casts his shell and puts forth wings. A close-up of him devouring a mosquito indicates his value in the community. The water stick, looking just like a twig, and the water boatman, whose legs are planned on the lines of an outrigger, are amusing and interesting.

Introduced by two charming views of a falls whose waters seek and flow beneath the ground are pictures of an eyeless salamander and a blind and sluggish frog who dwell in the dark river.

The exquisite tone of the picture, a gray-blue extremely restful and pleasing to the eye, adds greatly to the attractiveness of this fine reel.

LIFE IN INLAND WATERS.
EDUCATIONAL FILMS CORP.: JULY.

CELEBRATING THE FALL OF THE BASTILLE

One of the most interesting features of a diversified reel is the New York celebration of the fall of the Bastille at the Joan of Arc monument in Central Park. There are many other items of present-day importance, which embrace a visit to the trenches in France, where the noble services rendered by the Y. M. C. A. are amply dwelt upon; King Alfonso of Spain is seen witnessing a test of war planes; Governor Dorsey of Georgia is shown vehemently declaring that the "man with the hoe" would win the war. These, and many other subjects which now occupy the public mind are beautifully reproduced in Mutual's Screen Telegram, No. 40, which is scheduled for release July 21.

LAST INSTALLMENT OF "BRITAIN'S BULWARKS"

This, the last number of Charles Urban's pictures, showing the most entertaining features of warfare, is probably the best. It is entitled "The Canadians at Vimy Ridge," and shows this branch of Britain's great army in active duty either back of or in the front line trenches. There are scenes of exceptional interest which show the hauling of ammunitions to the front line trenches over newly-laid rails. Closeups of various types of German prisoners lend the number additional interest.

A LAND OF MARVELS AND DANGERS

"The Rainbow Bridge," the latest Newman Travel, to be released by the Educational, is so very interesting that we cannot help wishing it had been just a little better, and so on a par with the scenic and travel films that rank in the first class. Photographically, it is not what it should be, and we feel that Mr. Newman has missed an opportunity in not having obtained more views of the wonderful rock bridge as it must have appeared under different lights. But it may be that our quarrel is with conditions which made the taking of technically good pictures a practical impossibility.

Be that is it may, the film is of a most unusual character and vividly interesting in showing over what almost impassable ground the caravan had to travel to reach its goal. The Bridge lies in southeast Utah, and can be reached only from a trail starting in New Mexico. And the trail is so called by courtesy only. Frequently it leads over rock walls so steep that even the surefooted mules stumble and have to be led. There is a point—remarkable scene, by the way, in which mules and riders seem to disappear into the very walls of the canyon. It is, indeed, a nightmare country, a fitting set for an Inferno, and figures on the screen in a reel which is in many respects unique, and in every respect a most interesting addition to an evening's program.

THE RAINBOW BRIDGE.
EDUCATIONAL FILM CORP.: JULY.

WHEN THEIR WINGS GOT CLIPPED

There is no reason why you can't be chesty even if you can't swim. That is, if you are Mutt and Jeff and have a pair of water wings handy. Just put on a swimming suit, insert an inflated wing under the front of the Jersey, and you will be amply equipped to win feminine admiration, if not Carnegie medals.

But nothing works out as it is planned, even with the help of a Bradstreet kept handy for consultation before deciding on which of endangered damsels it might be most profitable to save. Poor Mutt gets nothing but embarrassment for his frantic efforts, while little Jeff, saved in the nick of time by the water wing on his chest, carries home the bacon in the shape of the long green.

THE LIFE SAVERS.
(Mutt and Jeff Cartoon).

THE FINE POINTS OF A $10,000 JERSEY COW

For a Jersey cow to bring $10,000 at public auction is some feat, but this is exactly what happened recently at Mt. Kisco, and Universal shows Prof. Hugh G. Van Belt pointing out the "beauty spots" of this $10,000 bovine. This, and the wonderful effects of snow and frost on the waters of Niagara Falls, and the trees on its banks form the main topics of Universal Screen Magazine. No. 84, set for release Aug. 17.

MRS. HEN DOES HER BIT

Theatregoers who are also supporters of Mr. Hoover will view with envy pictures in the "Screen Magazine," which show the model methods followed by the Department of Agriculture in raising chickens. Despite the unusual facilities possessed by the Department, the most modest poultry raiser can learn something from the subject as it is handled in the "Magazine."

Chauncey M. Depew, still smiling at the youthful age of eighty-four, gives his recipe for good luck and good spirits. The advice is shrewd, practical and optimistic, as we should expect from Mr. Depew's own success during and at the end of his long life.

Always there are devised new ways to help out the labor shortage. In house building it is no longer necessary to employ the carpenter and bricklayer to put up the frame. A new machine, well illustrated on the screen, makes in twenty-fours hours enough concrete blocks to build a fair-size dwelling.

Some queer little lizards, who can change their colors, and can and do shed their skin in the picture, interject a comedy note between the more serious parts of the film, and Willie Hopkins, in the most interesting picture he has yet made, models little heads out of lumps of clay held during the entire process behind his back.

UNIVERSAL SCREEN MAGAZINE NO. 81.
UNIVERSAL FILM MFG. CO.: JULY 25.

Coming Program Offerings

Metro Names Four for August

"The House of Mirth" Heads List on Fifth of Month—Many Stars Named in the Productions

METRO will issue four All Star Series pictures during the month of August. The first is the picturization of Edith Wharton's novel, "The House of Mirth," with a cast including Katharine Harris Barrymore, Harry Kolker, Joseph Kilgour, Edward Abeles, Christine Mayo, and Lottie Briscoe. Miss Wharton's story, which was adapted for the screen by June Mathis and Albert Capellani, has been produced under the direction of Mr. Capellani

The three other August releases will be "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum, with a cast headed by Herbert Standing; "Flower of the Dusk," in which Viola Dana is starred, and "Shadow and Substance," starring Edith Storey. They will be released in the order named.

"The House of Mirth," which will be issued August 5, calls for scenes of luxury, and the heroine, Lily Burt, is the physical embodiment of the neurotic craving for luxury that possesses a certain class of society women.

"In Judgment Of," starring Anna Q. Nilsson and Franklyn Farnum, supported by Herbert Standing and an all-star cast, will be the August 12 release. George D. Baker, Metro's Western manager of productions, is the author of the scenario of "In Judgment Of." It is a tense drama, strong in its appeal to the emotions. Miss Nilsson has the role of Mary Manners, daughter of a political dictator, whose strange gift of telepathy is the means of saving her sweetheart, wrongly accused of murder, from paying the death penalty for another's crime.

Myrtle Reed's novel, "Flower of the Dusk," published by G. P. Putnam's Sons, will be the August 19 release, with Viola Dana as the star. John H. Collins, who adapted the novel for the screen, also directed the picture.

Rhea Mitchell, Now Leading Woman With Bert Lytell In Metro's "Boston Blackie's Little Pal"

Edith Storey's picture, "Shadow and Substance," which will be the August 26 Metro release, is a story of the great north woods by Lois Zellner. Herbert Blache directed the picture. In the picture Miss Storey plays the part of Nan McDonald, "the angel of a community of lumberjacks." Frank Mills, Lilie Leslie, Joseph Kilgour, George Stevens, Augustus Perry, Harry Linson, Ben Walker, John Cohill, Tomanoto, the Japanese actor; Mathilde Brundage, and Baby Ivy Ward give Miss Storey splendid support in the picture.

Artcraft Announces Releases for August

FOUR Artcraft prodoutions are announced for release during the month of August by Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution. The schedule includes two special productions of D. W. Griffith and Cecil B. DeMille, a Douglas Fairbanks feature, and a Thomas H. Ince production starring William S. Hart.

The initial releases of these productions are evenly distributed through the month, having been scheduled as follows: August 5, Douglas Fairbanks in "Bound in Morocco"; August 12, D. W. Griffith's "The Great Love"; August 19, William S. Hart in "Riddle Gawne"; August 26, Cecil B. DeMille in "Till I Come Back to You."

As the title, "Bound in Morocco," would indicate, the scenes of this latest Fairbanks Artcraft offering are laid in Africa. The story was written by Allan Dwan, who also directed the picture.

As the Artcraft release of August 19, Thomas H. Ince presents William S. Hart in "Riddle Gawne," a Western story said to be perfectly suited to the talents of the popular Western star. Charles Alden Seltzer is the author of the tale, which ran serially under the title, "The Vengeance of Jefferson Gawne."

"Till I Come Back to You," is the title of Cecil B. DeMille's special Artcraft production to be released August 26, and essentially a war picture, the scenes being laid in Belgium just prior to and subsequent to the Hun invasion. The story has until now been produced under the title, "Paths of Glory," and was written by Jeanie McPherson, author and scenarioist, whose talent was displayed in "The Woman God Forgot," "Joan the Woman," and other film spectacles. It has been interpreted by Cecil B. DeMille.

Universal Shows Red Cross Mysteries

The side of the American Red Cross which, Universal says, the average citizen knows little or nothing about, figures prominently in the 82nd issue of The Universal Screen Magazine by special permission to enter the closely guarded precincts of the plant in which are made the garments for the allied wounded and there make a photoplay record of this phase of the activities of the "greatest mother in the world."

Under the heading of "Our Animal Friends," are shown some of the animal oddities who make their home at the mammals house in the Bronx Zoo, New York City. Among the animals brought up close to the camera are the Dwarf Lemur, a native of Sumatra.

Mutual Releases Feature by Col. Selig

"A Hoosier Romance," by James Whitcomb Riley, produced in five parts by Col. William N. Selig, will be released by the Mutual Film Corporation August 18, according to an announcement from the offices of James M. Sheldon, president of the Mutual.

"A Hoosier Romance" was directed by Colin Campbell, director of "The Spoilers," "The Crisis," "The Ne'er Do Well," "The Garden of Allah," and other well-known Selig pictures. The cast is headed by Colleen Moore and Thomas Jefferson.

Mr. Campbell also staged for Col. Selig "The County Fair," which will be in six parts.

Pathe-Rolin Comedy Kans the Kaiser

Many theatres throughout the country are said to be using on an all-war program "Kicking the Germ Out of Germany," the Harold Lloyd comedy in which Harold does awful things to the German general staff, to say nothing of canning the Kaiser, according to reports from Pathe.

Lighter subjects, however, occupy Lloyd's attention in the summer program to be released by Pathe. The schedule as now drafted is: August 4, "That's Him"; August 18, "Bride and Gloom"; September 1, "Two Scrambled"; September 15, "Bees in His Bonnet."

"Bird of Prey" Stars Gladys Brockwell

Gladys Brockwell in a photodrama of Mexican border intrigue, love and retribution, "The Bird of Prey," is announced as the next William Fox Special Feature. In this production Miss Brockwell first appears as a vampire, and then, after many experiences with Mexican bandits, seeks revenge on a man who had wronged her, but instead falls in love and wins happiness. The play was written by Charles Kenyon and staged by Edward J. Le Saint.

Besides Miss Brockwell there are only three other principals in the cast, Herbert Heyes, L. C. Shumway, and Willard Louis.

"Here's This Horrid Sun Again and the Work Order Is In Force," Sighs Elinor Field, of Mutual-Strand Gloom Chasers

General Announces Features for August

What is said to be an unusually attractive list of Broadway Star Features is announced for the month of August by General Film Company. Three O. Henry stories and two Wolfville Tales are scheduled for the month. Included in the list is "The Marquis and Miss Sally," the first release, in which Patricia Palmer and William Lester have the featured roles.

Other O. Henry stories carded for August release by General are "Springtime a la Carte" and "A Bird of Bagdad," both featuring Edward Earle and Agnes Ayres. The two Wolfville releases are "The Jest of Talky Jones" and "The Widow Dangerous," both said to be exceptionally interesting Western stories.

Pearl White Heeds Call of the Camera

Pathe announces that Pearl White, serial star, cut short her vacation the other day in response to the urgent plea of George Brackett Seitz, director-general of Astra. Miss White is now making the first episode of her new Pathe serial which will be released late in the Fall. It is rumored that there are no Iron Claws, Hidden Hands, Hooded Terrors, Masked Mysteries, Veiled Villains, or Menacing Masks in the new one. If this statement is made with the idea of arousing curiosity, it ought to be successful.

Parsons Gets Three Roles

"Smiling Bill" Parsons, star of Capitol Comedies, distributed by Goldwyn, plays three roles in his newest production, "Bill's Opportunity," released August 26.

At the opening Bill appears as a poor, overworked department store bookkeeper attired in clothes that had fitted him much better ten years before.

"Playing three men in one play was new to me," remarked Bill, "though it was no more difficult than my work in any other Capitol Comedy. "But my, how that mustache did tickle!"

Program Glances

Probably no previous subject has been so admirably suited to bring out the full talents of Charles Ray as an artist of the screen as "A Nine O'Clock Town," the newest Thomas H. Ince production, featuring the young star which will be released on the Paramount schedule August 5.

"The Girl from Bohemia," to be released by Pathe August 25, means the retirement of Irene Castle from the screen for some time to come, it is believed. This is the last of the Castle series made by Astra for Pathe.

Gladys Leslie, working under direction of Frederic Thomson, is in the latter part of "The Nymph of the Foothills," a Vitagraph Blue Ribbon feature, which will be released either in September or October. She will be seen on the August Blue Ribbon program in "Wild Primrose."

The third and concluding chapter of the series of motion pictures titled, "Helping Humanity to Be Healthy and Happy," which deals with the welfare work which the Metropolitan Life Insurance Company is carrying on among its employes, appears in No. 129 of the Paramount-Bray Pictograph, released July 22.

The new Baby Marie Osborne picture, "Winning Grandma," which is released August 18 by Pathe, will have extraordinarily valuable exploitation by reason of several articles appearing in important magazines.

Under the direction of Harry L. Franklin, assisted by P. Thad Volkman, "Kildare of Storm," Eleanor Morcoins Kelly's novel, the scenario of which is from the pen of Jere Looney, is rapidly being converted into one of the most anticipated of Metro's future releases.

Gladys Brockwell, who has finished "Kultur," a play of German intrigue and treachery, will begin work on "The Strange Woman" in the early future at the William Fox Hollywood Studios, and it is understood the play will be released some time in September.

"Her Blighted Love," the third Paramount-Mack Sennett comedy, to be released during the month of July, has been scheduled for the 29th, and promises to be out of the ordinary as a comedy.

"Less Than Kin," Wallace Reid's latest Paramount picture, which will be released July 29, is a romance of Central America and New York, in which thrills and laughs are said to be equally distributed.

Claire McDowell, a player before the footlights since babyhood and for a number of years in film drama, has a character role in the cast supporting May Allison, Metro star, in Hale Hamilton's "The Return of Mary."

When C. Gardner Sullivan wrote "The Vamp" for Enid Bennett, Thomas H. Ince's star appearing in Paramount pictures, he is said to have had in mind the same person that Miss Bennett is in real life.

"The Man Who Wouldn't Shoot," an original story by Bernard McConville, will be used for Harry Carey's next Universal special production. Jack Ford will direct. The story concerns a "bad" man, who was thought yellow because he did not draw on the least provocation.

In May Allison's first picture made at Metro's West Coast Studios in Hollywood, "The Return of Mary," the winsome Metro star, has to play opposite a mustache. The wearer of the said mustache is Darrell Foss.

Peggy Hopkins is featured in the first Paramount James Montgomery Flagg two-reel comedy, "Hick Manhattan." Peggy Hopkins is remembered as the Bride in the former Flagg, "Girls You Know" series, and more recently starred in the feature, "The Woman and the Law."

The first of Elinor Field's pictures under her contract to appear in Strand-Mutual comedies will be "What Will Father Say?" Cullen Landis heads the supporting cast.

A real Indian princess, with an honorable heritage of the great out of doors, appears in support of Harr Carey in "Hell's Neck," the star's latest completed Universal photodrama.

One of the best known tricks of love making is cleverly applied in "She Almost Proposed," the Mutual-Strand comedy, release of July 29. The plot has to do with the troubled courtship of Billie and Cullen.

Alice Howell, Eyes, Hair, Neck-tie and All, in "Bawled Out," a Century-Universal Comedy

Triangle Features Casson Ferguson

It was announced this week that Casson Ferguson is the featured Triangle player of that company's releases for the week of August 4. The production in which he appears is "Alias Mary Brown, by E. Magnus Ingleton. Pauline Starke has the principal feminine role with Ferguson, and the story was directed by H. D'Elba and William Dowlan, with Elgin Leslie at the camera.

The first Triangle release of August 4 is "The Price of Applause," produced under the direction of Thomas N. Heffron, with Claire Anderson and Jack Livingston in the main parts.

September Brings New Fannie Ward Story

Pathe announces a late release date for "A Japanese Nightingale," said to be the most ambitious effort of Fannie Ward.

This picture will be released late in September, according to present plans. Fannie Ward plays the role of the Oriental heroine, and the support of Japanese actors and actresses and the employment of heavy sets, the represented streets in Japan, Oriental gardens and a really remarkable Oriental temple interior, are said by Pathe to auger well for the success of this picture.

Release Date Nears for Barriscale Feature

Paralta declared this week that photoplay fans who enjoy clean, probable screen offerings enacted by popular players will find much delight in Bessie Barriscale's newest Paralta play, "Maid o' the Storm," which is released by the W. W. Hodkinson Corporation the latter part of July.

The action of the play takes place on the rocky shores of Scotland and in London, and presents the star in what is said to be a delightful role of almost mystical qualities. "Maid o' the Storm" is a little girl cast away on the coast of Scotland.

Jewel Productions

"The GEEZER OF BERLIN"

A Ready-made Audience of Millions Everyone in your town who saw "The KAISER" and everyone who missed it will be wild to see this delicious travesty, "The GEEZER OF BERLIN." Millions are ready for it—are right on edge to see the ridiculous side of the King business. They'll laugh their heads off.

You 've already Paid Your Advertising Bill When you showed "The KAISER" you paid a great big part of your advertising on "The GEEZER OF BERLIN." This time your ads will go twice as far for half the money. You'll have our Special Book of Newspaper Ads within two weeks. Reserve for "The GEEZER" now. Be ready. Any Jewel Exchange.

gets ER BERLIN"

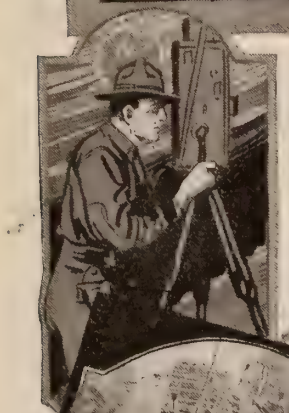
A Travesty on "THE KAISER" -The Beast of Berlin

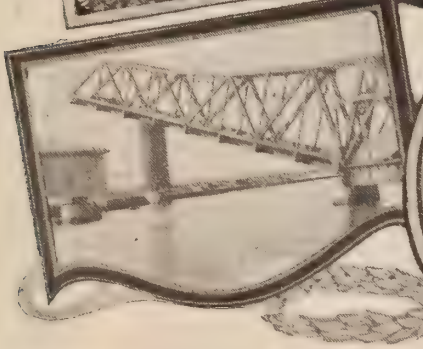
Lavish Costuming Magnificent Sets The costumes and sets of "The GEEZER" are on a par with the original Jewel Triumph, "The KAISER." This is unquestionably the most sumptuously staged burlesque in moving pictures—a high class farce that rings the bell from every point of view.

It's Something Different --- Something New Book "The GEEZER"—advertise it—clean up. You'll be giving a great, big, eager-to-be-amused audience the heartiest laugh of years and they'll thank you for something new, something different. Get in touch with your nearest Jewel Exchange today—without fail.

PACKING 'EM IN EVERY NIGHT

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS





IN hundreds of the biggest theatres in the country UNIVERSAL Animated Weekly and Current Events are packing 'em in every night. Here you get the Big War News Scoops gathered by the Universal's corps of correspondents in every part of the world. That's what the public is most interested in right now. Book and advertise these BIG Weeklies and establish a packed WEEKLY NIGHT every week in YOUR house like hundreds are now doing.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO. Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

The car rolled up and a beautiful girl opened the door..... "Marry me!" she said

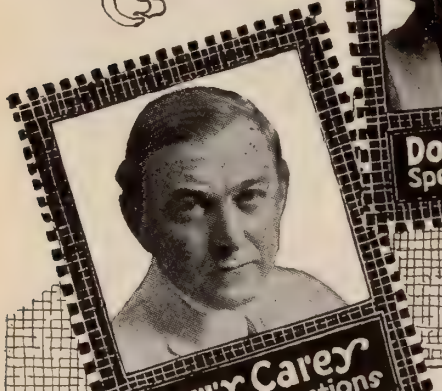
"FOR HUSBANDS ONLY"

LOIS WEBER'S COMING FASCINATION FOR THE WHOLE FAMILY — STARRING MILDRED HARRIS

JEWEL Productions Inc
1600 Broadway New York City

Many a packed house is directly traceable to an advertisement in the "News."

Universal Special Attractions



UNIVERSAL Special Attractions are produced by the soundest, oldest, best equipped concern in Moving Pictures.

And best equipped means *longest experience* and *keenest artistic taste* and *choicest stage facilities.* It further means, *the most for the money* -- in other words, a reasonable price for the finest of fine pictures.

This is the good, solid business reason why you can book any and every Universal Special Attraction with your eyes shut. The *picture* will be right and the *price* will be right. Prove both these facts for yourself at your nearest Universal Exchange *today.*

UNIVERSAL FILM MFG. CO.

Carl Laemmle, Pres. 1600 Broadway, N. Y.

"Tell the boys in the Small Towns"

—Says A. M. Sprague, Owner of the "Savoy" of Palmyra, Missouri—a small town.

"I showed 'The KAISER, the Beast of Berlin' to three packed houses—my house seats 400—our population is about 2,000, ***and to save my life I could not tell where all the people came from.*** It was the best business ever done here.

"'The KAISER' is certainly a wonderful picture and your rental price is O. K., as a fellow can make some good money off it.

"Tell the boys in the small towns that they can make a clean-up with this picture as well as those in the larger towns."

Book the Original—the Only

"THE KAISER — The Beast of Berlin"

JEWEL Productions INC
1600 Broadway, New York City

In the Independent Field

Kempner Gives Manx-Man Plans

Leon Schlesinger, General Sales Representative, Starts Campaign of Manx-Man Company—J. L. Kempner, Sales Director

THE "From - producer - to - exhibitor-direct" plan that W. W. Hodkinson and, more recently, S. S. Hutchinson came out strongly for, finds further endorsement from J. L. Kempner, the newly appointed sales director of the Manx-Man Company, who are distributing the famous Hall Caine photoplay through the Goldwyn exchanges. Mr. Kempner's first statement since joining the Manx-Man Company is:

"This company wishes to meet its prospective customers face to face. We want to study their local conditions and know exactly how our picture can fit in so that it will do the maximum amount of business for the exhibitors who play it. We want to be right on the firing-line ourselves, and to personally know the small-town exhibitor as well as the big city one. For this purpose, Leon Schlesinger, our general sales representative, who will be remembered for his work in behalf of 'Enlighten Thy Daughter,' will leave his desk in New York this week to tour the country and meet the theatre man right where he operates.

"Mr. Schlesinger will also confer with the managers of the Goldwyn branches in the territories through which he passes, and with their press representatives. He is especially interested in talking to the publicity men, as the publicity angle on the Manx-Man is a strong one, and exhibitors today buy pictures for their exploitation possibilities as well as for their quality. There is no doubt that as a result of the help of Anglo-American organizations and of newspapers friendly to them that the entire American people can be interested in seeing this film which surely goes to stimulate Anglo-American goodwill as actively as any other single method that either the British or American government could devise, since it brings a phase of English life and manners directly and genuinely to spectators. For instance, in Providence, R. I., we found a British-American society that offered to print its own invitations to the film, so interested were they in the picture and the chance for publicity for their own work. The Providence *Journal*, one of the leading newspapers of the country, gave the society, the picture and the exhibitors booking it no end of fine publicity."

Leon Schlesinger, General Sales Representative of the Newly-Formed Manx-Man Company

Mr. Schlesinger will first visit Middle West exhibitors, covering Illinois, Indiana, Iowa, Michigan and Wisconsin. He will carry with him a condensed film version of the Manx-Man and complete plans of the publicity campaign. He will frequently call on editors and societies, but because of the amount of territory he wishes to cover, will usually leave that branch of the work to the exhibitors and Goldwyn representatives. The Manx-Man executive will give the publicity campaign in each territory such a start that its final success will be guaranteed.

Eleven States Sold On Griffith Picture

George Davis, manager of the Alcazar theatre, San Francisco, associated with Sol Lesser of the All Star Features Company, has purchased from D. W. Griffith the rights to eleven States west of the Mississippi for "Hearts of the World," it is announced. The territory included Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa, Nebraska, Minnesota, North Dakota, South Dakota, and Wisconsin. It is said that Lesser and Davis paid Mr. Griffith $250,000 for the rights to these States.

Three weeks ago Mr. Lesser purchased the rights to the Pacific Coast and Intermountain States, including Washington, Oregon, Idaho, Montana, Colorado, Wyoming, New Mexico, Utah, Nevada, Arizona and California. The amount invested by Mr. Lesser for the entire territory is $450,000. He announces that he intends to go ahead and exploit "Hearts of the World" with the same big orchestra and stage effects originated by Mr. Griffith. He says that the net profits for the first three weeks of the San Francisco engagement were $18,000.

"Order Out of Chaos"—Tourneur

"The motion picture can bring order out of chaos," is the opinion of Maurice Tourneur, whose first independent production, "Sporting Life," was completed recently. "I believe that it is possible to quickly bring order out of chaos in Russia, by means of the film," says Mr. Tourneur. "Recently returned travelers from Russia have been telling of the remarkable effect upon the peasants of an American-made film depicting the events leading up to the downfall of the Czar. A great percentage of Russians are completely illiterate, but they can understand pictures. That film enlightened them as they never had been enlightened before. The only other method of reaching the Russian people would be through big, crude, childish posters.

William Parke to Direct Educational

William Parke, who directed "The Yellow Ticket" for Pathe, has been appointed Director-General of the Educational Films Corporation's feature production, "When the Giant Wakes." Two units of "When the Giant Wakes" company are working in Charleston and Logan, W. Va., respectively. After a ten-day visit to the field locations for the picture, Vice-President and General Manager E. W. Hammons returned to New York this week.

John Sunderland, Who Has the Leading Male Role in Educational's "When the Giant Wakes"

W. H. Issues Booklet to Exhibitors

In order to enlighten every exhibitor in the United States and to assist the independent exchange men who are handling their product, W. H. Productions Company, in addition to their trade paper advertising, are issuing a booklet to all exhibitors in the United States for the purpose of informing them of the value of re-issues at this time and also to materially help develop the independent exchange man's business.

Approximately fifty independent exchange men in the country are handling W. H. Productions Company's re-issues. This conclusively shows 100 per cent. efficiency in distribution and the same comparative results are true with the exhibitors booking out of these exchanges, it is said.

Doris Kenyon Prominent at Boston Convention

Doris Kenyon, appearing in productions by her own company, releasing on the William L. Sherry Service, was one of the prominent picture stars in attendance at the Boston Convention last week. Miss Kenyon appeared in person at a number of the Boston theatres during her stay. Miss Kenyon was accompanied by Theodore C. Deitrich, president of De Luxe Pictures, Inc., of which Miss Kenyon is treasurer; William L. Sherry, head of the Sherry Service; Mr. Sherry's general manager, Norman J. Sennott, and sales manager Daniel J. Savage.

Company Formed to Handle Griffith Picture

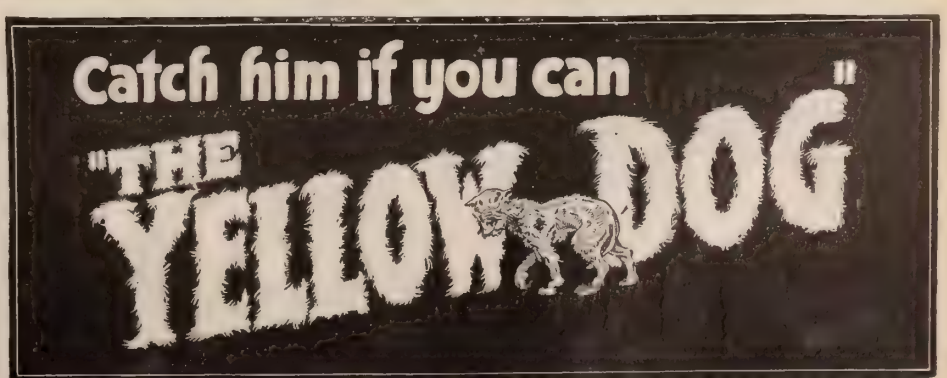
The Hearts of the World Company of New England has been organized to exploit D. W. Griffith's feature, "Hearts of the World" in the New England territory. The offices of the company are located at 612-614 Little Building, Boston. Edwin Golden is general manager.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Stolen Orders" (William A. Brady)	J. W. Burke, Mid-West Greater Features Co., Denver, Colo	Colorado, Wyoming, Utah, New Mexico.
"Stolen Orders" (William A. Brady)	Lewis J. Selznick, Select Pictures	New York State.
"Stolen Orders" (William A. Brady)	W. E. Drummond, Knoxville, Tenn	Tennessee, Alabama.
"Grain of Dust" (Carl E. Carlton, New York)	M. H. Hoffman, New York (Crest Pictures Corp.)	Greater New York, Northern New Jersey.
"Parentage" (Frank Seng, New York)	J. W. Burke, Mid-West Greater Features Co., Denver	Colorado, Wyoming, Utah, New Mexico.
"Raffles, the Amateur Cracksman" (Hiller and Wilk, Agents)	J. W. Burke, Mid-West Greater Features Co., Denver	Colorado, Wyoming, Utah, New Mexico.
"The Grain of Dust" (Arrow Film, Agents)	Specialty Film Company	Texas, Arkansas, Oklahoma, Louisiana, Mississippi.
Series of J. Warren Kerrigan Re-Issues—30 single and 10 two-reel subjects (Arrow Film Corp.)	Specialty Film Company	Texas, Arkansas, Oklahoma.
Four 5-reel Allison-Lockwood Re-Issues (Arrow Film Corp.)	W. H. Film Co., Baltimore	Delaware, Maryland, District of Columbia, Virginia.
"The Hand of Vengeance," Gaumont's Ten-reel Serial—Arrow Film Corp. as Agents	American Film Company, Boston	New England Territory (six states).
"The Eyes of the World"—Arrow Film Corp	First National Exchange of New Jersey	Northern New Jersey.
"To-Day" and "The Mad Lover"—Arrow Film Corp.	Foursquare Pictures Corporation	Michigan.
Four 5-reel Allison-Lockwood Re-Issues—Arrow Film Corp	Harvey B. Day	Western Pennsylvania, West Virginia.
"The Sunset Princess (Arrow Film Corp.)	C. C. Hite Attractions	Ohio.
Series of 2-reel Shorty Hamilton Re-Issues; series of Arbuckle Comedy re-issues (24) and W. S. Hart 5-reel feature,		

(*Continued on next page*)



(Continued from preceding page)

"Staking His Life," reissue (W. H. Productions, N. Y)	Boston Photoplay Co., Boston	New England States.
Series of 5 Bessie Barriscale Re-Issues (W. H. Productions)	Max W. Herring, Pittsburgh	Western Pennsylvania, West Virginia.
Series of 26 one and two-reel Chaplin Comedy reissues (W. H. Productions)	Emerald Film Service, Kansas City	Kansas, Western
Series of 16 two-reel Shorty Hamilton Re-Issues (W. H. Productions)	Masterpiece Film Attractions, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
24 one-reel Arbuckle Comedy Re-Issues (W. H. Productions)	Super-Features, Inc., Toronto, Can	Dominion of Canada.
24 Arbuckle Comedy Re-Issues (W. H. Productions)	Bee-Hive Exchange, Chicago	Indiana, Southern Wisconsin.
24 Arbuckle Comedy Re-Issues (W. H. Productions)	Magnet Film, New York	Greater New York.

Cannibal Pictures Success at Rivoli

MARTIN JOHNSON'S series of pictures, "Cannibal Isles of the South Pacific," which opened this week for a week's run, as the featured number on the bill of S. L. Rothapfel's Rivoli theatre, have the distinction of being the first pictures of their kind to be featured on Mr. Rothapfel's program. It is reported that the offering is playing to big houses. Mr. Johnson gave a short lecture following each run.

In commenting on his experiences while taking these pictures, Mr. Johnson said:

"Probably no camera man has ever been forced to undergo more hardships than did Mrs. Johnson and myself in our 20,000 mile trip. Starting at San Francisco we traveled by one of the Pacific Mail steamships to Honolulu. Thence to Australia, where we transshipped, taking a small trading schooner to the New Hebrides group in the South Pacific. At Samoa we outfitted a small sailing vessel, taking a supply of bright colored calicos, knives, tobacco and trinkets and from there set sail into the little kingdoms of the South Seas, inhabited by millions of savages, who live in the most primitive state. Some of the hardships endured can be gained from the fact that in these regions the sun beats down with terrific force so that it is necessary to develop the negative immediately after it is taken. This was often being done by me on shipboard or on the sandy shores of the Pacific, hundreds of miles away from civilization, and with nothing but unclothed savages of primitive intelligence to act as assistants.

"While many of these pictures were taken among friendly tribes, still a great number of them were taken in the cannibal countries, and that these people really eat the flesh of man now stands as a fact that has not been successfully contradicted. It was often necessary for me to have a guard of native soldiers stand with guns pointed to keep some of the treacherous savages from turning on me while I was at the crank. The result of this being that we now have pictures that are thrilling and sensational in the extreme."

One of the "Chief Players" in the Films Martin Johnson Brought Back from the South Sea Islands

Anderson Feature Nears Completion

Under the direction of Jesse J. Robbins, the G. M. Anderson Company is rapidly approaching the completion of their first release, a five-reel Western production entitled, "The Son-of-a-Gun," featuring Mr. Anderson in the title role.

The story, written in collaboration by the star and Director Robbins, is said to be full to overflowing with the vivid action and the genuine heart interest characteristic of the original "Broncho Billy" pictures, with whose fame the name of G. M. Anderson is indissolubly associated in the minds of film fans throughout the country.

Joy Lewis appears in the leading feminine role, with Frederick Church as heavy, Harry Todd and A. E. Whitting in character parts, and Paul Willis in the role of juvenile.

No definite date has as yet been set for the release of "The Son-of-a-Gun," but it is generally understood that it will be some time in September.

Hayakawa Prepares for Third Picture

Sessue Hayakawa, star of the Haworth Pictures Corporation, is making preparations for the production of his third independent picture, the title to which has not been announced. "The Temple of Dusk," his second independent production, made under the direction of James Young, is nearing completion and Hayakawa will be ready to begin the actual work of production on the third picture immediately thereafter.

Corrected Statement

Through a typographical error in a recent issue of the News, it was erroneously stated that the Mid-West Greater Features Company, Denver, Colo., had acquired among other territory, that comprised by the State of Nevada, to the Brady production, "Stolen Orders." The territory purchased by this company included Colorado, Utah, Wyoming and New Mexico.

Missouri Exhibitor Comments on "The Whip"

H. D. Keefer, manager of the Palace theatre, Salina, Kans., in a letter to the Yale Photoplay Company, Kansas City, Mo., operators and distributors in the independent field, speaks in high praise of the business done by the Paragon production, "The Whip," adapted from the Drury Lane melodrama of the same title. The letter, which speaks for itself, follows in part:

"I wish to say that never have I yet offered my patrons a production that drew the comments this picture did. As a box office attraction it can't be beat. I showed this to over 2,700 people at 25c and it was a pleasure to stand back and see them fairly rise in their seats at the many exciting scenes that this production has, as it unfolds before your eyes. When it comes to a big production, it is not the big elaborate settings, nor the mammoth destructive scenes that really appeal to a person, but something that does or has happened in one's life that they like. You'll find this in 'The Whip' and I think that it will be a long time before the Salina folks will forget it or see anything its equal."

(Signed) H. D. KEEFER.

"Mickey," Big Sensation—Shepard

H. J. Shepard, of W. H. Productions, Tells Why Mabel Normand Picture Will Hit the High Spots

RELATIVE to the dramatic qualities incorporated in the production of "Mickey," distributed on the independent market by W. H. Productions Company, H. J. Shepard, of that company, makes the following statement:

"There are in 'Mickey' at least six big feature pictures woven into one perfect continuity. The elements that predestine the success of any picture are prominent in 'Mickey'—pathos, humor, love, adventure, incident and detail.

"The sad and melancholy incidents make the greatest demand upon Miss Normand's artistry. In these her methods are natural, simple and unaffected and each one of the supporting company is apparently impelled to follow the perfect example she sets.

"'Mickey' is full of fun and frolic and laughter—these are the elements which constitute its humor and they run through it as colored threads in a piece of cloth, giving it pattern and texture and richness. The variety of the humor is so great and its introduction so frequent, that it effectually prevents the play from ever growing tiresome or dreary and the full seven reels seem shorter in the seeing than the usual small feature production.

"It has been said that no story is entirely satisfactory unless it has 'heart interest.' That element and its development to a final happy consummation is perfectly achieved. Though the incidents that attend 'Mickey's' courtship are unusual, they are in no sense unreasonable and never strike the observer as being impossible or far-stretched. The courtship starts in the early scenes and the interest is sustained until at last a happy ending is attained. In detail and totality, the love theme is unsurpassed.

"Probably no photoplay has yet been produced that is so filled with adventure and thrills as 'Mickey.' Every thrill—and 'Mickey' is filled with thrills—is remarkable both on account of its novelty and intensity. The imagination of our best comedy director, Mack Sennett, is in 'Mickey.'

"We predict that 'Mickey' will be one of the biggest sensations that has ever been shown to the motion picture public throughout the world."

In the Gaumont News Weeklies

OWING to the increased demand of independent buyers and exhibitors for Gaumont independent news reels, Gaumont News and Graumont Graphic, the company announces that it has doubled the number of prints prepared for distribution. Printing and shipping facilities have been enlarged and speeded up so that now the company is in a position to take care of twice the business heretofore done on its news reels.

Tuesdays and Fridays are days of hustle around the Gaumont plant. On these days the employes assemble at an unusually early hour. At nine o'clock the last mail of the morning is received, the latest minute news negatives are rushed through the developer, the reels are assembled, a corps of inspectors project them to see that every scene is correct and in order, and then they are quickly packed and addressed, and rushed to the depots by auto.

The studios and laboratories of the Gaumont Company are located in Flushing, Long Island, in Greater New York, and just across the river from the Manhattan section, where the depots are located.

While transportation just at this time is subject to delay because of war conditions, the company announces that the postal and express officials realize the necessity of "speeding the news" and are cheerfully doing all they can to facilitate the rushing of these important carriers of important news events.

The Gaumont News and Graphic, shipped at midday each Tuesday and Friday are the only independent news reels on the market. Gaumont Graphic No. 16, shipped July 12, shows the funeral services for Major John Purroy Mitchel. This issue of the Graphic also shows the launching in San Francisco of eight destroyers and nine freight-carrying vessels. Among the other subjects in this issue, Official War Pictures show our boys handling heavy howitzers and coast artillery somewhere in France; Edward V. Rickenbacker, famous auto racer, who is now an American "ace"; the seizing of a big New York evening paper, said to be owned by the German Government, and many other news events.

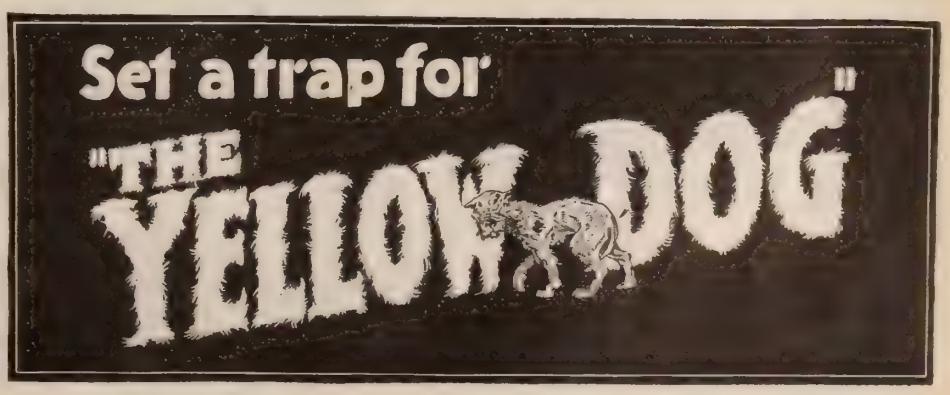
Gaumont News No. 17, shipped on July 16, pictures the annual convention of the B. P. O. Elks at Atlantic City; the enormous wheat crop of 1918; the visit of Dr. Naon, Argentine Ambassador, who wishes to secure a loan of $40,000,000 from our Government; the presentation by the Government to the city of San Francisco of a service flag commemorating the 33,487 sons of liberty of that city who are now fighting in France, and many scenes showing the activities of our womanhood, etc., etc.

Hoffman Recovering from Operation

M. H. Hoffman, who severed his connections recently with the Foursquare Pictures, to act independently in the exploitation of independent productions, is reported to be on his way to recovery from a surgical operation performed at Mt. Sinai Hospital, where he has been confined for about two weeks. Before undergoing the operation, Mr. Hoffman announced the purchase of the rights to Crest Pictures, "The Grain of Dust," starring Lillian Walker, for the territory of Greater New York and northern New Jersey.

Sherman Due with Print

Harry A. Sherman, Sherman Productions, is due to arrive in New York this week, with a print of Sherman Productions first independent production, "The Light of the Western Stars," featuring Dustin Farnum, adapted from the work of Zane Grey. Winifred Kingston has the leading feminine role.



In This Group Are Major-General March, U. S. A.; John Sunderland, Actor; Newton D. Baker, Secretary of War, and Ex-Senator Chilton of West Virginia. They All Appear in the Educational Subject, "When the Giant Wakes"

Selznick Gets "Stolen Orders"

Louis J. Selznick Buys New York State Rights to Brady Production — Distributed Through Select Pictures

LEWIS J. SELZNICK announces that he has purchased the New York State rights to William A. Brady's production, "Stolen Orders," adapted from the Drury Lane melodrama of the same title, and featuring Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge. Mr. Selznick will distribute the feature through the Select Pictures Corporation, of which he is head.

"Stolen Orders" completed a successful run at the Park theatre, New York, recently and moved from there to the Lyric theatre, where it met with equal success. Recently it opened for a week at Poli's theatre, Washington, D. C., and played to crowded houses for a week in the National Capital. It tells a story which is timely and emphasized by repeated thrills and, according to reports received by Mr. Brady from localities where "Stolen Orders" has run, it has been greeted with a hearty welcome by the public.

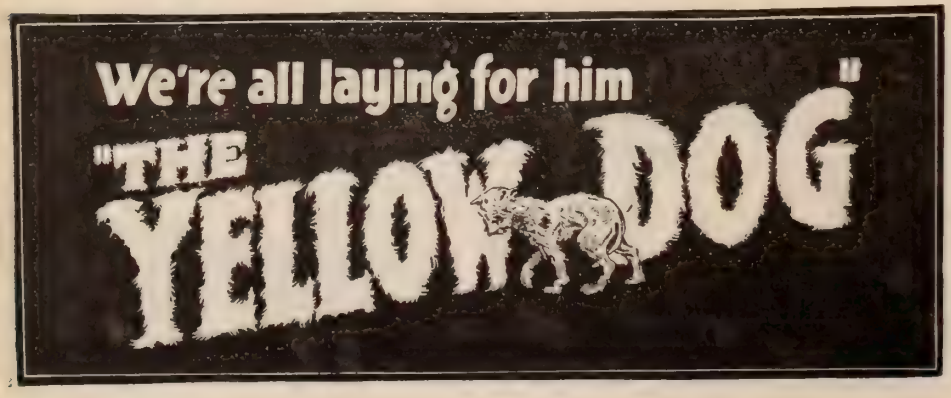
In addition to the sale of the New York State rights to Mr. Selznick, Mr. Brady announces the closing of a contract with W. E. Drummond of Knoxville, Tenn., covering the rights to "Stolen Orders" for Tennessee and Alabama. Mr. Drummond, who handled "The Whip" most successfully in these territories, said he has an even bigger box office attraction in "Stolen Orders."

Raver's Novelty Successful at Strand

Harold Edel, managing director, Strand theatre, New York, has written Harry Raver, complimenting him on the successful run Mr. Raver's three-reel feature, "Outwitting the Hun," had at the Strand during a week's run recently. The letter follows:

"This is the first opportunity that I have had to write you relative to your picture which we ran here last week, 'Outwitting the Hun.' Without question it was one of the most delightful novelties that I have ever had the pleasure of running at the Strand and was enjoyed immensely by our audiences. I considered it the outstanding feature on the bill."

(Signed) HAROLD EDEL,
Managing Director
The Strand.



Educational Organizes Distributing Company

To facilitate the wider distribution of Educational subjects, the Educational Distributing Corporation has been formed. The president of this new film company is Charles A. Dean, a promoter and capitalist. The offices are located in the Godfrey Building and a staff of executives is being organized. The exclusive business of the new concern will be to handle the output of the Educational Films Corporation of America, and to that end a dozen new exchanges will be established throughout the country. President Dean went to Chicago this week, where Vice-President Hammons of the parent company had already entered into preliminary arrangements for a branch office. Due to the recent great expansion of the demand for Educationals, it is estimated that the distributing company within the next six months will handle more than twice the output of prints now being used.

Associated Plans Rounding Into Shape

Messrs. Herbert Lubin and Arthur N. Sawyer, associated with Ralph Ince in the Associated Pictures, Inc., producing pictures under the brand name of "Ralph Ince Attractions," announce that the plans of this recently formed company are rapidly materializing and that the scenario for the first production by this company has been chosen. Work on same will be started as soon as Mr. Ince completes his contract with Metro to direct Ethel Barrymore and Hale Hamilton in two pictures. Louis Joseph Vance, the author, is production analyist for Associated Pictures.

Complete Advertising Line for Gaumont Serial

One, three and six-sheet posters have been prepared by the Gaumont Company to assist the buyer and exhibitor in the proper exploitation of its new twenty-reel serial, "The Hand of Vengeance." Each episode of the ten which constitute the completed serial, is illustrated with slide, photographs and lithographs. A special one-sheet on heavy calendared paper in the nature of a "hanger" has also been issued.

Lillian Walker, Now Producing as Star of Her Own Organization

Equipment Service

From every angle and view-point of the MOTIOGRAPH DE LUXE you can see service. Can any user of a projecting machine ask for more?

Write for Motiograph De Luxe Booklet

SERVICE **SERVICE** SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE SERVICE

SERVICE **SERVICE** SERVICE

THE ENTERPRISE OPTICAL MFG. CO., 551 West Randolph Street, Chicago, Illinois

Projection Music Laboratory Studio Theatre

SILVERTIP

THE STANDARD DIRECT CURRENT MOTION PICTURE CARBONS

The Columbia-Silvertip combination gives a light source that is hard to beat. The Silvertip is a quality product that has received the stamp of approval of the best operators in the country.

The Columbia-Silvertip combination gives:

1. High current carrying capacity. The Silvertip is heavily plated, making it capable of carrying the heavy currents used in projection without harmful heating.

2. Pure white light. The light of the Columbia-Silvertip arc approaches daylight in color value and brings out gradations of tone in the picture.

3. A strong, flexible light. The arc can be varied at the will of the operator, according to the density of the film within a reasonable limit of the rated amperage of the combination used. No two films are of the same density, and therefore, true artistic presentation of a picture requires a flexible light source.

Note: Silvertips are for direct current only.

FOR ALTERNATING CURRENT PROJECTION

WHITE A. C. SPECIAL

MOTION PICTURE CARBONS

Write for Our Circulars

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

DU PONT AMERICAN INDUSTRIES

Seats that Stay Beautiful

Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid, which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

Du Pont Fabrikoid Co.
Wilmington, Del.
Canadian Factory and Office
New Toronto, Ont.

No. 248
Made by

Wisconsin Cabinet & Panel Co.

105 W. 40th St.
New York

DU PONT

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"

AND

"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

The Operator Question

In last week's issue we published on this page a statement made by Mr. L. G. Dolliver, assistant president of the International Theatrical Stage Employes and Moving Picture Machine Operators which you should read, if you have not already done so, as it is of interest to the entire industry.

The question as to whether the operator occupies an essential position in the community is one which is evident on its face, for as long as picture theatres are allowed to remain open the presence of an experienced man in the projection room is absolutely necessary. Is it safe at any time to allow a novice to enter a hazardous occupation when there is the least danger to any individual or individuals? This is the case in the picture industry today—as long as the theatre stays open the man at the machines must know his business.

The Operators' union has now gone on record with the statement that all theatre men in the country may rest easy, for they need never fear the lack of competent men to project their picturs. This is a consoling thought to say the least, and if it can be carried through we will all rest easy. The trouble is that even in the past and at the present time the individual members of the organization are far from 100 per cent competent.

We find in various of the larger centres groups of intelligent and progressive union operators forming clubs for the advancement of their own knowledge. The members meet regularly and have addresses by the leading optical and mechanical authorities; in fact they are continually striving to gain additional knowledge. These local clubs are distinct from the local branches of the union and those identified with them, aside from carrying the same card, have next to nothing in common with the rest of the operators' fraternity. Why should they? These men are progressive, want to learn and deserve promotion; the others are holding down jobs because they are members of the union, but yet, from the point of view of ability and knowledge, they would make far better janitors.

This condition would be greatly improved were the operators graded in classes based on actual knowledge and ability proved by examination, and when the salaries would vary in accordance with their classification. In this way the industry would feel a sense of protection not existing today. We have advocated this step before and suggest it again at this time, so that the lowest class might be filled up at this time. Then when they are needed to take actual charge of a projection machine they would have had the needed apprenticeship and have passed examinations qualifying them for the responsibility which they must assume.

There is no reason as we see it for the theatre men to combat the Operators' union providing they can provide the men necessary to fill all vacancies, unless it is on the ground of incompetency. This is the greatest weakness today, and therefore we advocate that the locals themselves start schools of instruction within themselves and force all those who fail to pass the required examinations to attend or resign and seek other occupations. Co-operation can be had from all the machine manufacturers and trade papers. They will be only too glad to help in every way. The Projection Editor of Motion Picture News will be glad to do all in his power to help now whether the courses are started or not, but should these courses be started there is no end of valuable assistance available from many quarters.

The outside schools run for monetary gain or operated by interests other than those controlled by the operators themselves are wrong except as a last resort. The gross number of operators ready to go to work should be limited to the natural law of supply and demand. Were schools opened promiscuously the field would be flooded with half-baked novices which would only add to the number already in our midst. This would be a backward step. It will be time enough to consider a move of this kind when there is an actual shortage.

As far as women in the projection room are concerned we agree with Mr. Dolliver there may be exceptions, but in general we are against their attempting to break into this line of endeavor. From the point of view of temperament they are not suited for the work. It is not often that actual fire breaks out, but should it occur the person who must deal with it must have a cool head and not be incumbered with extra clothing or extra hair which under these conditions would ignite almost instantaneously.

One of the greatest troubles which we have noted among the operating fraternity is their extreme tenderness of feeling when it comes to showing their ignorance or asking for help. There is no reason to be ashamed because you are seeking information. The man who comes out and says he does not know and asks for co-operation and help is the man who gets ahead, learns and proves that he is interested in his work and wants advancement. There seems among operators to be a sense of bashfulness at seeking advice. This should not be. Motion Picture News is equipped to serve you by answering your questions—any and all of them. We will do this by letter or through the department. Your name and address need not and will not be published if you so desire. This service is for all operators—big and small. There is no charge and no obligation.

Promoting Advertising

It is interesting to note the methods employed by some manufacturers in handling the follow-ups for their trade advertising. Mr. H. H. Cudmore of the Argus Lamp & Appliance Company recently made the statement that one of the hardest problems that confronted him was making the dealers handling his products realize that he was doing trade advertising.

He makes it a rule that whenever a piece of advertising matter appears in any trade paper it shall be sent out at the same time to the entire trade. He does this by having it dressed up in some attractive way, and stating on the folder exactly where the advertisement has appeared.

In following out this plan he has taken the double truck which appears in the Motion Picture News, had it mounted on attractive blue stock and on the cover reproduces a statement as to where the advertising appeared and when. He also states that when the folder is read carefully it will help to sell the equipment which it promotes. He absolutely refuses to allow his dealers to overlook any of his advertising, for he claims that it is essential to them in promoting his goods to know how and where he is spending his money.

It is our hope that this suggestion may be of benefit to other manufacturers.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Westinghouse Motor-Generator Sets

[*Reprinted by Courtesy of the Westinghouse Electric & Mfg. Co.*]

(*Continued from last week*)

Stopping the Motor-Generator

Type CS Polyphase Motor

OPEN the circuit-breaker or main switch. Move the handle of auto-starter to the off position. If neither circuit-breaker nor main switch is used, the auto-starter may be used to close and open the main circuit.

Type AR Single-Phase Motor

Open the line switch or circuit breaker.

Type SK Direct-Current Motor

When a starting rheostat is used, open the line switch or circuit-breaker. Never force the starter handle to the "off" position, but allow it to return automatically. If the motor is to be shut down for a considerable period, open the line switch or breaker.

Reversing Motor-Generator

The rotating element of the motor-generator should revolve in a clockwise direction as observed by viewing the generator end of the set. If this is not the case when the motor is started, then the wiring connections for the motor must be changed.

Type CS Polyphase Motor

To reverse a two-phase, four-wire motor, the two leads of one phase should be interchanged. To reverse a two-phase, three-wire motor, the two outside leads should be interchanged. To reverse a three-phase motor, any two leads are interchanged.

Type AR Single-Phase Motor

The direction of rotation is determined by the position of the brushes and is indicated by a scale on the rocker ring and a pointer on the front bearing bracket. The scale consists of three lines marked RR, M and RL, respectively. When the rocker ring is turned so that the pointer is opposite RR, the motor will run in a right-hand or clockwise direction (*facing the commutator*); and when the pointer is opposite RL, the rotation will be left-hand or counter-clockwise. N is the neutral point; the armature will not turn if the pointer is opposite this line. To reverse the motor, therefore, loosen the rocker ring set-screw and turn the rocker ring until the pointer is opposite the line for the reverse direction of rotation.

Adjusting the Equipment

After the set is running properly, gradually adjust the generator field rheostat until the potential between the generator terminals, as indicated by a reliable voltmeter, is approximately 75 volts.

For single-light equipments (see Figs. 7 and 8) the control switch, if one is used, should always be opened before striking the arc. After the arc is struck and the carbons have been separated, close the control switch and then readjust the carbons until the potential across the arc is between 50 and 55 volts, as indicated by a reliable voltmeter, the terminals of which are connected directly to the carbons in the lamp. If, under these conditions, the current through the lamp, as indicated by a reliable ammeter, is less than required, and not greater than the full load rating of the generator, then the wire connected in terminal 7 on the ballast resistor should be shifted to terminal 6 or terminal 5, and so on, until the proper current does flow, when the arc potential is between 50 and 55 volts. If, when terminal 1 is tested, the current is less than required, then the nuts at either end of the ballast resistor should be loosened and terminal 1 should be shifted to a position between the proper grids, which will allow the desired current to flow, after the nuts have been properly tightened and the arc potential is between 50 and 55 volts.

For two-light equipments (see Figs. 9 and 10) the control switch connected to the ballast resistor in the circuit of either lamp, must always be opened before striking the arc in the lamp.

With lamp No. 2 cut off the circuit, open control switch No. 1 and strike the arc in lamp No. 1. After the carbons have been separated, close control switch No. 1, and then readjust the carbons until the potential across the arc is between 50 and 55 volts, as indicated by a reliable voltmeter, the terminals of which are connected directly to the carbons in lamp No. 1. If, under these conditions, the current through lamp No. 1, as indicated by a reliable ammeter, is less than required or less than the full-load rating of the generator, then the wire connected in the terminal 7, on ballast resistor No. 1, should be shifted to terminal 6, or terminal 5, and so on, until the proper current does flow, when the arc potential is between 50 and 55 volts. If, when terminal 1 is tested, the current is less than required, then the nuts at either end of ballast resistor No. 1, should be loosened and terminal 1 should be shifted to a position between the proper grids, which will allow the desired current to flow after the nuts have been properly tightened and the arc potential is between 50 and 55 volts.

With lamp No. 1 cut off the circuit, open control switch No. 2 and strike the arc in lamp No. 2. After the carbons have been separated, close control switch No. 2, and then readjust the carbons until the potential across the arc is between 50 and 55 volts, as indicated by a reliable voltmeter, the terminals of which are connected directly to the carbons in lamp No. 2. If, under these conditions, the current through lamp No. 2, as indicated by a reliable ammeter, is less than required or less than the full load rating of the generator, then the wire connected in terminal 7, on ballast resistor No. 2, should be shifted to terminal 6, or terminal 5, and so on, until the proper current does flow, when the arc potential is between 50 and 55 volts. If, when terminal 1 is tested, the current is less than required, then the nuts at either end of ballast resistor No. 2, should be loosened, and terminal 1 should be shifted to a position between the proper grids, which will allow the desired current to flow after the nuts have been properly tightened and the arc potential is between 50 and 55 volts.

Operating the Equipment

After the adjustments, specified for a single-light installation have been made, the equipment is operated in the usual manner, which needs no further explanation. After both ballast resistors have been properly adjusted, as specified for a two-light installation, and the crater of the positive or upper carbon in each lamp is properly formed, the entire equipment is ready for operation as hereinafter given. Insert reel No. 1 in machine No. 1, open control switch No. 1, strike the arc in lamp No. 1, and then separate the carbons, close control switch No. 1, adjust the carbons properly and then project pictures in the usual manner. Reel No. 2 should be inserted in machine No. 2. About one minute before the end of reel No. 1 is reached, open control switch No. 2, strike the arc in lamp No. 2, adjust the carbons properly. A few seconds before the end of reel No. 1 is reached, close control switch No. 2, and if necessary make a final adjustment of the carbons. At the proper time, as the end of reel No. 1 is reached, begin projecting pictures with machine No. 2 and cut lamp No. 1 off the circuit. Reel No. 3 should be inserted in machine No. 1. About one minute before the end of reel No. 2 is reached, open control switch No. 1, strike the arc in lamp No. 1, and adjust the carbons properly. A few seconds before the end of reel No. 2 is reached, close control switch No. 1, and if necessary, make a final adjustment of the carbons. At the proper time, as the end of reel No. 2 is reached, begin projecting pictures with machine No. 1, and cut lamp No. 2 off the circuit. This cycle of operations may be carried out indefinitely at the rate of three, four or five 1,000-foot reels per hour, without injury to the electrical equipment, provided each lamp does not require more than the full-load rated current from the generator operating at the potential of 75 volts.

Repair Parts for Motor-Generator

Repair parts for these motor-generators should be obtained from the Westinghouse Electric & Manufacturing Company. When ordering give the name of the part wanted and the serial number

of the unit on which the part is to be used. The serial number will be found plainly stamped on the end of the shaft and on the name plate. *The omission of the serial number from your order will positively cause delay.*

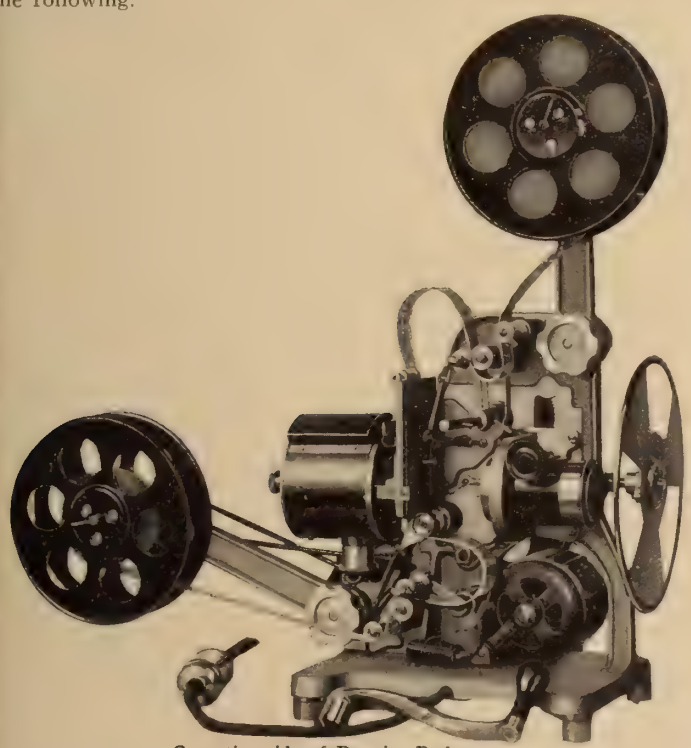
New bearings to replace those worn out can be obtained by application to the nearest district office of this company. It is advisable to have spare bearings on hand. If the bearings overheat, the cause is probably one of the following: (1) Poor lubrication, which may be owing to poor grade or insufficient quantity of lubricant or failure of the oil rings to revolve; (2) poor alignment or leveling, causing excessive end thrust or binding; (3) rough bearing surface; (4) bent shaft. If a bearing becomes hot, feed a heavy lubricant copiously. If relief is not thus afforded shut down the motor-generator, keeping the armature revolving slowly until the bearing is cool, in order to prevent sticking or "freezing."

(*To be continued*)

The Premier Pathescope

MOST readers are doubtless acquainted with the small projector known as the Pathéscope, which has been on the American market for some years, and is distinguished from other portable projectors now available by the fact that it employs a film of smaller dimensions than standard cine strips—this reduced-width film being also provided with mixed perforation, *i. e.*, three perforations per picture on one side of the strip and one perforation per picture on the other side.

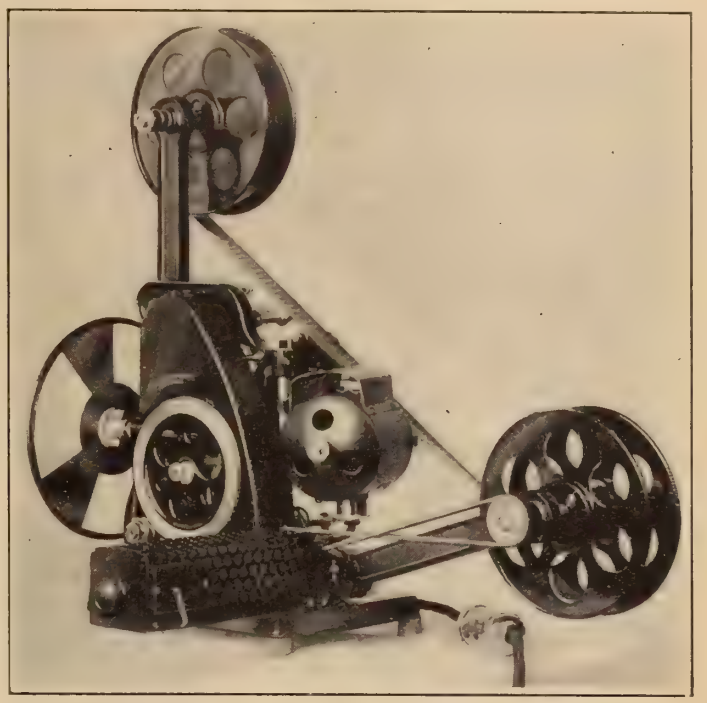
The original Pathéscopes were all imported machines, being made in France, but as imports have largely ceased since the commencement of the war, the Pathéscope Co. of America found it necessary to manufacture their machines in this country, and when this step was decided upon, the Pathéscope Co. also undertook to bring out a projector of entirely new design, which is termed the Premier Pathéscope and will be briefly described in the following.



Operating-side of Premier Pathescope

The Premier Pathéscope is a portable machine in the truest sense of the word, its complete weight being 23 pounds, which is achieved by making the frame and supports of the mechanism of cast aluminum. The gears are of bronze and steel with helical teeth, while the shafts are all of steel and run in long bearings. Especial accuracy has been taken in machining the bearings for the star and cam shafts which are reamed and lapped to .0025 inch of the prescribed size.

All Premier Pathéscopes are motor-driven by a universal motor which operates on both A. C. and D. C. supply circuits of 110 to 120 voltage, the machine being readily connected to a lamp socket by a plug and flexible cable in the usual manner. A special switch receptacle containing push buttons is inserted in the connecting cable, and the operator, holding this in his hand, may start or stop the machine at pleasure by simply pressing the proper button.



Premier Pathescope Ready for Rewinding the Film

The original imported Pathéscope projectors were provided with an intermittent movement of the claw type, but in the Premier Pathéscope the movement is a star and cam of special type in connection with an intermittent sprocket. The special intermittent used on the Premier Pathéscope consists of a four-slot star with the slots placed obliquely, instead of radially as is usual, the cam being of the customary one-pin variety. A special analysis of this type of intermittent will shortly appear in the Projection Department, but before leaving the subject of the Pathéscope movement we must add that the intermittent sprocket has three times as many teeth on one side as on the other, which is in conformity with the Pathéscope system of mixed perforation. Threading the Premier Pathéscope is carried out in much the same manner as with the usual large-sized projector, and the picture must be threaded in frame before the aperture, which is facilitated by the special system of perforation. The early Pathéscope had no framing device whatsoever, and while the model now being described will not frame the film to the extent of a complete picture-space, it is provided with a small amount of adjustment which serves to center the picture before the projection aperture.

The highly efficient screen illumination of the older Pathéscope, derived from a very small incandescent lamp, was always a source of admiration on the part of students of projection, and the same is true of the Premier model for the same reason, *i. e.*, the use of an efficient condenser system.

The light source used is a 14-volt, 2-ampere, argon-filled incandescent lamp, with special rheostat control, mounted in an adjustable socket which permits the height of the filament to be centered with respect to the optical system. The socket is so arranged that when the lamp is installed it is horizontally centered with the condensers. A spherical mirror in a focussing mount is placed behind the lamp, while in front is a highly efficient condenser system composed of a meniscus and two plano-convex lenses. These are very small (*about 1¼ inches diameter*) and are mounted close to the projection aperture, this being the reason for the high efficiency with which the light-source is utilized in the Pathéscope projectors. It is claimed that 62½ per cent of the available light is utilized by the Premier Pathéscope, which could be still further increased some 8 per cent if two lenses instead of three could be used in the condenser combination and still maintain the short E. F. required. The objectives by which the pictures are projected are standard M. P. tubes in the usual focussing mounts, and may be secured in any desired E. F.

Although the Premier Pathéscope is supplied as a motor-driven

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

SWAAB SELLS SIMPLEX

SWAAB Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.

1327 Vine St., Philadelphia, Pa.

PERFECTED PROJECTION

THE automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest, and the most compact self-contained projector on the market. It is without a single separate part.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-5

The DeVry Corporation
109½ North Wells Street **Chicago, U. S. A.**

DE VRY

machine it may also be operated with a crank by disconnecting the belt to the motor. The machine possesses many other niceties of design and arrangement, and folds up compactly for purposes of transportation. The limits of space prevent a more complete description, but it will be appreciated from the above that sound and modern principles are embodied in this latest model.

A Correction

WE have to thank Mr. Edwin S. Porter of the Precision Machine Company, co-designer of the Simplex projector, and a pioneer in film production, for pointing out a misstatement relating to the properties of a five-slot star, which appeared in a recent article on the Power intermittent movement (NEWS of July 6th, page 126). It is there stated that with a five-slot star the period of movement of the film is represented by an angular distance of 72 degrees, which would make it appear that a five-slot star was a faster movement than the usual four-slot, or 90 degree Geneva movement.

This is a misstatement, however, as a five-slot movement must necessarily be slower than that produced by the four-slot star, and we are at loss to recall how a misstatement of such elementary character could have gotten into the article in question.

As a matter of fact, the more slots which a star wheel possesses the slower will be the movement of which it forms a part, and the period of movement of a five-slot star wheel will have an angular value of 118 degrees, instead of 72 degrees, as erroneously stated in the July 6th issue.

Mr. Porter also takes issue with our statement that if the four-slot star is trimmed down to produce a faster movement interval than 90 degrees, the locking of the star by the cam will not be complete during a certain fraction of the period of the star's rotation, but this is a legitimate statement in general, as a study of many so-called "improved movements" has convinced us. However, a 5 to 1 movement comprising a four-slot star, which is sometimes supplied as special equipment with the Simplex projector, was put in evidence by Mr. Porter as an example of what can be accomplished along the line of speeding up a four-slot Geneva and still maintaining a perfect locking of the two members. This movement has no perceptible position where the proper locking relationships are not maintained, but the cam-pin deviates from a strict radial entry, as we pointed out must be the case in our earlier article. The deviation from a strict radial entry is only 9 degrees, however, in the case of the 5 to 1 Simplex, four-slot Geneva, and Mr. Porter advises us that these faster movements have held up for over a year under continuous use in theatres, and even then showed no signs of excessive wear.

Mr. Porter also feels that the statement (*in the article cited*) that with a 72-degree movement the shutter blades may be narrower, thus admitting more light to the screen, would tend to create mistaken ideas as to the relative merits of various intermittent movements. As the article criticised by Mr. Porter deals with an intermittent movement, the question of shutters is hardly open to debate in connection therewith, but we are nevertheless disposed to concede the correctness of Mr. Porter's contention that narrower shutter blades (*letting more light reach the screen*) are, in themselves, no special advantage unless the blades are so proportioned *that flicker is also decreased at useful projecting speeds.* Mr. Porter has demonstrated to us in a most straightforward and interesting manner that an alteration in the blade dimensions of customary three-wing shutters such that the altered shutter transmits only 1 per cent less light than the varieties commonly met with, will eliminate flicker at 84 crank revolutions per minute, whereas some other commonly used three-wing shutters transmitting only 1 per cent more light to the screen require projecting speeds as high as 104 to 112 crank revolutions per minute to make flicker vanish. These tests we carried out by observing discs of white light projected upon the screen. The improved shutter mentioned is now part of every Simplex projector sent out by the factory.

Has Trouble Due to Improper Handling of D. C. Arc

Mr. Philip Frahm, Storm Lake, Ia., writes: "I am using 45 amperes D. C. from a motor generator with a panel switch. Will I obtain a steady light by using a rheostat? When I feed my carbons close they will sputter for a second or so, and it is beastly hard to keep a round spot. I have no trouble if I burn my carbons quite a ways apart. I have a good light, but as I

say, when I feed my carbons together they will sputter a couple of times then stop. My spot will be perfectly round at the bottom but the top will not remain that way. It appears to me as though it is in the top carbons, for as long as I have a round spot they do not sputter. I am using 5/8-inch cored top and bottom."

In reply: It would be difficult for us to advise as to the effect of a rheostat on the performance of the correspondent's projection arc, because he has neglected to mention the make and type of the motor-generator used, but it appears from the description of his difficulties that the fault is not necessarily with the generator set, but is more probably due to the fact that the correspondent is just gaining his first experience with a D. C. arc.

We are aware that our correspondent has previously been working on A. C., and it is apparent from his remarks that he is carrying too short an arc with the D. C. supply, prompted, no doubt, by his previous experience on A. C. He will quickly find, however, that a greater carbon separation is necessary with D. C., if a quiet-burning arc and a perfect spot are to be maintained, and he will also discover that by frequent and careful feeding the D. C. illumination may be maintained even and free from flutter for hours at a stretch, provided that the generator set delivers unfluctuating voltage.

The carrying of too short an arc on D. C. will account just as readily for the shape of the spot noticed by the correspondent as it will for the sputtering of the carbons just after a feed, for if the arc is trimmed in the proper D. C. fashion (*with the lower carbon tip slightily in advance of the upper one*), and the carbon tips are too close together, then the *lower* part of the positive crater will be shaded by the negative carbon tip, and this shading will be apparent at the *top* of the spot. A like condition results if the lower carbon tip is too far in advance of the upper one.

Two cored carbons of the same size is certainly not the best D. C. trim in these enlightened days, and we recommend that the correspondent use a solid negative carbon of not over 5-16-inch diameter, preferably of the metal coated variety now generally in use. These small metal coated negative carbons, when used with cored positives of the proper size, yield an arc which is brilliant and easy to control, while the small size of these negative carbons reduces the shading of the crater to a minimum. We believe the correspondent will find some useful information in the article on page 416 of the NEWS of July 20.

Local 306 Elects New Officers

AT a meeting of Local 306, I. A. T. S. E. and M. P. M. O., held June 5, the following were elected as officers of the organization: John F. Stevens, president; Richard E. Weis, vice-president; Morris J. Rotker, recording secretary; Harry I. Sherman, financial secretary; Will C. Smith, treasurer; Samuel Goldfarb, first business representative; Harry Mackler, second business representative; Charles N. Jawitz, trustee; Max Feinberg, Executive Board member; Harry Scherl, sergeant-at-arms.

In recognition of his work in behalf of the organization the retiring president, Mr. Sam Kaplan, was requested by the membership to run again, but, although the pressure of his regular work obliged him to decline renomination, Mr. Kaplan pledged his future support to the continued upbuilding of Local 306. Ex-president Kaplan was presented with a gavel bearing a suitably inscribed silver plate, the speech of presentation being made by Will C. Smith.

The June 5 meeting of Local 306 marked a departure on the part of the organization from their custom adhered to for many years, of meeting at 12 o'clock midnight. This hour was formerly thought to be the most convenient to the majority of the members, but, following the example of the June 5 meeting, all future meetings will be called at 10 o'clock a. m. at the organization's regular meeting place, 12 St. Mark's Place, New York City.

ARE YOU PROGRESSIVE?

We have a number of Rebuilt Machines as good as new, in fact could be sold as new, but we would rather sell them for what they are.

We guarantee them to be in A1 Adjustment; all worn parts have been replaced by new parts.

Send for List Today

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Building 5 S. Wabash Avenue

Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALMENT PLAN

"NEWMAN" BRASS FRAMES AND RAILS

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.

Established 1882

Write for our Latest Catalogue

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois

Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Canada

Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing

CAMERAMEN, LABORATORY-MEN PRODUCERS, and EXPERIMENTERS

Let the

Camera Department

of

Motion Picture News

Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

THE M-P HARVEY EXPOSURE METER

M-P METER $250 — N°2 METER $125

A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.

Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

FORM M023

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Camera Laboratory — Picture Making — Studio Technique

The Kodak Research Laboratory

(Continued from last week)

IN the examination of photographic objectives with the Nutting lens testing bench, the appearance of the antipoint is still the criterion, but for this class of objectives the appearances have to be studied over a wide field. Starting at the center of the field, with the testing apparatus exactly central, one can proceed to investigate the imagery at increasing angular distances away from the axis by rotating the pillar which holds the objective being tested. As one proceeds outwards from the center of the field, it will be found necessary to alter the position of the observing microscope in order to bring the image (*or diffraction disc*) into sharp focus, because no photographic objective has a perfectly flat field except in the immediate vicinity of the axis. As the testing bench is graduated in every direction of movement, the amounts of the focal changes of the observing microscope can be noted, and when these readings are tabulated for the extent of the field explored, and plotted as ordinates on a diagram with angular distances from the axis as abscissae, a curve is secured which represents the character of the image-field. Since, moreover, residual astigmatism is also encountered at some distance from the axis, when exploring the image-field of a photographic objective, there are consequently two fields to be examined when the point is reached where ray union no longer exists, these being the primary and secondary image-fields. These are distinguished by the fact that an astigmatic antipoint will only be sharply delineated in one meridian, and assuming that the field for which the antipoint is focussed in the vertical meridian, has already been plotted, one has next to measure the foci (*at successive angular distances from the axis*) which give sharp delineations of the disc in a horizontal meridian, these values, then, giving the curvature of the secondary astigmatic image-field. The mean curvature, *i. e.,* primary minus secondary curvature, is, by custom, designated the "curvature of the image-field."

To ascertain the extent to which the antipoints formed by a photographic objective are afflicted with coma, it is necessary to examine the appearances of the images (*of the point source*) formed by various isolated zones of the objective, proceeding outwards from the axis at succeeding distances of a few millimeters. The various zones of the objective may be brought individually into play through the use of a zone-plate, or by other known means, and the antipoints formed by the outer zones of a lens are sometimes of startling appearance. The form of these diffraction patterns showing severe coma may be described as having the appearance of series of twisted and distorted loops, and it is interesting to note that these comatic effects were displayed digramatically by Adolph Steinheil as long ago as 1889, the attention of present-day photographers having been drawn to these phenomena by Professor Sylvanus P. Thompson (*Photographic Journal,* 1902).

If the equivalent foci of the various zones of the objective are measured, while examining the coma patches, and the difference between the E.F.s of the various zones and the axial E.F. are plotted on a diagram having distances from the axis (*in mm.*) as abscissae, the resultant curve shows the zonal variations of the E.F. for the objective being examined, and if, further, this curve is compared with another showing the points at which rays refracted from the various zones intersect the axis of the system (*in the vicinity of the focal-plane*), the deviation from fulfillment of the sine condition can be estimated. Another method of depicting the deviation from fulfillment of the sine condition is to plot a curve showing the difference between the curve for zonal variations of the E. F. L. and the curve of spherical aberration. This method, suggested by Harting, yields a straight line coinciding approximately with the focal-plane, in the case of a coma-free objective.

The microscopic examination of the diffraction-discs representing luminous points, as formed by compound optical systems, for instance, photographic objectives, affords a sensitive means of ascertaining whether a system is accurately centered, this being a valuable feature of the Nutting lens testing bench. The antipoint formed by an accurately centered optical system will be perfectly symmetrical on the axis, and capable of being sharply focussed all over its area, whereas if any component of the system is not perfectly centered with respect to all of the other components, the antipoint will be unsymmetrical in form, or will not appear sharply delineated throughout, when examined with the observing microscope. From the unsymmetrical or partly obscure appearance of the resultant diffraction-disc an experienced observer can therefore tell immediately just what component of a system is decentered, and can also determine the direction of the deviation, so that the necessary adjustment for correcting the faulty performance may be readily and exactly prescribed. All of the interesting effects observed visually with the Nutting lens testing apparatus, may be readily recorded photographically, by attaching a camera to the observing microscope in the usual manner.

Although the experimental and investigative work carried out in the various divisions on the third floor of the Kodak Research Laboratory is of an immediately practical nature, and in fact the practical side is kept prominently in view in all investigations undertaken at the Laboratory, the second floor of the institution is entirely given up to scientific work of a more abstract nature, and we find here the physical and physico-chemical laboratories.

All photographers are aware of the dominant part played by chemistry in their favorite art-science, but the chemistry or photochemistry of the average text book hardly gives one an adequate idea of the complex problems which have to be studied and mastered in the attempt to improve photographic materials and processes, and in pointing the way for further advances in the future. These important questions bearing on the chemical properties and reactions of photographic materials and processes, respectively, have nowadays to be looked at from the viewpoint of physical chemistry, and the chemistry sections consequently form an important integral of the Research Laboratory, the investigation of chemical problems representing a large share of its activities. The equipment of these chemical laboratories, therefore, is second to that of no other department in completeness and costliness.

While the physico-chemical laboratory proper is on the second floor of the research institution, there is a specially equipped room on the third floor, opposite the process studio, where some important work has been undertaken. This department is equipped with thermostats and other apparatus necessary in the study of photographic development, and experiments have been undertaken on the measurement of the "reduction potential" of developers, which may be considered as a measure of the latent ability of a developer to reduce silver bromide. The reduction potentials of various developers are determined by measuring the voltage of a hydrogen electrode when placed in various developing solutions, thus if we take the potential of hydroquinone, for instance, as unity, definite values may be assigned to other developing reagents, as a result of comparisons, and it is consequently possible to classify developers in this way. Sensitometers are installed in this department, and some useful data has been secured and published on the sensitometry of photographic intensification. The published results of this latter investigation will be again referred to in due course.

When we consider the huge part played by colloids in photography it is apparent that here is a vast and important field for exploration, and we turn next to the physico-chemical laboratory, on the second floor, where fortunes are represented by the equipment necessary to the quantitative investigation of the properties of the

colloid substances used in photography. The physico-chemical laboratory is in charge of Dr. S. E. Sheppard, who, it will be recalled, is co-author with Dr. Mees of "Investigations on the Theory of the Photographic Process." The experiments carried out in the physico-chemical laboratory are frequently of very intricate nature, and a large part of the apparatus used is of individual design and specially manufactured for the Research Laboratory, so that it would be impossible from our own observations to give an adequate description. Dr. Sheppard, however, has kindly written for this article a description of the more interesting phases of the work undertaken by his department, which will give an idea of its importance. Dr. Sheppard writes:

"The physical chemistry laboratory is concerned with those interrelations of physics and chemistry which bear on photographic manufacture and processes. In particular colloid chemistry forms the nucleus of this activity, and the Laboratory has developed special apparatus and technic in this direction.

"Viscosimetry, the measurement of the internal friction of fluids, is of importance for collodions, gelatines, gelatine emulsions, and for the 'dope' from which film support is made. For less viscous materials such as collodions and gelatine sols, capillary tube viscosimeters calibrated under constant pressure are used, while a large precision instrument has been constructed, taking greater quantities of liquid, in which a rotating cylinder is driven at constant speed about an inner suspended cylinder, the deviation of this being measured as with a galvanometer. For very viscous materials, such as dope, the fall of uniform spheres is utilized; a paper on the conditions for obtaining absolute values in this way has been published by the Kodak Research Laboratory.[10] Electrically controlled thermostats are used to secure the different constant temperatures required.

"Kindred properties to viscosity are: surface tension, cohesion and the strength (elasticity) of gels. Since not only gelatine jelly but collodion and film are colloid gels, it has been necessary to devise apparatus for determining jelly strength, and this is done by measuring the force necessary to just rupture a uniform cylinder on twisting at a steady rate.

"The swelling and drying of such colloids as gelatine, film, etc., offer many problems. Expansion under a small load when wetted is measured by recording instruments. For very minute expansions or swellings a sensitive instrument termed a micro-odometer has been devised. In this instrument the small swelling just tilts one arm of a sensitive counterpoised balance. This tilt is compensated by moving the balance pivot on a micrometer until equilibrium is reached, the deflection being made differential by reflection of a fixed scale from mirrors at the ends of the balance arms, and these reflected images further being suitably magnified. Investigations have also been made on the permeability to water of colloids and fabrics, and a paper on the physical chemistry of the reticulation of gelatine is in preparation.

"Centrifugal separation is of great importance in the analysis of colloids, and the Laboratory is provided with centrifuges working up to 40,000 r.p.m. Many practical problems in manufacturing recovery have been solved on these lines. The opposite to centrifugal (*or mechanical*) separation is emulsification, and the principle of the laboratory is, *what cannot be dissolved can be emulsified*.

"There have also been prepared varnishes for wet-plate collodion and for lantern slides.

"Besides this type of work, touching mostly manufacture, and therefore little amenable to publicity, many features of photographic processes are only comprehensible by way of colloid chemistry. The sensitive silver halide starts life as a colloid in a colloid—it may relax to the crystal line state in negative emulsions, but in any case receives a colloid latent image, and forms a colloid upon development, and all other photographic images are colloidal. Now the reactivity and stability of these images, as well as their texture or "graininess," are largely determined by the influence of electrolytes. These relations and the retention of electrolytes are studied not only by direct chemical methods, but also electrically by measurements of electric conductivity and potential.

"Besides the electrical properties of colloids, their dispersity or subdivision is of chief importance. The units of colloid chemistry are not invisible atoms and molecules, but just perceptible ultramicroscopic particles, which aggregate in different ways to microscopic granules and grains. The Research Laboratory is provided with a Siedentopf-Zsigmondy slit ultra-microscope, as well as various dark-field illuminators, which are used to standardize inorganic hydrosols—solutions of colloidal metals such as gold and silver, and of oxides, halides, etc., which are of use as colloid chemical reagents.

"At a coarser microscopic level, blood-corpuscle counting methods, with the haemacylometer, have been adapted to counting the grains in emulsions, while nephelometers and turbidimeters have been devised for analytically determining the amount of suspended matter from its light scattering power.

Colloid chemical investigation of the composition and constitution of the developed image incidentally revealed the fact that iron plays a catalytic part in persulphate reduction."[11]

Rivalling in interest the physico-chemical laboratory are the various departments of the physical laboratory, which are likewise on the second floor of the research institution. The first of these divisions to claim our attention is the spectroscopic laboratory where the relationships of visible radiation and photography are investigated with the view to increasing the already extensive use of photography as a means of recording the physical data which interest the astronomer, the spectroscopist, and a wide circle of investigators in other branches of science.

The spectroscopic laboratory is equipped with a large selection of precise and up-to-date instruments for this class of work, the largest being a diffraction spectrograph of the Littrow auto-collimation type equipped with a Rowland grating. In the auto-collimation type of spectrograph the beam of light to be analyzed proceeds from the slit to a lens, which renders it parallel, and then falls on the grating, which reflects it back through the lens so that the spectrum falls upon the photographic plate placed just below the slit, thus producing the desired record.

For work in the invisible ultra-violet region there is a large spectrograph equipped with a prism and lenses of quartz that transmit those short waves to which glass is opaque, while two other spectroscopes are specially designed for measuring the sensitiveness of photographic materials to the spectrum, and for determining the absorption of light of the various colors by colored solutions or light-filters.

While the Kodak Research Laboratory is mainly supplied with 220- and 110-volt direct current, the spectroscopic laboratory is also supplied with alternating current, which is required for the vacuum tubes and for the production of spark spectra. This alternating current is generated by a rotary converter and stepped up to the required potential by high-tension transformers.

Much important work has been accomplished in this department of the Research Laboratory, but space prevents us from dwelling at length on the various investigations conducted along this line. Particularly interesting, however, is the paper describing the use of "A Compensating Filter in Spectroscopy"[12] of which some mention may be made here.

In many special investigations it would be desirable to have a photographic emulsion which would yield equal densities in the developed negative over a wide spectral region at one and the same exposure, when the light source being analyzed gives a continuous spectrum. Although an emulsion possessing this desirable characteristic is not available, it was found by several investigators that if the spectrum of the light source used was first photographed on a panchromatic plate of the brand to be used, exposing through the glass, and the resultant negative placed in contact (*film to film*) with another plate of the same variety, this initial negative would act as a filter giving the desired compensation in the final spectrum exposure, or in other words it will yield equal densities throughout the range of the spectrum recorded, in the second exposure. Although, as previously mentioned, this method of equalizing the intensity at various wavelengths had been described on several occasions, no discussion of the photographic laws controlling its action was published until the appearance of the paper cited.

In the laboratory's explanation of the action of this type of comensating filter for use in spectroscopy it is pointed out that the photographic requirements of the case will be satisfied when:

$$D\lambda = \gamma\lambda \ (log\ I\lambda + log\ S\lambda)$$

provided $\gamma\lambda = 1$ for all wave-lengths and $S\lambda$ is the same for both the plate on which the filter negative is photographed and for the plate which is exposed behind it. In the above equation $D\lambda$ represents the photographic density produced by the radiation of intensity $I\lambda$; γ is, as usual, the development factor or contrast in the resulting plates (*determined by development and to some extent by the color of the exposing light*) and $S\lambda$ is the

[10] Jl. Ind. Eng. Chem., Vol. 9 (1917), p. 523.

[11] Phot. Jl. Amer. Vol. 55 (1918), p. 297—July.

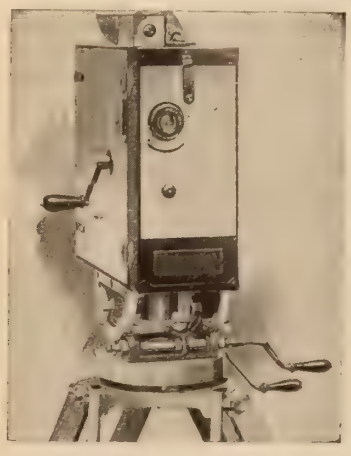
[12] Jl. Optical Soc. Amer., No. 2, 1917.

A Message to the Camera Man:

Here is a camera which enables you to produce 100% RESULTS. Every desirable advantage is incorporated in the

UNIVERSAL Motion Picture Camera

For accuracy, speed, easy operation and perfect negatives the Universal Camera is without a peer. Equipped with this Camera and a Universal Tripod you are in a position to take full advantage of every opportunity at a moment's notice. You know how important these things are in the M. P. field.



With a Universal Outfit "You get the picture and get away before the other fellow gets ready." The Universal is the last word in PORTABILITY, SPEED AND PERFECT PICTURES.

Write today for a catalog. Buy your Universal now. It is the biggest value in the M. P. world.

BURKE & JAMES, Inc.
240 E. Ontario Street
Chicago

Eastern Branch
225 Fifth Ave., N. Y.

Employ **EVANS'** SERVICE for your DEVELOPING and PRINTING and profit by our superior facilities, greater experience and prompt service.

Remember quality workmanship insures public approval and public approval spells producer success

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone St. Nicholas 3443

GOERZ

Goerz Vignetting Devices

At no time since motion-pictures were first made have they been valued as highly as at present. Camera-men know the importance of accurate vignetting devices. The GOERZ VIGNETTING DEVICES have met the most exacting tests in the field and in the studio. Used in connection with the well-known GOERZ KINO HYPAR F:3.5 lens, they leave nothing to be desired in efficiency and service. Call or write for our up-to-the-minute descriptive matter.

C. P. GOERZ AMERICAN OPTICAL COMPANY
317-J East 34th Street, New York City

speed of the emulsion.

As the toe and the shoulder, *i. e.*, the under- and over-exposure portions of the H. and D. characteristic curve, of a plate do not satisfy the equation above, it is apparent that these portions cannot be used in making a correctly performing filter of the type now being considered, but from the preceding in it seen that a correct filter will be secured (*other things being right*) if the filter and the record plate (*exposed behind it to the spectrum*) are of the same emulsion; if the negative deposit comprising the filter is of a neutral color; if all the densities comprising the filter lie on the straight-line portion (*period of correct exposure*) of the plate curve, and lastly if the gamma is unity for all wave-lengths.

If the spectral transmission of a colored filter is now measured by exposing a plate behind such a compensating filter, and if all the conditions laid down are complied with, the reciprocals of the transmissions of the plate are proportional to the transmissions of the colored filter, thus the densities of the record plate at the various wave-lengths are in close enough agreement with the extinction-coefficients of the colored filter for the same wave-lengths to recommend the use of these compensating filters in quantitative work.

(*To be continued*)

Leonard's Motor Grease Becoming Widely Used

THE introduction of motor-drives on projectors relieved operators of a very onerous burden, but many operators do not treat their faithful servant, the motor, with all due consideration.

The character and quality of the lubricant used on a motor will greatly influence the efficiency of its performance, and the injudicious use of vaseline, graphite and light oil have been responsible for the ruination of many projection machine motors.

This fact was long ago noted by Mr. L. A. Ruess, chief electrician of the Nicholas Power Co., who has charge of the repair work on all electrical apparatus issued by that firm, and who attributes the majority of small motor troubles to improper lubrication.

Mr. Ruess, accordingly instituted a series of experiments with motor lubricants, as a result of which he evolved a special compound of oils, greases and powders, which he decided to market under the name of Leonard's Motor and Gear Grease.

This compound has proven very suitable for the purposes intended, *i. e.*, the lubrication of projection machine motors and the gears of motion picture machines, and the preparation is now being handled by more than 200 motion picture supply houses. The sales of Leonard's Motor and Gear Grease have mounted to about 100,000 cans in the past year and a half, which apparently indicates that the compound is making good in its field.

Queen, Corpus Christi, Texas, Uses A. C. Arc for Projection

THE management of the Queen theatre, Corpus Christi, Texas, advises us that instead of their using Mazda lamps for motion picture projection, as was recently stated in the advertising pages of the NEWS, they are using carbon arcs, the current being A. C., and satisfactory results secured through the use of White A. C. Special carbons.

J. Louis Menger Dies

WE are just advised of the death of Mr. J. Louis Menger, president of Menger, Ring & Weinstein, Inc., the well known manufacturers of theatrical and lobby display frames. His passing will be regretted by many friends and acquaintances in theatrical and motion picture circles.

Questions on Camera and Laboratory Precedure

will be answered by

the Editor of PICTURE MAKING

Cue Sheets Latest Hits | Music | Musical Equipment

Music for Indian Pictures

THE time when Indian pictures were predominating the market of American film manufacturing is past. Years ago when film manufacturing was in its infancy, Indian pictures were an every-day feature, but today the short subject, the one and two-reel picture is not the main part of the performance, it is booked in most cases to simply fill the program.

A topical review, a five-reel feature, a short one or two-reel subject and a comedy is the most popular theatre program today. The five-reel picture is always the feature of the day, and the theatre management as well as musicians always concentrate their best efforts on that subject. Indian features, five or six-reel pictures of Indian character, are a rarity in these days, but when it reaches your theatre don't forget it is the most important part of the program, it is the feature of the day, and the first thing you will be looking for is *Indian Music.* You cannot fake the American in this field; every American knows the sound of Indian music, you cannot fake your way through a five-reel or full hour performance, and it is to your advantage to own a representative amount of Indian music, as note the following:

1—Four Indian Love Lyrics, by Amy Woodfords Finden.
1. The Temple Bells (4/4 Allegretto).
2. Less Than the Dust (3/4 Agitato).
3. Kashmiri Song (4/4 Moderato.)
4. Till I Wake (4/4 Lento.)

2—Indian Dance, by Kiesewetter, very effective and characteristic.

3—Indian Love Song, by Geo. Smith.
A 3/4 Andante Expressive of exceptional tonal beauty.

4—Indian Intermezzo for neutral scenes, by Chas. K. Herbert.

5—Indian Love Song, a melodious characteristic by Herbert.

6—Indian War Dance, by Geo. Smith.
The title of this composition sufficiently explains its purpose.

7—Indian War Dance, by Bellstedt.
Positively the most popular Indian composition written; it is a 2/4 Allegretto with real effects of an Indian war dance.

8—Ramona Intermezzo, by Lee Johnson.
A 2/4 Allegretto Movement most appropriate for exterior scenes.

9—Indian Love Theme, by M. Winkler.
A 3/4 Andante Cantabile of a sustained and very expressive character.

10—Indian Serenade, by L. King. A 4/4 Movement of exceptional tonal beauty—a composition most appropriate for for love themes and scenes.

11—Flaming Arrow, by F. H. Losey. A characteristic Indian dance in a class by itself.

12—Suite Aboriginal, by Dennison Wheelock.
1. Morning on the Plains (6/8 Allegro Pastorale).
2. The Lovers' Song (4/4 Legato Moderato).
3. The Dance of the Red Man (4/4 Vivace Movement).

13—Indian Mysterioso, the only number of its kind, composed by Sol P. Levy.

14—Indian Dance, by Lewis Browne. A very catchy 2/4 Allegro Movement.

15—Twelfth Indian Summer Suite, by M. L. Lake.
1. Dawn (4/4 Andante).
2. Dance of the Pumpkins (2/4 Allegretto Grazioso).
3. Love Song (6/8 Andante con Motor).
4. At Twilight (4/4 Andante).

This suite represents one of the finest musical thoughts conceived in years and is absolutely indispensable for a conscientious musician.

16—Desert Suite, by Homer Grunn. A suite of five tone pictures which every musician should possess:
1. At Sunrise (4/4 Tranquillo).
2. Choya Dance (2/4 Movement).
3. On the Mesa (2/4 Slowly).
4. Mirage (3/4 Scherzando).
5. Oasic (3/4 Allegro Commodo).

17—Tomahawk Dance, by A. Herman. An Indian characteristic composition of unusual merit.

18—An Indian Melody, by Bucalossy. A 2/4 Composition in G minor, very expressive and melodious.

19—Scalp Dance and Love Song, by M. L. Lake. Two highly effective compositions by a famous composer.

20—Indian Lament, a unique Indian characteristic depicting weeping and sorrow, published by Belwin, Inc., New York City.

21—Indian War Dance, a characteristic allegro vivace depicting Indian warfare.

The above mentioned compositions can be bought wherever music is sold.

Review of Latest Compositions

1—"Wondrous Eyes of Araby," Fox Trot; an exceptional fine composition published by Remick.

2—"Military Waltz," a medley on Patriotic Songs, published by the Farster Music Co.

3—"The Rainbow," a spirited 6/8 march by Leo Maurice, (Leo Feist edition.)

4—"The Slimy Viper," a mysterious tone picture by Gaston Borch, published by Belwin, Inc., New York City.

5—"Serenade," by Saint Saens, an exquisite number for a good program, beautifully arranged. (Carl Fischer edition.)

6—"Will You Be True," a new and beautiful Medley Waltz by Chas. K. Harris.

7—"Oh! Slip It Man," a Rag Trombone novelty by N. Davis. (Carl Fischer edition.)

8—Slavonic Dance No. 10, Op. 72, by Dvorak, has been published by G. Schirmer and is obtainable at a special reduced price.

9—"Follies of 1918," selection and several popular extracts are now obtainable from T. B. Harms, New York City.

10—Belwin, Inc., of 701 Seventh Ave., New York City, have just issued a new Thematic catalogue which will be sent free of charge to any musician upon request.

Send Instruments to Camps

THE Fosdick Commission of the War Department, through the National Federation of Musical Clubs, has sent an urgent appeal for the surplus music and spare musical instruments to assist in recreational activities in the great training camps throughout the country. There is much music that one throws away every year, and there is nearly always a discarded instrument or two about the house or in the studio that might well be given to the soldiers and sailors. All kinds of songs have been asked for—good popular and classical songs, familiar ballads and "home songs," college song books, comic and light opera scores, men's choruses, etc. Every kind of instrumental music, both popular and classical, is in demand for piano, violin, mandolin, guitar, banjo, ukulele, etc. All kinds of instruments in usable condition are wanted by the boys in training—violins, mandolins, guitars, banjos, cornets, clarinets, etc.

MUSIC CUE SHEETS

Special Releases

¶Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
The Auction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

Ince Writes Lyrics for a Song

Simultaneously with the release of "Claws of the Hun," a Paramount picture starring Charles Ray, Victor Schertzinger, Mr. Ray's director, finished composing a song apropos to the story. It will be known as "I'm Giving You to Uncle Sam," and no less a personage than Thomas H. Ince, the producer, is responsible for the lyrics. This is not the first time Mr. Schertzinger and Mr. Ince have collaborated. The former, who achieved an enviable reputation as a musician before entering the directorial circles of filmdom, composed the incidental music and the famous "Peace March" for the great Ince spectacle, "Civilization," and Mr. Ince furnished the words; and, likewise, they were associated in writing the song, "Peggy," which was published at the time Billie Burke made her screen debut under Mr. Ince's direction in a drama of the same name. Their new effort, which bids fair to become one of the most popular of wartime melodies, was sung for the first time at Grauman's New Million Dollar theatre, in Los Angeles, this week, where "Claws of the Hun" was presented as the feature attraction.

"THE GLORIOUS ADVENTURE"

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "May Dreams" (Andantino non troppo Lento) by Gaston Borch

1—"Come Where My Love Lies Dreaming" (Southern Song), by Forster (2 minutes and 30 seconds), until—T: "The orphaned grandniece."
2—"Romance (4/4 Andante con moto), by Rubinstein (2 minutes and 10 seconds), until—T: "Tell me once more."
3—"Memories" (Characteristic Andante Cantabile), by Crespy (3 minutes and 35 seconds), until—T: "And then one day."
4—Sorrow Theme, by Ed. Roberts (1 minute and 55 seconds), until—T: "As everybody went visiting."
5—"Sleeping Rose" (Melodious Valse Lente), by Borch (3 minutes and 25 seconds), until—T: "And in that city, etc."
Note—Watch for railroad effects.
6—"Dramatic Recitative," by Sol. P. Levy (1 minute and 55 seconds), until—T: "And at last Carey arrives."
7—"La Colombe" (Allegretto Intermezzo), by Gounod (4 minutes and 40 seconds), until—T: "My dear young woman, etc."
8—"Romance" (4/4 Mod.), by Mericanto (3 minutes and 50 seconds), until—T: "My dear girl, what."
9—Theme (2 minutes and 20 seconds), until—T: "And the butler's good wife."
10—"Esperanza" (4/4 Andantino), by Johnstone (2 minutes and 10 seconds), until—T: "Mrs. Bramwell and daughter."
11—"Babillage (Characteristic Allegretto Intermezzo), by Castillo (2 minutes and 50 seconds), until—T: "Since he allows her."
12—"Canzonetto" (2/4 Allegretto Moderato), by D'Ambrosio (1 minute and 45 seconds), until—T: "The labor union meeting."
13—"Dramatic Agitato No. 38," by Minot (1 minute and 40 seconds), until—T: "The Ward factory."
14—"Nocturno" (6/8 Andante), by Doppler (2 minutes), until—T: "That evening."
15—Continue pp (50 seconds), until—T: "And a few nights."
16—Sinister Theme (Mysterioso for impending danger), by Sol. P. Levy (1 minute and 55 seconds), until—T: "You don't understand them."
17—Continue to action (50 seconds), until—S: Explosion.
18—Produce effect (5 seconds), until—S: Followed by—
19—"Allegro Agitato," by Kiefert (2 minutes and 5 seconds), until—S: Prisoner before judge.
20—Continue pp. (25 seconds), until—T: "A week later."
21—Theme (2 minutes), until—T: "And with the last of the money."
22—"Turbulence (A Characteristic Allegro), by Borch (3 minutes and 30 seconds), until—T: "You're a wonderful girl."
23—"Impish Elves" (A Winsome Intermezzo), by Gaston Borch (1 minute and 55 seconds), until—T: "That night."
24—Theme (2 minutes and 30 seconds), until—T: "And back amongst the memories."
25—"Come Where My Love Lies Dreaming" (Southern Song), by Forster (1 minute and 40 seconds), until * * * * * END.

"A SUCCESSFUL ADVENTURE"

(Metro Production)

The timing of the picture is based on a speed limit of 14 minutes to a reel (1,000 ft.)

1—Southern Airs (2 minutes), at screening.
2—"Sleeping Rose" (Characteristic Valse Lento), Theme by Borch (2 minutes and 30 seconds), until—T: "Virginia Houston, the Colonel's."
3—Continue Southern Airs (3 minutes and 30 seconds), until—T: "It isn't a cow, it's a—"
4—Repeat Theme (1 minute and 30 seconds), until—S: "Nevah, I've not spoken to my."
5—"Mignonnette" (Moderato Capricioso), by Friml (3 minutes), until—T: "Lionel Houston, the elder."
6—"La Danse des Demoiselles" (Valse Lento), by Friml (2 minutes and 30 seconds), until—T: "Rose Mason hovering on the."
7—"Canzonetta" (Allegretto Moderato), by Godard (3 minutes and 15 seconds), until—T: "Driven to desperate straits."

(Continued from Preceding Page)

8—"Alborada" (Caprice Moderato), by Andino (2 minutes and 30 seconds), until—T: "Help wanted, first class" (newspaper).
9—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), until—T: "Wire their fares at once."
10—Repeat Theme (1 minute and 15 seconds), until—T: "Here comes something that."
11—"La Morsaria" (Danse Antique), by Morse (2 minutes), until—T: "Judy Brown looks good."
12—"Causerie" (Andantino Intermezzo), by MacMillen (2 minutes and 45 seconds), until—T: "I've sent the invitations" (telephone bell).
13—Repeat Theme (1 minute and 30 seconds), until—S: When Virginia picks up picture.
14—"Lento Allegro" (Symphonette Suite), by Berge (2 minutes), until—T: "Brute."
15—"Song at Sunrise" (Allegretto Grazioso), by Manney (3 minutes), until—T: "The house party was in."
16—"May Dreams" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "Old Houston guards that code."
17—Repeat Theme (2 minutes and 30 seconds), until—S: When Virginia looks at picture.
18—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 45 seconds), until—T: "That's all right, she'll give me."
19—Popular One-Step (1 minute and 15 seconds), until—T: "At the Country Club when."
20—"Andante Doloroso No. 51," by Borch (1 minute and 15 seconds), until—S: As dancing scene fades.
21—Popular One Step (1 minute and 15 seconds), until—S: When Virginia looks through window.
22—Popular Fox Trot (2 minutes and 15 seconds), until—T: "Lor, chile, you done be."
23—Popular One Step (1 minute and 45 seconds), until—T: "Just in time, little stranger."
24—Popular One Step (45 seconds), until—T: "Please, Perry, don't."
25—"Turbulence" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Perry follows Virginia.
26—"Agitato Appassionato No. 55," by Borch (1 minute and 15 seconds), until—S: When Virginia seizes book.
27—"Dramatic Finale No. 63" (Moderato Appassionato), by Smith (1 minute and 15 seconds), until—T: "If she isn't a thief."
28—"In a Shady Nook" (Moderato Tete-a-Tete) (1 minute and 45 seconds), until—T: "Why are you here under?"
29—Repeat Theme (2 minutes and 30 seconds), until—T: "Virginia, won't you let."
30—Selection of Slow Southern Airs (3 minutes), until—S: When Virginia reads telegram.
31—Repeat Theme (30 seconds), until—T: "The union of hearts."
T: * * * * THE END.

"THE SAFETY CURTAIN"

(Select Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Andante Appasionato," by G. Del Castillo

1—"Love Song" (Dramatic), by Flegier (1 minute and 15 seconds), until—T: "In the realm of paint and tinsel."
2—"Blue Devils March," by Sol P. Levy (2 minutes and 10 seconds), until—T: "One of Vulcan's cruelties."
3—"Pathetic Andante," by Paul Vely (2 minutes), until—T: "I told you never to come in."
4—Continue pp. (2 minutes and 25 seconds), until—T: "He seems rather busy."
5—Theme (1 minute and 40 seconds), until—T: "I'll do her in."
6—"Tension" (for emotional scenes), by Shepherd (1 minute and 55 seconds), until—T: "The loneliness of one alone."
7—Silence (30 seconds), until—T: "World's daintiest dancer, Puck."
8—"Impish Elves" (Allegretto Intermezzo), by Borch (2 minutes and 25 seconds), until—S: Explosion in theatre.
9—Produce effect (explosion), (5 seconds), until—S: Followed by
10—"Six Minute Hurry" (for general use), by Levy (2 minutes and 35 seconds), until—T: "That night at the Captain's, etc."
Note—Watch second explosions.
11—Theme (3 minutes and 10 seconds), until—S: Close up of newspaper.
12—"Adagio Cantabile," from "Sonate Pathetique," arr. by Bergee (3 minutes and 40 seconds), until—T: "I know I am not much."
13—"Adoration (Dramatic), by Borowski (2 minutes and 20 seconds), until—T: "The other side of the world."
14—"Babillage" (Characteristic Int. Allegretto), by Castillo (1 minute and 20 seconds), until—T: "And from a certain little."
15—"The Spider's Web" (Moderato Caprice), by Allen (4 minutes), until—T: "You have not given me, etc."
16—"Return to Me Soon" (Animato), by Gregh (2 minutes and 35 seconds), until—T: "Bombay, where both sides."
17—"Orientale" (char.), by Cui (2 minutes and 20 seconds), until—T: "At the Army Post Station."
18—"Serenade Coquette" (4/4 Mod.), by Barthelemi (3 minutes and 15 seconds), until—S: Captain picking up Rose.
19—Theme (3 minutes and 55 seconds), until—T: "In the hills."
20—"Elaine" (Valse Lento), by Grey (1 minute and 30 seconds), until—S: Puck reading letter.
21—"Heartwounds" (Dramatic), by Grieg (1 minute and 40 seconds), until—S: Dancing.
22—"Over the Top" (Pop. Two-Step), by Berg (2 minutes and 30 seconds), until—S: Puck enters side room.
23—"Dramatic Narrative," by P. Pemont (2 minutes and 10 seconds), until—T: "Vulcan not dead."
24—Theme, pp (3 minutes and 40 seconds), until—T: "She kept on the 11.40."
25—Continue pp (30 seconds), until—T: "Puck after traveling a night."
26—"Furioso" (for storm scenes), by Kiefert (1 minute and 15 seconds), until—T: "The army post in the grip."
27—Continue to action, pp. or ff. (2 minutes), until—T: "Please, Billikens, etc."
28—Continue pp. and slow (25 seconds), until—T: "And Puck had her way."
29—"Dramatic Tension No. 9," by Andino (2 minutes), until—T: "Who are you?"
Note—With Ad. Lib. tympany rolls during storm scenes.
30—"Dramatic Tension," by Sol P. Levy (3 minutes and 10 seconds), until—T: "I shall be at the bungalow."
31—Continue pp (1 minute and 15 seconds), until—T: "The natives are losing faith."
32—"Furioso" (storm scene), by M. L. Lake (2 minutes), until—S: Close up of Indian Fakir.
33—Weird Oriental Theme (1 minute and 50 seconds), until—S: Captain returning home.
Note—Tympany rolls during storm scenes.
34—"Six Minute Storm" (Furioso), by Levy (8 minutes and 50 seconds), until—T: "As time passes."
35—Theme, pp. (1 minute and 10 seconds), until * * * END.

"THE DEATH DANCE"

The timing is based on a speed limit of 14 min. per reel (1,000 ft.)

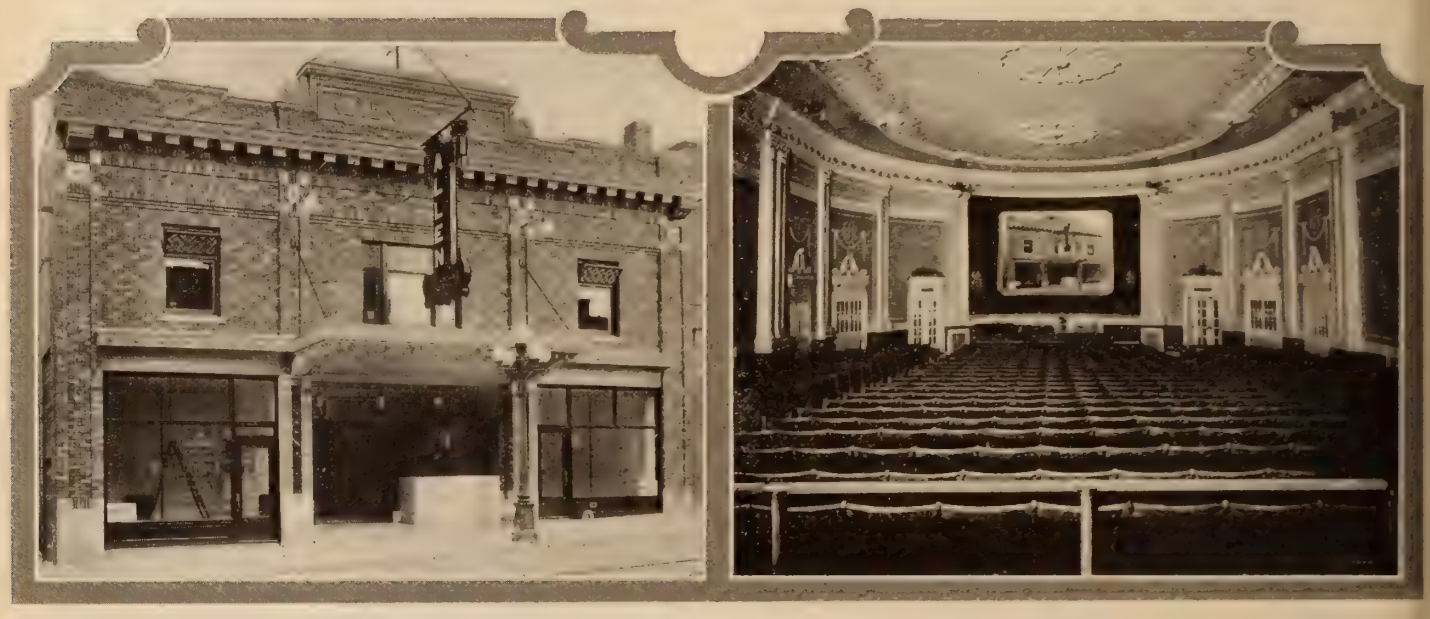
Theme: "Tragic Romance," by Paul Vely

1—"Adieu" (4/4 Andante Espressivo), by Friml (3 minutes and 35 seconds), until—T: "My painting? Oh, well."
2—"Capricious Anette" (Melodious Caprice), by Borch (1 minute and 10 seconds), until—S: Dancing scene.
3—"Over the Top, Boys" (Pop. One-Step), by Berg (1 minute and 50 seconds), until—T: "Doris Maitland, for whose sake."
4—"The Vampire" (Dramatic Theme), by Levy (2 minutes and 10 seconds), until—T: "At the Gray Rabbit."
5—"Intermezzo Pittoresque," by Kozian (2 minutes and 20 seconds), until—T: "It's that rich society woman."
6—Theme, pp (1 minute and 15 seconds), until—T: "With a heart filled with murder."
7—"Sinister Theme" (for impending danger), by Levy (2 minutes and 20 seconds), until—T: "I regret to announce."
8—"Casatchoque" (Fantasy on a Cossack Dance), by Dargomijsky (2 minutes and 45 seconds), until—S: Girl fainting.
9—Continue pp (35 seconds), until—T: "My room is nearer."
10—"Turbulence" (Dramatic Allegro), by Borch (1 minute and 20 seconds), until—T: "A few days later."
11—"Serenade D'Amour" (mod.), by Blon (2 minutes and 50 seconds), until—T: "I came to tell you."
12—"Love Song" (Dramatic), by Flegier (2 minutes and 25 seconds), until—T: "Two months went by."
13—"Valse Ballet" (Lento), by Granier (5 minutes and 25 seconds), until—T: "The plan I was going to tell you."
14—Theme (1 minute and 50 seconds), until—T: "A week of preparations."
15—"Serenade" (Allegretto), by Saint Saens (2 minutes and 10 seconds), until—T: "Fate's inning."
16—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 25 seconds), until—S: Automobile accident.
17—Continue pp (40 seconds), until—S: Policeman telephoning.
18—Theme (4 minutes), until—T: "You deny it?"
19—Continue pp (35 seconds), until—T: "Then months that, etc."
20—"Melody Op. 3," by Rachmaninoff (2 minutes and 15 seconds), until—T: "The strange workings."
21—"Perle De Madrid" (Spanish Valse Lento), by Lamotte (1 minute and 25 seconds), until—T: (on sign) "Dance of Death."
22—Silence (55 seconds), until—S: The dance commences.
23—"Moraima (Spanish Dance Caprice), by Espinosa (1 minute and 50 seconds), until—S: Interior of office.
24—"Domino Rose" (Int.), by Bohm (2 minutes and 45 seconds), until—T: "At last, one afternoon."
25—Continue to action (1 minute and 10 seconds), until—T: "The madness of jealousy."
26—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—T: "The result of Mrs. Maitland's plan."
27—"Orgies of the Spirits" (4/4 Allegro Molto Mysterioso), by Iljinsky (3 minutes), until—S: The death dance.
28—Repeat "Moraima" (Spanish Dance Caprice), by Espinoso (3 minutes and 25 seconds), until * * * * * END.

Turn the Page
for
Theatres Worth While

THE BARTOLA
is the long felt want *realized* in music which helps the picture—hear one.
Write for catalogue.
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Stage Equipment Theatres Worth While Auditorium Lobby



Exterior and auditorium views of Allen theatre, Brandon, Manitoba

New Allen Theatre Opens in Brandon

STILL another handsome new theatre was added to the Allen chain in Canada with the opening of the Allen at Brandon, Manitoba, on July 14. The house was completed within ninety days from the time work started, a really remarkable achievement, especially when one considers the scarcity of material in war time.

The new house, which is under the management of A. J. McKelvie, occupies a plot 50 by 120 feet at 113 Eighth street, in the heart of the business section. The house is constructed of brick, with a pressed brick and terra cotta front. There is a large tiled vestibule and corridor and a roomy carpeted foyer with ladies' room, smoking room, etc. It seats 768.

The lobby of the theatre is finished in hardwood, marble and tile, the color scheme harmonizing with that of the interior of the house, which is in rose, white and gold, with the ceiling in flower design. Exits are artificially arranged so as to be in keeping with the general style of the house.

The blower system is used for ventilating and steam from the central heating plant will be used in winter. The lighting of the house is indirect. Two Powers 6-b machines are used for projection of ninety feet to a plaster screen, which is set in an artistic stage effect.

In the lobby there are cases for the display of photos built in the walls of the vestibule, while brass frames are used for the paper displays. Automatic ticket seller and cash register system is used.

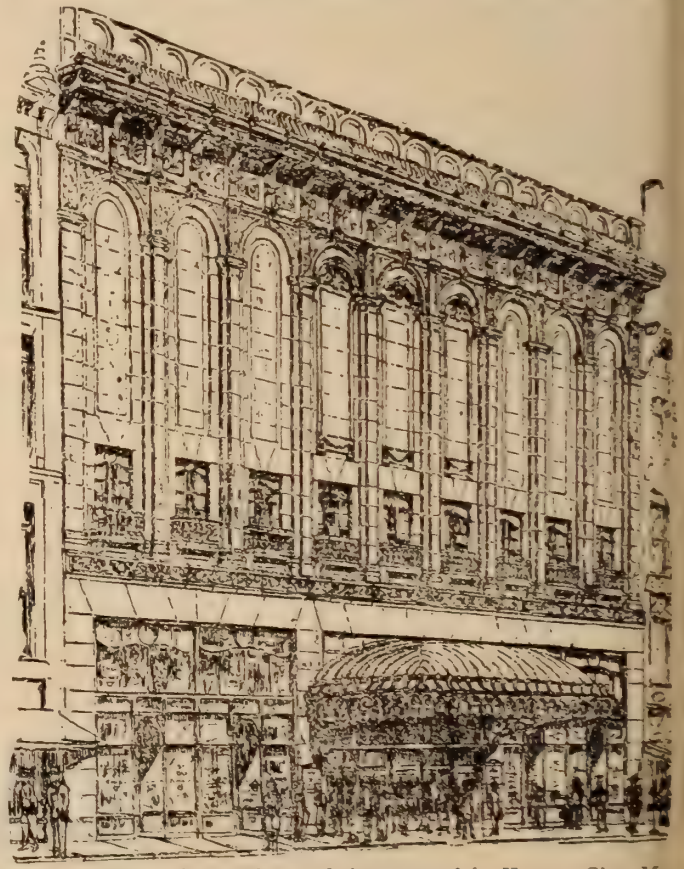
There are three changes of program a week at the Allen, four shows of eight reels each being given daily. Admission prices are five and fifteen cents in the afternoon and ten and twenty cents in the evening. Paramount, Artcraft and Select pictures are used.

Manager McKelvie is banking a great deal on the real service that he is giving his patrons. Such things as checking parcels, supplying ice water and careful attention to all the patrons' comforts are made most important.

An overture or a musical selection is being featured with each show, with the whole lighting effects to harmonize. There is a four-piece orchestra, together with piano and organ.

Kansas City Theatre to Seat Over 2,000

WORK will be started in a few days on the third theatre of Frank L. Newman in Kansas City. It will not only be the



Front elevation of new theatre being erected in Kansas City, Mo., by Frank L. Newman

handsomest in the Missouri city, but it will rank among the finest in the whole country.

The new theatre will be fireproof, of steel and concrete construction and as high as a six-story building. The general design will be along the lines of the Italian Renaissance. The exterior will be in stone or terra cotta with a colonnade treatment across the entire front. There will be 2,000 extra wide seats and two rows of loges with large lounging chairs.

The interior design will be of the Renaissance period and marble and tile will be extensively used. The color scheme will be in old gold, old rose, old blue and brown.

The building was designed and will be erected under the supervision of H. Alexander Drake, the architect who planned the other Newman theatres.

It is expected the theatre will be completed in time for a grand opening Christmas week. The orchestra of the new playhouse will be extra large, to accommodate a 35-piece orchestra, which Leo F. Forbstein is organizing.

Mr. Newman intends to spare no expense or trouble in heating, ventilating and cooling the theatre. There will be elaborate rest rooms and a nursery. And between the first floor and the balcony will be a large mezzanine floor promenade which will be furnished as salon for both men and women. There will be a fountain and many other features.

According to Mr. Newman, the theatre will occupy the most expensive site of any motion picture theatre in the country.

Parkview, Johnstown, Remodeled

JOHNSTOWN, PA., has a handsome theatre in the Parkview, which was remodeled and reopened during the latter part of February. It is owned by the Grand Amusement Company, in which George and Peter Panagotacos are the principal stockholders.

The theatre is located in the heart of the business district, at No. 536 Main street, and occupies a plot 132 by 38 feet. It seats about 800. The building is fireproof in construction, the interior being constructed of steel lath and plaster. The interior is plainly finished in two shades of maroon, while there is an elaborate setting for the screen.

The building is heated by steam, with the blower type of ventilating system. The lighting system is direct. Two Simplex machines are used for a throw of 120 feet to a Minusa screen. A three-piece orchestra furnishes the music.

In the lobby gilt display frames furnished by Menger and Ring are used. The lobby is 27 feet wide and 15 feet deep.

The Parkview changes its program three times a week, using about all of the services, since the Grand Amusement Company also controls the Nemo, Grand and Victoria theatres and is able to interchange services. There are from seven to nine shows each day, starting at 10.30 a. m.

Newspaper is the chief means of advertising. Billboards are used for pure house advertising and occasionally on some special attraction.

"Better materials for exploitation of pictures, particularly cuts for use in newspaper advertising," is the chief improvement asked by the Parkview of the producers and distributors.

Frank Houston is manager of the theatre and L. W. Barclay advertising manager.

Directory of New Theatres

ALASKA

A motion picture theatre is being erected at Dime, a new Seward peninsula camp, not far below the Arctic circle. The theatre is being constructed wholly of logs. The admission fee will be $1.00.

ARKANSAS

Garland Hamm has opened a motion picture theatre at Altus.

CALIFORNIA

An all-Spanish program was used at the opening of the Live Oak theatre, Berkley, by Manager Charles Keeler.

The California Amusement Company with a capital stock of $50,000 has been incorporated for the purpose of building a new theatre at San Diego. The incorporators are Frederick Wilms, Edward H. Post and J. H. Wilms. Mr. Post is a real estate man with offices at 725 Broadway. The proposed theatre will be built on the south side of Broadway between Seventh and Eighth streets.

GEORGIA

The newly erected Indor theatre at Atlanta was formally opened a week ago to capacity business, with "Smashing Through" as the attraction. William Oldknow will personally operate the theatre, with James F. Jackson as his assistant.

MONTANA

Jerry Miller, manager of the Liberty theatre, Sweet Grass, is building a new theatre which will be 40 by 80 feet, faced with brick concrete tiling and which will cost about $5,000. It will have a large stage and be fully equipped

If You Are Planning to Improve Your House Front or Lobby—Send for Our FREE Offer Today

Write today—a postal will do—for full information and for Free Advance showing of our Special Combination Sets for Lobby and House Front Display in Full Color.

A Free Sketch of Your Lobby

We will also send you a handy diagram—on this mark the size of your lobby and wall spaces. Mail it to us and we will send you a FREE sketch showing you the cheapest way to improve your theatre permanently—the way that is getting business for thousands of Exhibitors. It costs you nothing and will save you time, trouble and expense. Write today.

Menger, Ring & Weinstein, Inc.

306 West Forty-second Street New York

Business Offerings

SCENERY—Drops—painted to order in any size up to 12x20 feet—$10.00. BOON SCENIC STUDIOS, Hicksville, Ohio.

FOR SALE at a bargain, complete modern Motion Picture Developing and Printing laboartory. Equipment including Bell & Howell Perforator, Corcoran Tanks, Printer. For complete list and price address Erker Bros. Optical Company, 609 Olive Street, St. Louis, Mo.

DeBrie Camera for sale, complete with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

FACTS IS FACTS
WE SAVE YOU MONEY at the INDEPENDENT MOVIE SUPPLY COMPANY on M. P. Machines and Supplies
GIVE YOU SERVICE
Quality at lowest prices
Sixth Floor
729 Seventh Avenue, New York

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea
Addressing *Multigraphing*
Printing *Typewriting*

for motion pictures. In addition the auditorium will be so arranged that it can be used for dancing.

NEBRASKA

C. Candy has opened a new motion picture theatre at Davenport.

The Oliver theatre at Lincoln is being renovated and improved, and will reopen late in August under new management, not yet named.

NEW JERSEY

C. L. Babcock, manager of the Lyric theatre, Wellsville, is having plans made for a new theatre in that town.

NEW YORK

Fleischman Construction Co. has the general contract for the erection of a three-story office building and theatre to cost $500,000 for the 181st Street Construction Co., Benjamin S. Moss, president. De Rosa and Leriera are the architects.

A. Silverman has been granted a permit for repairs to cost $5,000 in his theatre at 380 Grand street, New York City.

The new Strand theatre at Port Washington was reopened Saturday, July 13 last, under the direction of W. C. Felter, well known in motion picture circles. The policy of the house will be Goldwyn and Mutual features. The orchestra is conducted by Prof. Enrico Serra, a well-known musician of Brooklyn.

OHIO

The W. S. Ferguson Company, 1900 Euclid avenue, Cleveland, has filed plans for interior improvements for the Alhambra theatre to cost $50,000.

Work is being pushed on the remodeling of the Clifford building, Urbana, a portion of which will be occupied by a motion picture theatre.

OREGON

A. F. Edwards has opened his theatre at Reedsport.

The new Machon theatre at Coquille is nearly ready for opening, and its managers claim that the new structure will be as near fireproof as science and care can make it.

The orpheum theatre at Seaside was opened a few days ago under the joint management of Cacheralis and Givas, two men well known in film circles.

The Oregon theatre, at Eugene, which has been dark for many months was recently reopened under the management of W. S. Humphrey.

TEXAS

The Lyric theatre, Lubbock, has been incorporated with a capital stock of $5,000. The incorporators are E. McElroy, K. Carter and W. F. Schenck.

WASHINGTON

Liberty theatre, Chehalis, was opened on July 11 under the management of Mr. Metz. The theatre has a seating capacity of 500, there being 350 spring cushion seats on the lower floor and 150 loge and gallery seats. The building is well lighted with rows of small electric lights along the walls close to the ceiling and side lights placed against windows of colored glass. The panels between the windows and the space above them are ornamented with eagles and shields in stucco work, in harmony with the name, Liberty.

One of the features of the Liberty theatre is the $5,000 pipe organ. There is also a piano that is used at times, depending on the nature of the picture being shown. The high ceiling and the sounding board above the stage add to the effect of the music.

Walter Steele, whose Rose theatre, Roslyn, was recently destroyed by fire, announces that he is seeking to get a new house built for him. It is planned to have a brick and concrete structure and one with all modern appliances.

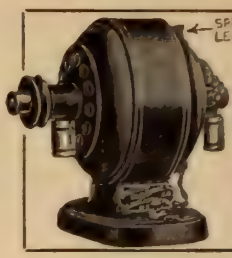
Architect John A. Creutzer of Seattle is making arrangements for the installation of a motion picture theatre in the building at 115 Second avenue, south, for John Hamrich, owner of the Rex theatre.

The new Liberty theatre at Chehalis was opened last week to capacity business, under the personal direction of Manager Metz of the old Empress, and John West, owner of the building wherein the Liberty is located.

R. N. Barnett, owner of the motion picture theatre, Sunnyside, is contemplating erecting a larger and more modern theatre there.

WISCONSIN

R. A. Sharp is making arrangements for the erection of a motion picture theatre at Oconto on the site of the old Bijou, which was recently destroyed by fire.



TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

OBEY THE LAW
Automatic rubber stamp, stamps each ticket *War Tax Paid* as you sell; operates out of your hand or fastens to wall under ticket roll. Postpaid $5.00.
Manufactured by
L. G. VANSYCKLE
Grand Forks, North Dakota

Some of the most successful motion picture theatres in the country are equipped with the Estey Theatre Pipe Organ.
THE ESTEY ORGAN CO.
Brattleboro, Vt.
See our page ad in the August 10th issue of the MOTION PICTURE NEWS

MANUFACTURE REPAIR
MOTION PICTURE MACHINES AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Stephen W. Smith, father of Albert E. Smith, the Vitagraph president, paid a visit to his other two sons, W. S. Smith and David Smith, at the company's Hollywood plant. The former is manager of the studio and the latter is directing Hedda Nova and J. Frank Glendon in a Blue Ribbon feature, "The Changing Woman."

William Duncan's company has been working until midnight for several recent nights making tunnel scenes for the Vitagraph serial, "A Fight for Millions." The Pantages vaudeville houses of Los Angeles and the West Coast cities and Northwest have booked "A Fight for Millions," directed and starred in by Duncan.

Larry Semon is planning to take his Big V comedy company to the Big Bear district to make a feud picture. "All the serial companies go up there, so why not us?" calmly asks this comedy director. As there is no reason to compare a serial and a one-reel comedy, so also there is no reason to try to tell Larry Semon why the Big Bear country is not good for the making of comedies. In fact, this country should offer Mr. Semon big opportunities in the way of new nature sets and new Semon comedy thrills.

A set comprising six connecting rooms is one of the impressive objects of interest at the Vitagraph studio. One would immediately suppose that so imposing a set was made for use by one of the dramatic companies working on the lot. On the contrary, however, the set is built especially for Larry Semon's use in a Big V comedy.

The Montgomery and Rock comedy company, which makes one-reel Big V offerings, is working on location in Chatsworth Park. Director Howe and his comedians have just completed the beach picture, to which they gave the euphonious title of "Peaches and Parades."

Live Triangle Items

There is to be a material increase in production at the Tirangle studio if one may judge from the number of directors engaged. Henry Otto, E. Mason Hopper and Jack Conway are among those contracted during the past week to begin work July 22. Mr. Otto is to be remembered for a number of highly artistic subjects, including "Undine" made for the Universal, and also subjects for other well known companies. Mr. Conway, up until a few weeks ago, was a member of the Triangle directorial staff, but more recently has been directing Earle Williams and Grace Darmond in a subject for Vitagraph. E. Mason Hopper goes to Triangle upon the completion of his subject starring Bert Lytell, which he is now making for Metro. Mr. Mason also was formerly of the directorial staff at the Culver City studios. The fourth new director to begin work about July 22 will be Lawrence Wyndham, who will arrive from the East during the coming week, accompanying Taylor Holmes, recently signed by the Triangle.

Harry Mestayer, seen in a number of Selig subjects made about two years ago, who has since been on the speaking stage, is again to work in pictures, and has been engaged by the Triangle.

The first film to be made under the direction of Henry Otto will be titled "Wild Life," and feature William Desmond, with Josie Sedgwick playing the opposite lead. This is a western subject and the supporting cast will include Ed. Brady, Dot Hagar and Curly Baldwin.

The Cliff Smith-Roy Steward Company of seventeen people, is back from spending a week at San Juan Capistrano, where scenes were filmed for the story of California life titled "Untamed," which is by Kenneth B. Clark, author of "Until They Get Me."

At the Ince Plant

All of the Ince companies are at work on new productions, which means activities on this lot are far above normal, inasmuch as all departments are decidedly busy. None of the new subjects now in production has been named, with the exception of that adapted from the Louis Joseph Vance story, "False Faces," which will be issued under that title.

Charles Ray is working in a story by C. Gardner Sullivan, with Victor Schertzinger as director.

Fred Niblo continues as director of Enid Bennett, who takes the role in another story of the type of "Naughty, Naughty!" which has to do with the experiences of a little actress who takes the role of Little Eva in an Uncle Tom show playing the small towns.

Irvin Willat and Jerome Storm are to be co-directors of the company headed by Henry Walthall in "False Faces." This it is definitely announced will be a special Paramount or Artcraft release.

Dorothy Dalton has arrived home from her vacation trip to New York with an array of new gowns, a number of which are to be introduced in her next film, which is to be an adaptation from the H. H. Van Loan story titled "The Cross of Shame" (working title), continuity of which has been written by C. Gardner Sullivan. Edmond Lowe has been selected as leading man for Miss Dalton, and R. William Neill is the director. This play will introduce a new child actress, seven years old, Clarice Duncan, an Australian girl, who has had considerable theatrical experience, but who has never played for the screen.

The F.P.-Lasky Studio

Mary Anderson is to take the part of Ruth, the servant girl, the featured feminine role in the second Fred Stone play now being directed by Donald Crisp, "Johnnie Get Your Gun," adapted from the stage play of the same name. Originally it was announced Ella Hall would take this role, but Miss Anderson was engaged and has now played in a number of scenes. Another important role is that of Bill Burnham, which will be played by Hart Hoxie, Burnham being the cowboy pal of Johnnie Riggins. Raymond Hatton is cast for the role of the heavy.

The first Ethel Clayton Paramount story is completed, and has been titled "The Girl Who Came Back." In addition to Elliot Dexter, as leading man, Theodore Roberts and James Neill play important roles in this Americanized version of the Polish play.

Vivian Martin and Wallace Reid are still on their vacations, and no name has been given for the coming Cecil B. De Mille subject now in production, it has been announced.

About Metro Players

With her first Western made subject, "The Return of Mary," completed, May Allison, within the next few days, will begin work in "The Testing of Mildred Vaine," in which Darrel Foss will continue as her leading man. This, as well as her first picture, will be made under the direction of Wilfred Lucas. The new photoplay was written by Charles Turner Dazey, and has to do with the influence or effect of the living on the dead, the story being based on the occult theory that the dead suffer the same as the living.

No decision has been reached with reference to what picture Bert Lytell will next appear in. He is now working in the final scenes for "Unexpected Places," which will be the last one directed by E. Mason Hopper.

Universal Newsettes

Universal City is in the hands of a new man, but not to remain so permanently, for Henry McRae, manager of production, is merely on a vacation. In his absence, Thomas Nash, for seven years manager of Selig Productions made in the West, is serving as substitute for Mr. McRae.

Eliot Clawson, author of a number of highly successful stories and photoplays for Universal, including "The Kaiser, Beast of Berin," and who also prepared the continuity for the Henry Dodge story, "The Yellow Dog," has been named manager of the continuity department at Universal, which is a new office. Mr. Clawson has been identified with the film industry for more than five years, and has served some of the biggest producing organizations of the West Coast, in addition to writing more than a score of continuities and many original plays for the Universal.

"A Billion in Beans" is the present title given an Edith Roberts photoplay, written by Rex Taylor, recent addition to the Universal scenario forces. The title indicates it might be a patriotic story in which some one attempts to aid Uncle Sam produce the unpopular portion of army food, but such is not the case. The play is a comedy drama. William E. Lawrence, former leading man for Fannie Ward in Pathe subjects, will play opposite Edith Roberts, and Jack Dillon is the director.

Fritzi Brunette is next to be featured in an F. McGrew Willis adaptation, "Bendetta's Daughter," which will be filmed by Douglas Gerrard. This is from the story by Edith Bernard Delane, of the Italian quarter of a large city. Cast has not been selected.

Mae Murray has begun work on what will be her last subject under her present contract with the Universal, which is named "The Scarlet Strain." Only the preliminary scenes have been made by Director Robert Leonard, and as yet no definite cast selection has been made. The authors of this story are Lorraine Fountaine and Cathrine Robbins.

Here and There

William S. Hart has begun work on the first picture for his second year's appearance on the Artcraft program, and after spending several days in the mountains, has gone to San Diego with his entire troop, where they will spend ten days filming scenes in which the 159th Infantry at Camp Kearny, known as Bill Hart's Two-Gun Men will take part.

A number of changes have been made in the Hart producing plant which provide for the manufacturing of all stills and the editing of his pictures there. Le Roy Stone, who has "cut" practically all of the Hart subjects, will be at the head of this department. A number of other improvements have been made at the studio, which provide commodious quarters for several departments.

The Mack Sennett Studios, making comedies for Paramount, is to materially change its policy of production, and a new organization for the scenario department is being affected. Just what changes will take place has not been made known, but it was reported by officials of the studio this week, that Hampton Del Ruth, who has been editor and production manager, affiliated with the Sennett organization for five years, together with John Grey, who has been his principal assistant, have tendered their resignations. Who the successors of these men will be is not announced, nor has Mr. Del Ruth made any statement as to his future affiliation.

There are several changes in the personnel of the Sennett stock company. Myrtle Lind, who was formerly seen in Sennett Comedies, has returned to this studio, as has also Harry McCoy. McCoy will play juvenile leads in future Sennett Comedies instead of wearing comedy make-up as he did in the two years he was with this producing company before.

Miss Polly Moran, who has for three years played in Sennett Comedies following a successful career in vaudeville and on the stage, has completed her contract and leaves the Sennett organization July 22 to return to vaudeville.

Rollin Sturgeon, who made a name for himself in the production of outdoor stories for Vitagraph, is to film plays of this description for the Universal, and his first will be that in which Monroe Salisbury is starred. It is titled "Hugon the Mighty," and will have an atmosphere of the Canadian Northwest.

Carmel Meyer will arrive in Los Angeles the coming Sunday, and everything is in readiness for the filming of "The Duchess of Dark Entry." Continuity for this has been prepared.

Hollywood Hookum

AUGUST 3, 1918 NEWS MORE NEWS

JUST TO PROVE THE SURFACE HAS NOT BEEN SCRATCHED

May Allison arrived in town one morning at nine o'clock from New York, and an hour later had make-up on, and was working in front of the camera. May kept right on doing this for two weeks, and in all of that time she never had a moment to use for shopping. But this week the last scenes of May's picture were taken, and she went right out and shopped, and shopped and shopped.

The mail brung this lone piece of publicity under three-cent postage when two would have done, all the way from the office of a high-salaried P. A. in Hollywood. Words fail us, say them yourself.

"Who wants a dog—Alaskan malamute—formerly of Colonel Peary's Sled Team, apply Douglas Fairbanks, Hollywood California." The above appeared in the last week's want ad columns of a Los Angeles paper. To help clear matters, allow us to explain that Douglas bought two Alaskan dogs, "Rex" and "Bob." For some reason or other they don't get along. Fairbanks presented "Bob" to Charlie Chaplin and two days later he came home. Bill Hart wouldn't have him because the dog insisted upon walking into dramatic scenes.

A new order must prevail this season, for no publicity pertaining to the spraying devices used at a certain Hollywood studio has been sent out. It may be that the entire studio has been screened in, which leads to the conclusion that such a move would not be bad. Surely it would prevent flies from annoying the waiting actors and actorines who bask in the California sunshine.

Metro may or may not wish to lay claim to the circus atmosphere, but at least some efficiency man long ago caused the big top to be spread over the entire stage and there held in place by a poleless arrangement.

Dorothy Dalton's back.

Weather—rather unusual.

Carmel Meyer is back in our midst.

Mary Pickford hasn't gone to work yet.

Bill Russell is in town. (From the standing galley.)

Miss C. K. Young is seeing the dimmed Broadway on a business trip.

H. Louis Hyphen Snyders, the former Metro scenarioist, is off for a trip to China.

Yes, Donald Macdonald, the Scotchman, has a regular mustache that requires no spirit gum.

Bill Desmond makes 'em all set up with green envy in their hearts, for that new Stutz is some baby.

Tony Moreno is a dare-devil driver. He don't know it, but he nearly killed off a member of HOOKUM'S staff.

Tom Mix has a horse that shakes his head with a negative swing every time it is asked if it likes the Germans.

Gene Allen has his blue devil all kid gloved, but that does not prevent him from heating up the asphalt pavements.

Charley Maculey is in our town to start another movie company. He used to draw pictures for the New York dailies.

Charley Ray has decided to corner the market on Thrift Stamps, by pasting them on photos he mails to the fan collectors.

Yes, Roy Neill and Director R. William Neill are the same. In fact the friends of both like one as well as the other.

Roscoe Arbuckle is deserting the Pacific Ocean town to make a film in the wilds near Glendale, saying he needs room to turn about.

Bill Duncan has finished his "Fight for a Million," and we guess there wasn't any million in the first place, or Bill would have had it.

HOOKUM'S editor met Stuart Paton when he had his glasses off the other day, and what do you think? He didn't recognize the eminent Diando director—for a moment.

Charley Chaplin promises First National "Shoulder Arms" by the week of August 12th and here's hoping he makes good for the sake of the fans who say "don't you just love Charley Chaplin?"

Bill Hart, Jerry Duffey wirelesses HOOKUM, is two gunning amongst, as our English Tommy would say, forty thousand Sammies at Camp Kearny. Now what chance has Bill against such odds, eh what?

Mary Anderson, HOOKUM'S little movie friend, is a housemaid now—and going to fall in love with Fred Stone some one of these days, even if Fred is married and rearing a family. The script demands it.

Joe Rock has discovered he is addicted to large freckles by playing in a beach comedy. The bright California sun has brought out one that covers his entire nose, and he offers thanks to the inventor of make-up.

Lois Weber gave a dinner for the members of her producing staff, and there for the first time she discovered it required twenty-one people to make two others act. Lou Cody and Mildred Harris are the make-believers.

Ben Turpin has been weeping so much of late since he heard Polly Moran was deserting the screen stage that friends fear his eyes may be washed out straight. Ben was seen to be trooping about the studio this week.

HOOKUM suggests a toast to William D. Taylor by every one of his acquaintances on August 1st, at six o'clock, the time he embarks at an Atlantic Port for England to enter an officers' training school. "Bon voyage and the best of luck to you."

Bert Lytell went in for the realistic this week and fought until he and another fellow had torn their dinner clothes to shreds—yes and holes. A portion of the film can never be used, for projection brought out the truth about the seat of Bert's trousers.

The sub-title writer for the sake of variety has suggested that the names of Eddie Lyons and Lee Moran be changed about with alternate pictures, but the fun makers have taken no definite action. Lee Moran and Eddie Lyons don't sound just right, or does it?

H. O. Davis has been seen at the manly art exhibitions the past two Tuesday evenings.

Madame Petrova visited the land of sunshine and flowers this week in her stamp-selling tour.

Bessie Eyton's Sunkist hair is to radiate from the screen when "The King in Khaki" is shown.

Al Christie, upon being pressed for an interview, asserted comedy making was no joke these days of over-worked ideas.

Ince staff expect a suite of dressing rooms will be necessary for D. Dalton when she returns from little old New York with a new wardrobe.

J. Searle Dawley paid our town a visit, and the directing boys did everything possible to show him a good time—regular California hospitality. A good time was had by all.

NEWSY ITEMS FROM THE STUDIOS

Pauline Frederick, Star in Goldwyn Pictures

Alec Budd Francis is again supporting Mae Marsh, this time in the role of a physician, in "Hidden Fires." Mr. Francis, in the last few months, has become a much hoped for character whenever a new Goldwyn picture is released.

The funny part of it is that Rod La Roque is that actor's own perfectly good name. His father was a Frenchman, voila—La Roque. Despite the fact that he is only nineteen and that he has just made his debut on the east coast in "The Venus Model," he has appeared in numerous Essanay pictures in Chicago, among them "Efficiency Elgar's Courtship."

Milton Sills, accompanied by Thomas Santschi, will join the Geraldine Farrar-Goldwyn company in Cody, Wyoming, where most of the scenes for "The Hell-Cat" are to be located. Mr. Sills has been in Los Angeles playing opposite Clara Kimball Young for the last few months, while Mr. Santschi is a well known coast actor.

Lou Tellegen having completed his tour in "Blind Youth," is accompanying Miss Farrar to Wyoming, where he will vacation while she works.

Normand Lusk of the Goldwyn office is traveling with the Farrar company as special publicity representative.

Mabel Normand is greatly elated, as she just received word that brother Claude landed safely in France.

Madge Kennedy and company have spent some time at Lake George, filming scenes for "The Kingdom of Youth."

George Irving has nearly finished his second Goldwyn picture, "Hidden Fires," in which Mae Marsh is the star.

Corrinne Barker, who made her first Goldwyn appearance in "Money Mad," is now supporting Mabel Normand in "Peck's Bad Girl."

So changed was Dell Boone by the wig which her part in "The Turn of the Wheel" called for, that many of her Goldwyn studio friends didn't recognize her at all while she was supporting Geraldine Farrar in this picture.

Tex Charwate has furnished two as different scenarios as one can imagine, in "The Turn of the Wheel," Farrar's starring vehicle, and "Peck's Bad Girl," Mabel Normand's newest picture.

Earle Foxe, of Pathe serial fame, plays the lead opposite Mabel Normand in "Peck's Bad Girl." His big blonde six-foot self makes an attractive contrast to Miss Normand's dark slender little self.

Edward Jose will direct Caruso in his first film for Paramount. It is quite fitting that Monsieur Jose should be entrusted with this production, as his is the background of a continental study of music, which can not fail to put him in greater sympathy with his star than a director who lacked this training. Monsieur Jose has also directed such celebrities as Antoine and Mme. Bernhardt in Paris, before he came to America.

Carolina White will appear opposite Caruso. She is an opera and concert singer of note, who has never been seen on the screen.

Florence Malone, featured in the serial, "The Yellow Menace," is playing with Louise Huff in her second World picture, "The Sea Waif." Miss Malone is particularly well known on the stage for her work in H. B. Harris productions.

"We Can't Have Everything," Cecil De Mille's latest Artcraft, shows on the screen three of the most attractive girls in pictures, all of whom are finished actresses in the true sense of the word. They are Kathlyn Williams, Wanda Hawley and Sylvia Breamer. Each is a distinctive type and each will appeal in her own way.

Roy Sommerville, it is rumored, has branched out into the directing end of the game and has started on a propaganda picture.

William Dangman, formerly connected with Vitagraph, has just completed a ten-reel serial, "The Secret Tube," with Grace Davison in the leading role.

Anita King, now a Plaza Picture star, who

Constance Talmadge Doesn't Display the Hosiery In This Closeup from Select's "A Pair of Silk Stockings," But—Who Cares?

gained all sorts of fame for driving from California to New York alone, in her motor, with a message from the mayor of San Francisco to the mayor of New York, is reported to have another stunt of similar nature, which she is going to pull off in the near future.

Ricca Allen, "Buyer from Indiana" in "Our Mrs. McChesney," has a niece in the Red Cross Service in France who was torpedoed on her way over. Her letters remind Miss Allen of the times she herself was traveling in Africa in the time of the Boer War.

Famous Players' publicity bureau have doped it out that the titles of the most successful pictures of the year have begun with the letter H.

John Bowers will play opposite Louise Huff in her next World picture, "The Sea Waif." Exteriors are now being taken for it down on the Jersey coast.

Fifteen young women of Wilmington, N. C. will make their picture debut in the World picture, "Pirates' Gold," featuring Montague Love. They were added to the cast in the scenes which were taken at Cypress Swamps near Wilmington.

Guy Coombs, after finishing with Viola Dana in "Flower of the Dusk," started work with Catherine Calvert in her next F. A. Keeney picture.

Harry C. Browne, one of the two leading men in "The Inn of the Blue Moon," Doris Kenyon's second picture, is appearing in the musical comedy, "Oh Lady, Lady." Last week a theatre party was given in Miss Kenyon's honor, to all the principals in the cast of this picture, at the Casino theatre, where "Oh Lady, Lady" is being presented.

Sergeant Guy Empey has been made a captain in the U. S. Army. It is believed that he will first be assigned to duty as a recruiting officer because of his experience as a fighter and as a lecturer.

Ralph Ince's contract with Metro has been extended to include the direction of Hale Hamilton in "Five Thousand an Hour," the adaptation from the novel by George Randolph Chester.

Lillian Walker's new picture, "The Embarrassment of Riches," by Louis Anspacher, has been started at the Thanhouser studios in New Rochelle. Edward Dillon is directing.

Paul Everton, one of the principals in the Wharton war picture, "The Eagle's Eye," will appear in support of Madge Kennedy in "Friend Husband."

Rockcliffe Fellows, that well-set-up young Canadian, is leading man for Madge Kennedy in "Friend Husband." His splendid work opposite Ethel Clayton in her many feature pictures has made him one of the most popular of the stage stars who now devote their time to pictures.

E. K. Lincoln is spending a few weeks vacationing on his New England estate, having finished "LaFayette, We Come." Both he and Dolores Cassinelli will appear in the next Leonce Perret picture.

Mabel Turner Gordon is becoming one of the most familiar screen society women on Broadway. She was seen the same week at the Strand in "The Service Star," and, at the Rivoli in "The Danger Mark," and at another house in "The Ordeal of Rosetta." Her type of aristocratic looking, stunningly gowned gray-haired woman is demanded in nearly every society picture and is always delightfully portrayed by Miss Gordon.

Only too brief a glimpse of Nadia Gary is given in "The Death Dance.' She is an elfin-like child, whose golden curls, piquant face and vital little body are a real joy on the screen.

Here is proof that Tony Cerlo's famous make-up is as good for character parts as it is for straight parts. He was standing around waiting for a scene to begin out at Amaganset, L. I., where they were on desert location for "The Unveiling Hand." A woman came up to him, and said that she and her friends were trying to decide whether his beard was a fake one or his own, but now that she had seen him at close range she knew that it was his own. As he left her to join a group of extras, real Arabs, engaged for the picture, one of them addressed him in Arabic.

Elizabeth Risdon Is Star of "Hypocrites," Released by General Film

Ready Made Ad Talks

Charles Ray in Comedy-Drama, "A Nine O'Clock Town"—Ribbon Clerk to Manager

(Paramount Five-Reel Production)

Charles Ray, whom all admire for his excellent characterizations on the screen, is coming to the ——— theatre on ——— of ——— week in his latest picture for the Paramount program, "A Nine O'Clock Town," written and directed by Victor L. Schertzinger, who has been identified with Mr. Ray, as director, in his biggest successes on the screen. Mr. Ray is one of the cleverest leading juvenile actors on the screen and won a berth in the list of Paramount stars because of his ability to "put over" a characterization before the camera. In "A Nine O'Clock Town," he is given opportunity to enact some real, live comedy, as manager of a drygoods store in a small city, after he had graduated from the men's scarf counter in one of the big metropolitan department stores. His graduation was premature because he insisted upon showing up in the morning late and with little pep. He commences his new duties as manager of the small-town store with all the vim and ginger he could muster and starts the ball rolling by employing a very smart little corset model, and starting a sale. But the vampire lady, who has been the cause of his downfall in the big city, appears on the scene and tells him that if he will go to the hotel that night to see her, she will return the watch of which she relieved him. He goes there and is met by the vampire lady's husband, who demands a few thousand to keep the matter quiet. Then the little corset model steps in and recognizes the vamp's "husband" as her honest-to-goodness husband and the tables are turned.

Charles Ray, in "A Nine O'Clock Town," at the ——— theatre on ——— of ——— week. Jane Novak, Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews in support.

Doug. Fairbanks Is Back with Us Again —This Time "Bound in Morocco"

(Artcraft Five-Reel Production)

Now comes Doug. Fairbanks' latest comedy thriller, "Bound in Morocco." Doug. needs no introduction to the patrons of the ——— theatre or to the patrons of the thousands of theatres scattered throughout the United States and Europe. He is as familiar as the Bible and as welcome in one of his inimitable screen dramas as "the flowers in May." Allan Dwan is both author and director of this, Doug.'s latest screen work, and Director Dwan has certainly turned out a commendable brand of work, both as to originality and interest sustaining entertainment on the screen. Mr. Dwan will be remembered in the directorial lines, for his production of "A Modern Musketeer" and "Mr. Fix-It." Mr. Fairbanks' recent works. "Bound in Morocco" is no less worthy the praise of press and public than these two. Doug. will please as he always pleased—with stunts, the million-dollar smile and all the dramatic ability that is the boast of our biggest star of stage or screen. In his support in his latest work are seen Pauline Curley, Edythe Chapman, Tully Marshall, Frank Campeau, Jay Dwiggins and Fred Burns. Miss Curley will be remembered for her work in support of Harold Lockwood in some of his best pictures. Tully Marshall is an old favorite and Frank Campeau has been seen in all of Fairbanks' successes. The action of "Bound in Morocco," as the title indicates, is laid in Africa, where Doug. finds a beautiful American girl held in bondage by the owner of a harem.

Douglas Fairbanks in his latest picture, "Bound in Morocco," at the ——— theatre on ——— of ——— week.

Ben Turpin, Polly Moran and Marie Prevost in Sennett Comedy, "She Loved Him Plenty"

(Paramount-Sennett Comedy—Two Reels)

Get ready to "laugh your head off," as the slang expression goes. Ben Turpin, Charles Lynn, Polly Moran, three of Mack Sennett's best funmakers are coming to the ——— theatre on ——— of ——— week, in the latest Paramount-Sennett comedy, "She Loved Him Plenty," produced in two reels, under the direction of Richard Jones. Marie Prevost—we can't name the cast without mentioning her name because she is one of the most popular comedy-beauties working before the camera. Yes, Marie is in the cast—very much in it, and so is Ed. Kennedy, who has handed out a whole lot of laughs to the American public, via the screen. Polly Moran, known as Becky O'Brien in this picture, conducts a pawn shop with Ben Turpin and Charles Lynn as her appraisers and clerks. Ben is her sweetheart and Polly sure does love him, but Ben is not quite so enthusiastic, excepting when the cash register is made to tingle, then all his love is for Becky. Marie Prevost, a gypsy girl, is chased into the pawn shop by a murderous looking gypsy. The would-be murderer is driven away by the willing clerks and Marie is given refuge in the pawn shop. This doesn't make a hit with Polly or Becky, as you will see, and the fun starts. Jealous? No, Becky isn't jealous—she just likes to have a little gypsy girl take her Ben away from her.

Ben Turpin, Polly Moran, Marie Prevost, Charles Lynn and Ed. Kennedy in Paramount-Sennett comedy, "She Loves Him Plenty," at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

July 27, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"A Pair of Silk Stockings"	Select	5 reels
"Love Watches"	Vitagraph	5 reels
"The Vamp"	Paramount	5 reels
"The City of Dim Faces"	Paramount	5 reels
"A Successful Adventure"	Metro	5 reels
"Hell's End"	Triangle	5 reels
"Marked Cards"	Triangle	5 reels
"Her Moment"	General Release	7 reels
"Wedlock"	Paralta	5 reels
"The Two Orphans"	Fox Big Six Re-issue	5 reels
"The Hand of Vengeance"	Gaumont Serial	2 reels
"The Deciding Kiss"	Universal	5 reels
"Dad's Knockout"	Goldwyn-Capitol Comedy	2 reels
"Fatty and Mabel Adrift"	Lynch Enterprise Re-issue Comedy	3 reels
"A Fight for a Million"	Vitagraph Serial	2 reels

Alma Rubens, Triangle Star, in "False" Ambition"—Impersonates Dual Role

(Triangle Five-Reel Production)

Alma Rubens, considered as one of Triangle's best screen actresses, will be seen on the screen of the ——— theatre on ——— of ——— week in her latest work before the Triangle camera, "False Ambition," written by Ed. Magnus Ingleton and produced for the Triangle program by Golbert P. Hamilton. Miss Rubens has a dual role in this offering and she puts it over with a dramatic bang. In the supporting cast are seen Peggy Pearce, Alberta Lee, Edward Peil, Walt Whitman, one of the oldest actors working before the camera; Iris Ashton, Alice Crawford, Myrtle Rishell, Lillian Langdon, Lee Phelps, Ward Caufield and Lee Hill. Miss Rubens has the role of Judith, a temptuous child in love with the blacksmith of a little fishing village. She obtains a hundred dollars from David, the young blacksmith, under the pretense of obtaining a trousseau for her wedding with him. But having obtained the money, she runs away to the city and establishes herself as Zariska, the fortune teller, to society. She keeps her identity a secret by always appearing before her patrons and in public, naively veiled. Zariska makes a rousing success of the art of fortune telling and for a time succeeds in holding the affections of a wealthy young man whom she does not love, excepting for his money. A chance meeting occurs between her and David whom she had left in the little village, and he exposes her identity.

Alma Rubens, in "False Ambition," at the ——— theatre on ——— of ——— week.

Mabel Normand in "Back to the Woods" Comedy and Thrills Make This Best Yet

(Goldwyn Five-Reel Production)

Mabel Normand's latest combination of comedy and thrills, enacted before the camera and produced for screen presentation, "Back to the Woods," was written by J. Clarkson Miller and produced by Goldwyn Pictures under the direction of George Irving. The production is in five reels and it contains enough comedy and thrills to please and entertain the most sedate patron who comes to the ——— theatre for entertainment via the screen. Herbert Rawlinson, T. Henderson Murray and Arthur Housman are seen in the principal supporting roles and they justify the reputation they have gained for excellent work before the camera. "Back to the Woods" is a picture that every man, woman and child will enjoy and one that they will think about long after leaving the ——— theatre where it is to show ——— week. Mabel has the role of Stephanie Trent, who has tired of the society whirl and the vapid men who surround her. She wishes to meet some real red-blooded men and she gets the consent of her father to send her as a school teacher under an assumed name, to a small village near one of his logging camps. It is here that Stephanie meets Jimmie Raymond, a young man of the camp. Then the fun and thrills start and Miss Normand, in her new surroundings, gets many new surprises, principally the one which tells her that she has fallen in love with no less a personage than Jimmie. But the path of true love is often rugged, as Stephanie testifies to in "Back to the Woods."

Mabel Normand, in "Back to the Woods," at the ——— theatre on ——— of ——— week.

Alice Joyce in "The Highest Bidder," a Fascinating Drama of Comedy and Pathos

(Vitagraph Five-Reel Production)

Alice Joyce's late picture on the Vitagraph program is "To the Highest Bidder," written by Florence Morse Kingsley and produced for Vitagraph under the direction of Tom Terris. In the supporting cast with Miss Joyce are seen Walter McGrail, Percy Standing, Edna Murphy, Jules Cowles, who is famous for his characterization of the negro; Mary Carry, Stephen Carr and Frank Norcross. Miss Joyce takes away the honors of this picture with flying colors and she is deserving of all the credit and praise given to her by the critics when this picture was shown for review. The story is unique. It is different, and because it is different, and has a new twist here and there to its plot, it holds a certain fascination that compels, by virtue of this uniqueness. Miss Joyce has the role of Barbara Preston, a beautiful young girl who has been left a profitable farm heavily mortgaged, by her father and mother before their death, but which has not been kept up. Stephen Jarvis holds the mortgage and presses Barbara for payment, threatening to take the farm away from her unless she pays. He tells her that if she will come as his housekeeper he will cancel the mortgage. Rather than do this, Barbara conceives the plan of offering her knowledge and service to the "highest bidder." Jarvis arranges to be the highest bidder but delays demanding Barbara's service after the auction has been held. Barbara waits patiently for her "master," but in the meantime, Jarvis has a change of heart and by his manliness, succeeds in winning her love.

Alice Joyce, in "The Highest Bidder," at the ——— theatre on ——— of ——— week.

Gloria Joy in Late Number of Oakdale Series, "No Children Wanted"—Strong Drama

(General Five-Reel Release)

"No Children Wanted" is the late number of the Oakdale series of five-reel dramas released by the General Film Company. Gloria Joy, Ethel Ritchie, R. Henry Grey, Edward Jobson, Neil Hardin, Mrs. Kahler, H. E. Archer, Daniel Gilfether and Ruth Lackaye are seen in the principal roles. "No Children Wanted" was directed by Sherwood McDonald. Dot Jarvis is the daughter of a father aspiring to literary honors and a mother who is society mad. She is tolerated in the household as a necessary evil and ignored by both father and mother. Her attempts to show affection toward her parents are rewarded by indignation on the part of both and she is sent off to bed without supper for her insistance in attempting to gain recognition by her parents. When she reaches the proper age she is sent away to boarding school, more with the object in view of getting rid of her than of giving her an education. The parents wish to be alone and so take an expensive apartment which bars children. During the course of events a change comes over the lives of the parents who have neglected their child and this change is brought about by Dot, who unconsciously saves her father from serious trouble. "No Children Wanted" works to a striking climax and the results obtained more than suffice for the actions of the parents toward their own child.

"No Children Wanted," featuring Gloria Joy, at the ——— theatre on ——— of ——— week.

Edith Storey and Strong Metro Cast in Screen Version of Novel, "The Demon"

(Metro Five-Reel Production)

One of C. N. and A. M. Williamson's most popular works of fiction has been adapted to the screen and produced for Metro, under the direction of George D. Baker with Edith Storey in the stellar role. "The Demon" is the title and it presents on the screen the most popular work of these two gifted writers of contemporaneous fiction. In the supporting cast with Miss Storey are seen Lewis Cody, Charles Gerard, Virginia

Chester, Molly McConnell, Laura Winston, Fred Malatesta, Frank Deshon, Alice Howland and Ann Shaefer, one of the strongest supporting casts ever assembled by the Metro Corporation for the production of a picture. The production is in five reels and there is actionable drama every foot of the reelage. It tells the story of a young New Yorker who unexpectedly inherits the fortune of a cousin, Harold Brooks. There is no positive proof of the cousin's death. He had been living in the interior of Africa. Jim leaves New York with his tutor for Africa to discover proof, if any, concerning the disappearance of his cousin. He establishes the fact of Brooks' death. Arriving at one of the Moroccan slave markets he notices a young and beautiful girl, described as the daughter of a princess, for sale, and buys her. He learns, later, that she is the daughter of his cousin, Brooks. He informs her that all the money that he has rightfully belongs to her. She accepts on condition that he will allow her to purchase him as he had her.

Edith Storey, in "The Demon," at the ——— theatre on ——— of ——— week.

"Her Moment" with Anne Luther Featured—Powerful Drama with Star Cast—Seven Reels

(General Release in Seven Reels)

"Her Moment," a powerful dramatic screen version of Samuel London's best novel, produced by Authors' Photoplay Company and released on the General Film program, features Anne Luther, the beautiful star of former Triangle features. The picture was made under the direction of Frank Beal. In the supporting cast are seen Alida Jones, William Lowrey, one of our most talented character men; Bert Hadley, another popular character actor; J. L. Franck, Anne Schaefer, Leon Kent and Murdock McQuarrie, known to millions of picture patrons for his excellent work in character roles. "Her Moment" tells one of the most appealing and fascinating stories ever produced for review on the screen. It is in seven reels and there are seven reels of powerful dramatic exposition. The action in the initial reels is laid in a small rural town of Roumania, here Katinka and Jan, sweethearts, live. Jan is an ambitious young fellow and gives all his time to the reading of books. He is recommended for a scholarship to one of the American universities and graduates as an engineer. Katinka has been left behind in the little Roumanian village. Her father is an habitual drinker and bargains with an unscrupulous trader for his daughter. Katinka is taken to another country as a maid to a gambler's wife, presumably. In reality, she is his mistress. Years pass and Jan has become a successful engineer. He is sent to Arizona to open a mine. Katinka's master has been driven from the country and after traveling in many lands, arrives in Arizona, where he makes a living by gambling. Katinka sees Jan for the first time in many years, under peculiar circumstances. Her master is killed by a friend of Katinka and she goes to New York, where Jan has gone, to find him. They are united.

Anne Luther, in "Her Moment," at the ——— Theatre on ——— of ——— week.

Charles Murray with Support of Famous Sennett Comedians in "Her Blighted Love"

(Paramount-Sennett Comedy—Two Reels)

Charles Murray, Wayland Trask, Vera Stedman, Alice Davenport, Edle C. Kenton, Harry Booker and Al. McKinnon—say! what a bunch of comedians to be cavorting before the lens of a motion picture camera. But every one of them—all Sennett comedians—are seen in "Her Blighted Love," a Paramount-Sennett comedy, produced under the direction of Walter Wright. This is some comedy—take it from the management of the ——— theatre. A laugh with every foot of reelage (and there are two thousand feet of reelage, therefore, mathematically there are two thousand laughs). This statement is not exaggerated. The comedy is a scream from start to finish. Charles Murray's reputation as a fun-maker is known from coast to coast and from one end of the pole to the other end—North or South, it doesn't make any difference which. Charlie is known, nevertheless. And those in support of this famous Sennett comedian, are comedians of the first water. They all have their funny characteristics and they put them to a good use in this late offering, "Her Blighted Love."

Alice loses her fortune, and on that day she gets the greatest disappointment of her young life—Charles has dropped her as he would a hot coal. He has fallen for a beautiful heiress whom he has seen bathing in the surf. But Alice is made of stern stuff and she will not take "no" for an answer. She takes her troubles into court. We will see whether Charlie will spurn her love.

Charles Murray and other Sennett comedians, in "Her Blighted Love," at the ——— theatre on ——— of ——— week.

SCRAPING IT OFF

There's No Veneer of Uncertainty in These Ad Talks

IF you have been reading the views of the members of the Advisory Board, you know that one of the principal complaints made is that the advertising of the producer doesn't tell the exhibitor enough of what the picture is about. The exhibitors want a line on the productions before they show them.

These Ad Talks are especially valuable to the theatres that show the pictures after the first run has been finished. They are important to the man who is changing his bill often because he doesn't have to wade through a lot of matter to get at the real facts that he wants. And in addition to that they are a ready prepared reading notice for your newspaper.

Read these and see how much better showman you are after you are fully familiar with the production.

Edna Goodrich, Noted Stage Beauty, in "Her Husband's Honor"—David Powell

(Mutual Five-Reel Release)

Edna Goodrich returns to the screen of the ———theatre on ——— of ——— week in a five-part drama titled "Her Husband's Honor," written by Mabelle Justice Heikes and directed for the Mutual Film Corporation's program by Burton Kink. Miss Goodrich, who is one of our most accomplished stage beauties as well as one of the big stars of the silent drama, is supported in her latest work by David Powell, who has been seen as Mary Pickford's leading man in many of her biggest successes; Thomas Tommammato, a Japanese actor, and Beatrice Allen. She has the role of Nancy Page, wife of Richard Page, who is confidential secretary for David Davenport, a wealthy contractor. Davenport had secured Richard's endorsement on several checks of large amounts, and when he fails in business, he goes to Richard and deceives him into believing that everything will be all right when he has obtained the contracts from the Japanese government for a number of light houses which are about to be erected. Davenport's wife is young and pretty and before Richard's marriage to Nancy, he had paid court to her. Nancy believes that Davenport's young wife is still in love with Richard and she makes it her business to learn the truth. She learns of her husband's financial troubles and also that the contracts, if secured, will save him. She picks up a flirtation with the Japanese commissioner and persuades him to sign the contracts and give her a certain amount of money, that she might save her husband. The Jap keeps the contracts, which results in Davenport's ruin and Richard's salvation.

Wallace Reid's Latest Success, "Less Than Kin"—Story of a Man's Double

(Paramount Five-Reel Production)

"Less Than Kin" is Wallace Reid's latest on the Paramount program. And it's a "knock-out." Full of surprises from the start to the finish of the story, "Less Than Kin" affords Mr. Reid a vehicle on which he can ride direct to the hearts of his audiences. It was written by Alice Duer Miller, novelist and playwright, who is responsible for "Come Out of the Kitchen," the stage play in which Ruth Chatterton made such a decided "hit" on Broadway, at the Cohan theatre, a few seasons ago. Miss Miller has certainly put some dramatic punch in her work for the screen and Marion Fairfax has made the screen version with none of Miss Miller's ideas left out. Donald Crisp, who directed Mr. Reid's "The Firefly of France" and "The House of Silence" is responsible for the direction of this one. Henry Kotani, a Japanese cameraman, turned the crank. In the supporting cast with Mr. Reid are seen many of Paramount's best character-actors, including Raymond Hatton, Gustav Seyffertitz, Noah Berry, James Neill, Charles Ogle, Jane Wolff, James Cruze, Guy Oliver, Clavert Carter and J. Herbert. Ann Little, who has been seen in the leading feminine role in nearly all of Mr. Reid's pictures, has the leading role in support of this picture. The story tells of the adventures of a young American in South America, who discover that he has a double and that his double has not been to his home in America for fifteen years. His double dies and Wally takes his place in the home of his father in America. Now comes the surprise.

Wallace Reid, in "Less Than Kin," at the ——— theatre on ——— of ——— week.

Jewel Carmen in Adaptation of Gouverneur Morris Novel, "The Fallen Angel"

(Fox Five-Reel Production)

Jewel Carmen, the little girl who rose from extra girl in the "movies" to one of William Fox's biggest stars, as the result of her excellent work in her first picture, will be seen on the screen of the ——— theatre on ——— of ———week in "The Fallen Angel," adapted from Gouverneur Morris's popular story, "You Can't Get Away with It." Miss Carmen has proved that she is entitled to every bit of confidence placed in her by the producer when he featured her in the silent drama. She proved versatile to the extreme, handling emotional roles with the same finesse as she handles the comedy situation and lighter parts of dramatic work. Her pictures have proved one of the most popular series on the Fox program and her late picture, "The Fallen Angel," presents her in one of the best roles she has yet undertaken to impersonate before the camera. In the supporting roles are seen Charles Clary, L. C. Shumway, Herbert Heyes, Daisy Robinson, and Levine Monsch. In the role of Jill Cummings, who is reared in an atmosphere of luxury and refinement. But the large fortune which her father possessed, slips away from him, and Jill wakes one morning to find herself without a father and without money. She accepts employment at a department store and attracts the attention of George Hemingway, the proprietor who is unhappily married and who is willing to give Jill everything that she has been accustomed to, if she will give herself to him. She chooses the "easiest way."

Jewel Carmen, in "The Fallen Angel," at the ——— theatre on ——— of ——— week.

Roy Stewart in a Red Saunders Story, "By Proxy"—Good Comedy and Western Drama

(Triangle Five-Reel Production)

Roy Stewart swings through the western country and takes a hand at love by proxy, in his latest Triangle feature, "By Proxy," written by Henry Wallace Phillips and produced for the Triangle program under the direction of Cliff Smith, a former cowpuncher himself, and one who knows the "ins and outs" of the cowpunching business and every detail that goes to make for typical western atmosphere. In the cast with Mr. Stewart are seen Maude Wayne, Walter Perry, Wilbur Higbee, John Lince and Harry Yammamoto. "By Proxy" is one of the "Red" Saunders stories, sizzling with the red-blooded action of the western plains, its strength of action sharply contrasted with the love element which has been cleverly injected into the plot by the author, Mr. Phillips. The cowpunchers on "Red" Saunders' ranch lose "their shirts" as the slang expression goes, to Ah Sing, the champion poker player of the western plains. In order that they might get them back, the boys have to guarantee exorbitant interests to Ah Sing. Aleck, one of the boys, falls madly in love with Lindy, and "Red," in order that he might facilitate matters and assist the bashful Aleck in his courtship, takes a hand in the matter and wins Lindy over "by proxy." Aleck has seen the girl of his dreams but hasn't the nerve to approach her. He and "Red" take the night stage to Cowtown and "Red" promises that he will bring her back. On the way they run into Ah Sing and take him along. But "Red" gets the wrong girl and is obliged to marry her himself.

Roy Stewart, in "By Proxy," at the ——— theatre on ——— of ——— week.

"The Marquis and Miss Sally," An O. Henry Subject—Typical O. Henry Climax

(General Two-Reel Release)

The latest O. Henry to come to the screen of the ——— theatre is titled "The Marquis and Miss Sally," produced in two parts and adapted from one of the author's best works. Patricia Palmer, William Lester, Robert Burns and Tex Allen are seen in the principal roles. An O. Henry subject always proves of interest when adapted to the screen. It loses none of its entertaining qualities. As a matter of fact, its interest is heightened by the animated action which tells the story in pantomime instead of words.

Screen Examinations

"Mickey"

(W. H. Productions—Seven Reels)

Reviewed by Peter Milne

"MICKEY" has been exposed to critical gaze at last and any accumulated fears with which the reviewer approached the projecting room, caused by a full year of "Mickey" advertising, was completely banished as one after another its seven reels skipped across the screen. Mabel Normand "struck twelve," so to speak, in "Mickey." For under the direction of Mack Sennett, that master of comedy who first saw her possibilities in a bathing suit, she attained the heights as a comedienne. In her role here Miss Normand does some real acting that makes one sit up and take notice. The title of the picture implies the type of her part. She is a pranky, tomboy girl, whose adventures both in the mining district and in the ranks of a certain sort of society, thrilling that many of them are, are filled with comedy of the kind that only Mack Sennett could create. It is that quick, spontaneous style of comedy that gives the impression that it was evolved on the spur of the moment from the players' ability to sense the situation. It is this style of comedy that always has been and always will be the most popular. And there is an abundance of it here. Miss Normand, and her supporting cast as well, never permit a point to fall short of the spectator.

One is put in the best of moods by Miss Normand's novel entrance into "Mickey," and subsequently there is a regular whirl of fine comedy introduced. The general store, that locale of so much of the world's humor, is utilized again in "Mickey," put to an original purpose. Here Mickey enters with her dog and the proprietor objects to the dog. And the dog objects to the proprietor. There is a grand mixup that contains laugh after laugh. And later when Mickey is introduced into the home of her rich aunt there is a further supply of comedy of an unusually high order. First she is received royally because her hostess believes she owns a gold mine. And then she is reduced to the rank of servant because her gold mine proves worthless. But in both stations Miss Normand gets excellent results.

The story of "Mickey" has been written with the element of surprise ever in view. One can truthfully say that plain and straightforward as the plot itself is there are many times when the story takes an unexpected twist. This, of course, serves to ever stimulate the interest. After one crisis in the story is completed attention is immediately commanded again because the unexpected happens.

But where Sennett shows his versatility as a producer is in the fact that the humor of "Mickey" results from human incidents and situations. The comedy is built upon reality. Beneath every hilarious laugh there is the feeling that it is natural. And therefore the laughs are sincere. And this is the case with each of the picture's elements. For of course there are other ingredients besides comedy. Sennett is too wise a producer to offer such an abundance of footage offering a single type of entertainment. There is pathos, just a little of it, romance in a pleasing quantity, and thrills enough in a wonderful horse race and a quick and realistic fight, followed by a sensational rescue of Mickey, to institute a powerful line of suspense at the finale. In producing these two episodes, the race and the fight, the director has shown his appreciation of the technique of building up the suspense. In both there is thrill upon thrill, each one just a little bit better than the last, until at their climaxes the two episodes fairly bring the spectator to his feet out of sheer excitement and enthusiasm. The race, with Mickey "up," is constituted of various flashes of the girl urging her horse forward, intermingled with long and fairly close shots of the actual race. It is played to its fullest worth. And it ends with a breath-taking fall. The horse stumbles and Mickey is hurled headlong over the track.

The fight, which puts an ideal melodramatic climax on the story, is handled with equal skill. The scene of action is an old country place with winding stairs. The villain has pursued Mickey to the roof, a slanting peek. Here she barely manages to hang. Below the villain and the hero wage one of those exciting, smashing combats which, in its handling and the manner in which suspense has been built up, calls to mind some of Fairbanks' best scraps. But this fight has not the conventional finish. As the men combat, Mickey slowly looses her grip on the top edge of the roof and begins to slide down. There is a sheer drop of a dangerous height which she seems unable to avoid. And when the villain apparently triumphs and sends the hero falling down stairs the cause of virtue seems about to be dragged about in the dust. But instead the hero dashes to the window and grabs Mickey inside to safety just as she is about to fall from the eaves to the ground so far below. These fight scenes alternating with flashes of Mickey in her hazardous predicament on the roof afford some of the finest thrills imaginable.

The story, with its comedy, its romance and its wonderful thrills, is of the simplest sort. And simplicity is always greatness. Particularly when simplicity has so many enjoyable things about it. The modern-day audience, surfeited with war films and spy melodramas, will welcome "Mickey." It is simplicity itself, it is humorous, human and thrilling and pleasing every minute of the way. It was built by a master of his craft. Interest in it rises as a wave and culminates in a thrilling crash, like the wave beating the sands.

As for the details of the production, these are appropriate in every instance. From the village setting in the early part of the picture to the contrasting shots in the home of Mickey's aunt there is ever an atmosphere of reality maintained. The lighting is effective and the photographic work excellent from every angle.

Miss Normand's supporting cast was well chosen. Each player is perfectly fitted for his part. Wheeler Oakman is a fine hero. Lewis Cody an equally fine villain. George Nichols was aptly cast as Joe Meadows, Mickey's guardian. Minnie, the old Indian who has appeared in so many pictures, never gave a better performance than in "Mickey." Minta Durfee, Laura La Varnie and Tom Kennedy complete the cast.

THE STORY AND PLAYERS

Mickey (Mabel Normand) has been brought up by a miner, Joe Meadows (George Nichols). She is a tomboy and is the trial as well as the love of the old man's life. The only mother that Mickey has ever known is Minnie, an old Indian, who dutifully cares for her and worships the very ground she walks on. One day Joe decides that Mickey must go to her aunt's in the city to receive a proper education. Before she leaves she meets Herbert Thornhill (Wheeler Oakman), a mining engineer, who is doing some surveying in the neighborhood. In the city Mickey is introduced into the home of her socially ambitious aunt, Mrs. Drake (Laura La Varnie). Mrs. Drake hasn't enough money to pay the electric light bills but she has the will to attempt to marry her daughter, Elsie (Minta Durfee), to Thornhill. Thornhill doesn't quite know his mind. Mickey is at first welcomed because it is believed that she is the possessor of a gold mine. But on discovering that her mine is worthless her aunt relegates her to the kitchen. Thornhill finally proposes to Elsie and places the ring on her finger. Then he sees Mickey again. She has arrayed herself in some of Elsie's finery. Straightway Thornhill regrets the proposal and the acceptance. His lawyer and friend, Tom Rawlins (Tom Kennedy), manages matters perfectly by informing him that his fortune has been swept away. Then Elsie breaks the engagement. At this time it is discovered that a rich vein has been struck in Mickey's mine and that she is rich. So straightway Reggie Drake (Lewis Cody) starts suit for her hand. But Mickey much prefers Thornhill. Reggie informs Thornhill that if he can get hold of five thousand dollars and place it on his (Reggie's) horse, he will win back his fortune. Thornhill gets the money and the bet is made. Thornhill tells his jockey to pull his horse and lose the race. Mickey overhears and takes the jockey's place. She is winning the race when the horse stumbles and throws her. She is severely hurt but recovers shortly afterwards. Reggie presses his suit with more vigor than ever. Out riding with her one day he traps her in an old country house and starts to attack her. Thornhill, who has followed, comes to her rescue but it is only after a long and furious fight that he succeeds in so doing. And after that they are married, and to make matter ideal, Rawlins informs Thornhill that his fortune was never really lost after all.

"Like Mother Made"
(*Strand-Mutual—One Reel*)
Reviewed by F. G. Spencer

JACK is forever teasing Mary with the fact that his mother was a wonderful cook, while Mary, as a chef, was a positive failure, and the means adopted to cure Jack of his fault finding form the basis of this interesting single reeler. Jack's mother (Billie Bennett) is an accessory before and after the fact, and the mess they fix up for Jack and his two frinds was such as to drive the friends from his house with "never again" gestures, and to positively cure Jack of his complaining.

It will make a nice number for any program, and is scheduled for release July 15.

"To the Highest Bidder"
(*Vitagraph—Five Reels*)
Reviewed by Joseph L. Kelley

ALICE JOYCE in her portrayal of the featured role in Florence Mores Kingsley's "To the Highest Biddler," produced by Vitagraph under the direction of Tom Terriss, takes every advantage offered by the prominence of this role with the result that she gives one of her most appealing characterizations. Miss Joyce is given the front seat in the cast and she never once is called upon to vacate it, in deference to another. The author's foresight in playing up this role as she has, saves her from being adversely criticized by those who would sit in judgment. We admire Miss Kingsley for the nerve she displayed in striking out with the new and original in her creation of the episode of "the auction block." She is saved from a denial of her right by the fact that no one can lay down a hard and fast rule governing the right or wrong, the probability or the improbability of this occurrence. This may all happen some day—but we hope not and we feel so assured that it won't, that we will wager a few cents on it. How are we going to prove it? It can't be "did."

The uniqueness of the general theme "To the Highest Bidder" carries a certain fascination that no one can gainsay. It is new and therefore is wrapped in a freshness of exterior or ulterior garment that adapts itself rapidly to interpretation through the medium of the silent drama. In brief, the story tells of a young girl who has been disappointed in love, is the owner of a large farm, is facing poverty and has the alternative of losing her home or selling herself for money. She does neither but conceives a plan which points the way out of her difficulties, which is unique to say the least and serves an excellent advantage. She places herself in charge of an auctioneer and demands that he offer her services to the highest bidder, stipulating that she is intelligent, a good cook and an excellent governess. She goes to the highest bidder who is the man who threatened to foreclose the mortgage on her farm if she did not consent to his wishes. And right here, the man who she had loved and who had been missing for years, turns up and is a spirited bidder at the auction but loses out for the want of funds.

This is why we say that "To the Highest Bidder" offers something new in the way of a theme for the silent drama. And because of its newness it is going to be received with open arms by the public and especially the followers of Miss Joyce, for she gives a most finished and appealing characterization of the girl who offers herself "to the highest bidder."

Director Tom Terris has given this picture a good production with one possible exception. He attempted a reproduction of a county fair with such poor results as compared to the actual scenes, that the staging of this episode proves almost a joke. It would have been far better to have ignored that episode in the script and have substituted something more simple of reproduction than to have carried this one out in such a half-hearted and cheap way.

Walter McGrail is seen in the part of Miss Joyce's leading man but Percy Standing has the big male role in the character part of Steven Jarvis. And Percy puts it over with a bang. Edna Murphy, Jules Cowles, who does his usual good work in a character role, this time as an aged farm-hand; Mary Carry and Stephen Carr, a bright little youngster who screens like a winner and acts like a good bet for the future, are seen in other supporting roles.

"Back to the Woods"
(*Goldwyn—Five Reels*)
Reviewed by Peter Milne

GOLDWYN presents Mabel Normand in "Back to the Woods," a five-reel picture in which comedy is striven for and not attained. It is quite a pity that the producing company should have wasted the efforts of the star and of the director and of the entire production force which worked on "Back to the Woods," when the picture hasn't a single leg to stand on in the story provided by J. Clarkson Miller. They fool around in the beginning with a lot of ball-room scenes and considerable cheap wit is introduced into the subtitles. The audience sits patiently awaiting the plot, but when the scene shifts back to the woods it is still loathe to raise its head and invite attention. The hero comes in and proceeds to play a joke on the heroine and then she turns about and gives him tit for tat and then they both go back to the city and meet again—in an elevator. The elevator being a contraption somewhat original in pictures there is about a reel of the handsome hero guiding it up and down in the tall building until the heroine becomes car sick and accepts his proposal. Of course she was going to accept all along.

The audience at the Strand on Monday afternoon of this week didn't take to the picture kindly at all. It was a hot day and it got hotter trying to discover the plot and the reason for the picture. There were a couple of laughs, it must be said, brought forth by the jokes, but these were more or less in self defense.

The picture has a number of pretty scenes and is well photographed. Miss Normand is supported by Herbert Rawlinson as hero. Arthur Housman has a comedy part which he handles well in the short space allotted him. But all the cast works under a handicap because of lack of material. George Irving directed.

THE STORY AND PLAYERS

Stephanie Trent (Mabel Normand), daughter of a lumber king (T. Henderson Murray), flees to a lumber camp in Maine to get away from a brace of foolish suitors and poses as a school teacher. She meets Jimmy Raymond (Herbert Rawlinson), a novelist, who becomes attached to her. One day he proceeds to lock her in his cabin and attack her, informing her afterwards that he just wanted to see how she would act under the circumstances. (Note: Novelists must get their realism first hand.) So Stephanie, rather peeved, hits back and has Jimmy kidnapped by some of the lumbermen. He escapes, is shot at and wounded. Stephanie nurses him back to health. Back in the city he publishes his story. Stephanie starts injunction proceedings and has it held up. On their way to the hearing they meet—in the elevator. Jimmy ejects the elevator boy and proceeds to take possession of the car and of Stephanie.

Many a packed house is directly traceable to an advertisement in the "News."

"Less Than Kin"

(Paramount—Five Reels)

Reviewed by Peter Milne

PARAMOUNT has supplied Wallace Reid with another fine comedy in "Less Than Kin." From the comedy viewpoint it is in every respect a worthy successor to "Believe Me Xantippe." Alice Duer Miller, one of the most prolific authors of the present day, wrote the story upon which it is based and Marion Fairfax made the adaptation. The humor arises from the close resemblance of two men, Robert Lee and Lewis Vickers, both characters played by Mr. Reid. In Central America Lee dies of drink and Vickers, longing to return to his native land, yet realizing he is liable to arrest for murder, takes his place. Now Lee's father was loving, that much Vickers knew, and furthermore he has a ward who holds forth promises of romance, so Vickers believes he has hit upon a pretty soft scheme. And with this mistaken conclusion he lands in the midst of the Lee household to discover that he has inherited a past full of crime and a secret marriage. The comedy runs thick and fast in this portion of the picture, the various predicaments which Vickers finds himself in owing to Lee's wild past resulting in humorous situations of a genuine, original order.

The adaptor made excellent use of the material provided her by the author while Donald Crisp in the directing has overlooked no opportunities. The utmost in comedy is derived from each situation that presents itself. Mr. Reid has a pleasing opposite in Ann Little, Raymond Hattan is a funny conventional business man, Gustav Seyffertitz appears to good advantage as the father and James Cruze gives another of those tough portrayals, tinged with a shade of comedy, that are lifting him to the first rank of character leads. Charles Ogle, Jane Wolff, Guy Oliver and James Neill are others who appear.

The photography is the work of Henry Kotani and is of the usual high Lasky standard. The cry these times is for comedy so "Less than Kin" should be seized upon with avidity and heralded as one of the best, as it certainly is.

THE STORY AND PLAYERS

Lewis Vickers (Wallace Reid), a refugee in Central America, discovers that he has a double, Robert Lee, who is drinking himself to death. And death comes soon. Vickers longing for a sight of his native land again decides to go back to New York as Lee. A murder he committed in defense of a woman is what keeps him from returning under his own name. Back in the Lee household Vickers meets Endicott Lee (Gustav Seyffertitz), his supposed father, and Nellie Reid (Ann Little), his ward. He learns among other things that he has robbed Nellie of her fortune, contracted numerous debts and absconded with bank funds twelve years before, or rather these were Lee's crimes which he inherited. However, he bears it all until Maria (Jane Wolff) and two children appear claiming that he is the missing head of the family. Vickers becomes slightly peeved. He manages to tell Nellie that he is not Lee, but she won't believe him. To make matters worse, she vows her intention of marrying James Emmons (Raymond Hatton), a bank official. Vickers keeps silent as to his real identity in order not to shock Endicott Lee, who is seriously ill. But the shock comes when the Lee barn burns and the old man dies. This fire also shows Emmons up as a coward, and Vickers as a hero, for there are puppies to be rescued. And then appears Peters (Guy Oliver), a man who is acquainted with Vickers' own past, but he is saved from the law when justice at last takes the right course.

"A Fight for Millions"

(Vitagraph—Third Episode)

Reviewed by Joseph L. Kelley

"THE Secret Stockade" tells that part of the story, thrills and dare-devil stunts as revealed in the third episode of Vitagraph's late serial, "A Fight for Millions," featuring William Duncan with Edith Johnson and Joe Ryan in the principal supporting roles. In the second episode, Joe Ryan in the role of Lawless was left in a burning powder house by the heroine, Edith Johnson, when she escaped from her captor. The third episode, "The Secret Stockade," opens with Lawless' escape from the barn, just prior to the explosion of the dynamite and powder stored within. He goes to the stronghold of his confederates, "the secret stockade," and prepares to hunt down Bob Hardy (William Duncan), Jean (Edith Johnson), and Iron Star (Willie Calles), an Indian servant in the home of Jean, who have escaped from the hands of Joe and his confederates. Lawless and his band find Hardy, Jean and Iron Star and take them to the "secret stockade," where a fierce battle between Hardy and his men and Lawless' confederate, resulting in Iron Star's escape by breaking a hole through the roof of the stockade. The episode closes with Iron Star facing an armed guard as he stands on the stockade ready to leap upon his horse. The episode is fast in action, showing beautiful Western exteriors and giving clever exhibitions of horsemanship

"Maid o' the Storm"

(Paralta—Six Reels)

Reviewed by Peter Milne

BESSIE BARRISCALE, who it appears must needs favor the abbreviated "of" in the majority of her pictures, here takes the role of a foundling cast up by the sea, who, attaining womanhood runs away to London and becomes a dancer. Her object is to captivate the heart of an English gentleman, Franklin Shirley, and her manager makes the bargain that if she fails in this she must come to him. Luckily for the cause of Virtue she does not fail. J. Grubb Alexander and Fred Myton prepared this story for Miss Barriscale and in itself it appears to be a rather trite and drawn out affair. Miss Barriscale's sincerity and appreciation of the few possibilities of her role, however, serve to make it mildly interesting from start to finish.

"Maid o' the Storm" sometimes shows poor development. The high lights of the story were neglected. They are run over in practically the same key as the minor action. The production given the picture by Raymond West is good in all other respects.

George Fisher is seen as Shirley and Herschel Mayall appears to advantage as the theatrical manager. The supporting cast embraces an array of character portrayals that are commendable.

THE STORY AND PLAYERS

Ariel (Bessie Barriscale), who when a baby, was found on the shore after a storm by Andy MacTavish (Joseph J. Dowling), runs away to London when she becomes of age. Her object in so doing is to gain the education necessary to place her on an equal footing with Franklin Shirley (George Fisher), a Londoner, who had recovered at the MacTavish house after an aeroplane accident. She encounters two old musicians (Howard Hickman and Nick Cogley), before whom she dances. Impressed with her ability they take her before Abe Strohman (Herschel Mayall), a theatrical power. He puts before her the bargain that he will place her on the level of any man if at the time of her success she will come to him providing Shirley does not love her. And so after a few years she blossoms forth a success as a dancer. She learns that Shirley is engaged to one, Elaine Shackleford (Lois Wilson), but just the same, she attempts to win him, and he capitulates to her charms. Nevertheless when Mrs. Shackleford (Helen Dunbar) comes before her the next day and pleads with her to give up Shirley for the sake of Elaine, she agrees, and, on the telephone, tells Strohman that she will come to him. But Elaine takes matters into her own hands by eloping with the man she really loves (Clifford Alexander). So Shirley makes all haste to Strohman's office where the theatrical magnate proves himself a good sport, and resists not when Ariel chooses to become the wife of Shirley.

Length, 5,000 feet.

"The Two Orphans"

Reviewed by Joseph L. Kelley

(Fox-Big Six Bara Re-issue—Five Reels)

THEDA BARA'S reappearance in William Fox's 1918 version of Adolphe D'Ennery's world-famous play, "The Two Orphans," produced under the direction of Herbert Brenon, will be more than welcomed by the patrons of the silent drama. Miss Bara is seen in the plaintive, appealing role of Henrietta, one of the two orphans. This picture is considered one of the best in which Miss Bara has appeared under the Fox banner. She has a straight role with none of the vampire characteristics to portray. This work was done when Miss Bara first began to attract an unusual notice on the screen. She is seen in her best straight role.

The picture affords real, sound entertainment. All the attractiveness of the author's work has been faithfully recorded by the camera. It is as human and as true-to-life as the genius of the French writer could make it, and his genius has been transferred to the screen director and cast with every appreciation and understanding of the author's wishes.

The 1918 version, as reissued by William Fox, is in five reels, the same as when shown to the public at its initial appearance. It carries the same appeal, is just as interesting and loses none of its attractiveness and power to give enjoyment by virtue of the fact that it is a re-issue. The public will see it the second time and many of them the third time. It is the work of an author and of a producer who have labored to create fascinating entertainment. Jean Sothern, Herbert Brenon, William E. Shay, Gertrude Berkley, E. L. Fernandez, John Daly Murphy, Sheridan Block, and Mrs. Cecil Raleigh have the principal roles. Miss Sothern has the role of the blind orphan. Herbert Brenon, who since his appearance in the role of the cripple, Pierre, in this production, has become one of our best directors, gives a remarkably fine characterization of the crippled boy.

"The Dream Lady"
(*Bluebird—Five Reels*)
Reviewed by Peter Milne

CARMEL MYERS has a vehicle which gives her another boost toward stardom in "The Dream Lady" and which offers light romantic entertainment of the highest order. The title role is that of an enthusiastic young girl, full of the joy of living and secure in her own happiness because of her efforts to make others happy, and Miss Myers plays this part for its full worth, getting the most from it in her every scene.

The picture, an adaptation by Fred Myton from a novel entitled "Why Not?" by Margaret Widdemer, presents an exceedingly pretty romance, enhanced by some genuine comedy and a little streak of melodrama that provides just the right amount of suspense. Furthermore, it is laid in delightfully pretty locations, all of which have been well photographed. Director Elsie Jane Wilson has handled the subject with real understanding. Never once does she allow the commonplace or the merely material to enter, but keeps the picture constantly buoyed up to the heights of prettiness and sprightliness, the mark for which is set by the charming little star.

Thomas Holding, late of the Petrova company, is seen as the old young bachelor into whose life the Dream Lady brings happiness, while an extremely clever little girl, Elizabeth Janes, plays an important role. Kathleen Emerson, Harry Meter and Philo McCullough contribute good support.

THE STORY AND PLAYERS

Rosamond Gilbert (Carmel Myers), on the death of her crabbed old uncle and guardian, takes the small legacy he left her and buys a cottage on the edge of the woods not far from a summer resort. Her mission is to make the "dreams of dreamers" come true because she has found so much happiness in realizing her own dreams. A little girl, Allie (Elizabeth Janes), is adopted by Rosamond and into her life there comes a long-absent happiness. John Squire (Thomas Holding), a young man growing old before his time because he never associates with young people, meets Rosamond and she starts to mold him over into something of a human being. Jerrold (Philo McCullough), a swindler, convinces Rosamond that he has a great invention in his turbine engine and she in turn urges Squire to invest. She discovers how she has been duped when Jerrold himself tells her and urges her to elope with him. She is saved from further embarrassment, however, when Squire puts in an appearance and completely clears the horizon of the villain.

"Out of the Night"
(*Keeney Pictures Corp.—Six Reels*)
Reviewed by Joseph L. Kelley

CATHERINE CALVERT'S latest starring vehicle on the Frank A. Keeney Pictures Corporation's program, "Out of the Night," is an adaptation from E. Lloyd Sheldon's work of the same title. Its predominating theme is a discussion of the sex problem, revealing the temptations placed in the way of a young girl who has been thrown upon the world and who makes the greatest sacrifice that she might do good unto others. Then follows the story of the young girl's battle with the world to regain her rightful position in society and her victory over great obstacles placed in her way.

"Out of the Night" was produced under the direction of James Kirkwood. A good bit of the action of the story takes place on grounds surrounding a summer estate, and Director Kirkwood has selected some beautiful locations for the shooting of these scenes. The fact that he has secured these beautiful locations for the staging of much of the action of this play serves to raise an otherwise ordinary picture above the average. The story is most too "sexey," if we coin the expression. To those who like a free-for-all discussion of the sex problems, for and against, "Out of the Night" will appeal with all the magnetism of this class of the drama.

At times the author was obliged to resort to the far-fetched situations to keep his plot moving toward the inevitable climax—a happy ending—and because of this there is a certain unnatural trend to the plot throughout the later reels. The picture could be improved by cutting. A full reel could be eliminated with good results, as this procedure would quicken the plot action. The story runs particularly slow in the initial reels.

Director Kirkwood has opened with some night scenes, showing one of our city thoroughfares during a heavy storm. These have been put over with striking realism. The photography, especially that devoted to exterior work, is of the finest standard, although the print shown for review gave evidence of poor development in spots. The sub-titler has been a bit too anxious to accentuate the sex element by suggestive phrases, but, barring these few exceptions, the titles have been done with care. "Out of the Night" will give the utmost satisfaction to the patrons who desire a discussion of the sex problem on the screen.

Catherine Calvert gives a credible exhibition in the featured role and Herbert Rawlinson, who is seen in support, does well with a not-too-important role, excepting for the times that he does a bit too much posing. The other members of the cast are Frederick Esmelton, Emmett King, Harry C. Meyers, Ida Darling, Bessie Stinson, Eldean Stuart, Harry Lee, Dan Malloy, Barney Gilmore, William Jerald and Thomas Brooke.

THE STORY AND PLAYERS

Rosalie Lane (Catherine Calvert) is an outcast from society. She sacrificed her dearest possession for the sake of her sister. While alone in the city she meets Ralph Evans (Harry Meyers), an artist, and he engages her to pose for a picture ordered by the Magdalene Home to illustrate the fallen woman. Richard Storrow (Frederick Esmelton) and Henry Tredwell (Emmett King), trustees of the Home, give the order. Not until the picture has been completed does Rosalie learn that it had been ordered by Tredwell. Tredwell is the man she accuses of causing her downfall. She goes to the Magdalene Home with the artist when the picture is presented and faces Tredwell. To make recompense for the wrong, he takes her into his home as governess for his child. There she meets Bob Starrow for the second time and they fall in love. The father sees that his son has taken an unusual interest in the governess and he tries to persuade him not to be too intimate with her. Rosalie, when Bob proposes, writes him a letter explaining that she has a "past" and that she doesn't feel worthy of him. She leaves the letter under the door of his room and the following morning leaves. Bob learns her intentions and follows, bringing her back.

The father, seeing that his son is in earnest, raises strenuous objections to the marriage but the two are united, despite the objections. They are finally forgiven.

"False Ambition"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

"FALSE AMBITION" is the kind of picture that calls forth the description "just movie." On second thought, however, even this description implies an understandable plot and this is something "False Ambition" does not possess. The story lacks inspiration, is involved, the arm of coincidence is stretched and stretched, the heroine is an unlovely character, although Alma Rubens makes her lovely to look upon, the love interest is quite neglected and there are innumerable false leads. In fact it is, taken on the whole, a pretty poor piece of work, which, instead of interesting becomes tiresome and maudlin.

Miss Rubens numbers among her support Peggy Pearce, an ex-Keystone girl, Edward Peil, Alberta Lee, Walt Whitman, Iris Ashton, Alice Crawford, Myrtle Rishell, Lillian Langdon, Lee Phelps, Ward Caulfield and Lee Hill.

E. Magnus Ingleton is author, Gilbert P. Hamilton director and Jack McKenzie cameraman.

THE STORY AND PLAYERS

Judith (Alma Rubens) lives by the sea with her brother and sister (Peggy Pearce). She is a flirt, and is possessed of a false ambition to attain wealth despite the consequences. So she proceeds to steal her sister's young man, David (Edward Peil), a blacksmith, secure a hundred dollars from him supposedly for her trousseau and repairs to the city. She does not return, and after two years she is discovered as a high-class fortune teller in the city. Later she proceeds to take the place of a woman lost at sea, and pose as an Australian widow. She connives to capture a millionaire, but David comes along about this time and exposes her as an impostor. Luckily for Judith there is one, Paul Vincent (Lee Hill), to step in and marry and inform her that all her ambitions are false.

"Do Husbands Deceive?"
(*Rolin-Pathe—One Reel*)
Reviewed by Peter Milne

SO asks Rolin in his latest Toto comedy. Maybe they do and maybe they don't, but, aside from that, Toto manages to get a good lot of fun into this reel, what with his own unique personality and his acrobatic efforts and a most capable supporting cast, including Billy Armstrong, Clarine Seymour and Bud Jamieson. That some genius, Hal Roach, who has lifted the Lloyd comedies to such a high plane of merit, is putting the same type of stuff into the Toto comedies with results that grow better with each release.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

"Scandal Mongers"

(Bluebird—Five Reels)

Reviewed by Peter Milne

"SCANDAL MONGERS" is none other than Lois Weber's vastly successful production "Scandal," which was first released four years ago. Seen today, little of its force and compelling interest is lost because of passing time. The treatment of the topic is most dramatic and the skill with which it is developed is marked. It deals with the damage wrought by idle gossip and how innocent actions are contorted and made vile by those who are ever on the lookout for a "scandal" to retail to their neighbors.

The cast includes the Smalleys themselves, Lois Weber appearing as Daisy Dean, the stenographer, and Phillips Smalley carrying the role of her employer, William Wright. Rupert Julian has a strong part as Robert Gordon, in which he gives a sustained and powerful characterization, while Adele Farrington as one of the chief gossips completes the cast of principals.

The print exhibited for review was not in particularly good shape, but otherwise the picture can compare favorably with the output of the present day, while its theme, so realistic and wide in appeal, would indicate unusually interested audiences.

THE STORY AND PLAYERS

William Wright (Phillips Smalley) takes his stenographer, Daisy Dean (Lois Weber), home in an automobile after she has sprained her ankle and therewith the gossips start. Particularly when he calls for her in a car to take her to work, preferring to go to this trouble rather than trust his private correspondence to another secretary, do idle tongues start to wag. And eventually Mrs. Wright, convinced that her husband has an affair with Daisy, secures a divorce. Daisy, hurt by the scandal, marries the first man that presents himself, Robert Gordon (Rupert Julian), more for protection than for love. They are happy for a time and when the baby arrives their world seems to be complete. Gordon departs on a business trip and his sister Susan (Adele Farrington) comes to stay with Daisy. It happens that Daisy's old sweetheart spends much of his time near the Gordon home, visiting his fiancee. He renews acquaintance with Daisy and the narrow-minded Susan believes there is trouble brewing. Daisy joins this man and his friends on an automobile trip. Unlooked-for accidents make their return late. And when Daisy at last appears she discovers Robert, in a jealous frenzy, awaiting her. He denounces her, shoots and kills the other man and is cast in prison to await his doom.

"Miss Innocence"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

HARRY MILLARDE, with a rather commonplace script to work from, has fashioned one of the best photodramatic offerings in which June Caprice has appeared on the Fox program. To begin with, the authoress, Hazel Corker, furnished him a story, the adaptation of which was made by Thomas Fallon, that called for unlimited detail work in its reproduction for enactment on the screen. Much of the detail, although unimportant to a certain degree, was necessarily left out if the picture was to be shown in five reels, as it is. Together with the unimportant details, much of the important detailed work had to be left out, and the action that should have been seen on the screen was substituted by very flowery and lengthy sub-titles, greatly to the detriment of the story as a dramatic revelation. The picture was cut, obviously, to meet the demands of a five-reel program feature, and in making this sacrifice much of the work accomplished by Director Millarde in the making of this picture has been eliminated and sub-titles substituted. Because of this "Miss Innocence" does not present the strength of the drama that it otherwise would have.

The story was not the most suitable that could have been obtained. Much of the work depended upon the psychology of its teachings, and the average audience is not going to stop to figure this out. There is a mighty fine lesson involved in this offering, and if it gets across William Fox can expect some pretty good reports on this offering. Director Millarde has brought out the salient points and guided Miss Caprice through the scenes with a master's hand. Mr. Millarde has demonstrated by his work with Miss Caprice that he has a strong faculty for bringing out the best that is in an unseasoned actress or actor. Miss Caprice is inclined to overdo a scene if given her own way, and in the emotional scenes she represses her action, almost to exaggeration. In her later work she has given herself more freedom, dropped the effectiveness of her former work and resumed the natural. In some of the emotional scenes of this picture the little star does some finished work and in the lighter parts she skips through with the assurance of proper direction.

The story is the weakest point in this production. It is artificial in its construction and never leaves the impression that it was inspired by the natural course of events or the natural in everyday life.

Marie Shotwell, an old favorite on the screen, is seen in a strong character role and registers in every scene in which she appears. Robert Walker, opposite Miss Caprice in the leading male role, gets over some good work in a not-too-prominent role. Frank Beamish does splendid work in a character role. Carlton Macey and Mrs. Garrison are seen in minor roles. The photography is clear and the exterior scenes are beauties. A nicely appointed interior set, showing the home of wealth, deserves special mention for its completness and detailed finish.

THE STORY AND PLAYERS

Fay Gonard (Marie Shotwell), having gone the pace on the Gay White Way, leaves her infant child on the doorsteps of a convent and disappears. The child, Dolores May (June Caprice), is reared within the seclusion of the convent and as she nears majority, develops a longing to get away from her seclusion and have pretty clothes and a good time.

Henry Grant (Robert Walker), accompanying his mother (Mrs. Garrison) and his father on a visit to the convent, meets Dolores. Later Dolores escapes from the convent and is found by the roadside by a party of joy-riders who take her to their home, and here Dolores sees the phase of life for which she has longed—the gay life. She leaves here and goes to the home of Grant and is taken in and given a home. She and Robert renew their friendship which soon ripens into love. But the old longing for the gay life seizes her and she goes back to the friends she had met. A party is given and during the carousal, Robert, in his search for Dolores, finds her in the midst of a drunken crowd. He takes her back to his home where she repents of having run away.

Dolores' father (Frank Beamish) has been released from prison and kills the man who had ruined his wife and himself. The murder was committed on the night that young Walker found Dolores in the carousal party, and the man who was giving it was the man killed. Young Grant is tried for his murder and is found guilty, but Dolores' father confesses to the murder and is released on the ground that he was justified in so doing. Dolores and Robert are united.

"The Plunderer"

(Fox Big Six Re-Issue—Five Reels)

Reviewed by Joseph L. Kelley

WILLIAM FARNUM has met with a number of undisputed successes on the screen, none of which is entitled to more deserving credit than "The Plunderer," the 1918 version of which is to be released in the series of William Fox's Big Six re-issues. In the role of Bill Mathews, a prospector and miner, he gives a characterization that hits the high lights of the drama with the impersonator's every action and makes "The Plunderer" one of his strongest dramatic offerings to his long list of screen successes.

"The Plunderer" is one of the red-blooded brand of the drama that never fails to grip the hearts of an audience, especially when we have such an artist portraying the featured role as Mr. Farnum. He makes the character of Bill Mathews a real, live specimen of the days when half of the East rushed to the gold field of California. He and his partner, Dick Townsend (Harry Springler), hit the West with all the assurance of two men who know their strength and are ever ready to put it to a crucial test. In the person of Bully Presby (William Riley Hatch) they meet the bully of the West and the one who is making his millions from the land that is rightfully theirs. Bully's daughter, Joan (Claire Whitney), serves the proper love element and is seen to fine advantage in this role. W. J. Gross, George De Carlton, Henry Armetta and Elizabeth Eyre all are seen in deserving roles and to the best advantage.

In the final reels there is shown a Western gambling hall, and this scene has been staged with all the realism of the devil-may-care spirit that invaded these places of amusement, common during the days of the gold rush. Much of the action occurs in the open and the exteriors that have been shot are ideal Westerners. "The Plunderer" can be booked at any theatre with the assurance that any class of patrons will thoroughly enjoy every foot of its reelage.

"She Loved Him Plenty"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

IMAGINE Ben Turpin and Charles Lynn, as pawn-shop clerks, quietly commencing their morning duties by slightly burning and wetting the pile of clothes on the counter—just as if it were the most natural practice in the world—so that they may hang out the "Fire Sale" sign. This is only one of the many laughable incidents in "She Loved Him Plenty," for Turpin is never tiresome and Lynn and Polly Moran with Marie Prevost and Ed Kennedy on the side render top-notch support.

"A Gentleman's Agreement"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

"A GENTLEMEN'S AGREEMENT" is the latest program offering coming from Vitagraph's Western studios. Nell Shipman and Alfred Whitman are co-starred. David Smith directed. The story is from the pen of Wallace Irwin and, although its plot action is oftentimes held together by incidents happening outside the realm of naturalness and everyday life, its general theme treats of an interesting subject and one that offers excellent opportunities for Miss Shipman and Mr. Whitman to shine in their respective roles of equal importance.

Director Smith has reproduced the ideal atmosphere, has obtained the best that was in the script, and has played up his two stars to a degree that shows them off to the best advantage. Like all of these two stars' pictures, this one contains plenty of action and just the right proportion of the Western atmosphere. It presents a better offering than some that these two have done and can safely be placed in the list of good program features.

THE STORY AND PLAYERS

Allen Spargo (Alfred Whitman), a young mining engineer, is in love with Theresa Kane (Nell Shipman), who promises that upon his return from the West with his fortune made, she will marry him. Allen makes for the West. An associate of Theresa's father, Lemuel Antree (Juan de la Cruse), wealthy and cold of heart, is persuaded by his mother to win Theresa's hand.

In the West Kate Leonard (Patricia Palmer) becomes infatuated with Spargo while he is recovering from injuries obtained in the course of his duties and she intercepts letters sent by Theresa to Allen. She finally writes Theresa that Allen is dead. Weeks later, Theresa promises to marry Antree. Meantime, Allen recovers, and disturbed because he has received no letters from Theresa, hurries East to learn the reason. He finds Theresa the wife of Antree. Antree is convinced later that Theresa loves Allen and intentionally upsets a boat in which the three are riding and is drowned.

"The Death Dance"

(Select—Five Reels)

Reviewed by Peter Milne

"THE DEATH DANCE," Alice Brady's most recent picture, is, if past performances count, a subject which will find great popular favor. Miss Brady is provided with a role that permits the full play of her excellent emotional acting, while the story itself has received the benefit of skilful construction, which serves to bring out its many high lights with a degree of exceptional force.

The whole handling of the picture calls forth the highest praise. While it has a number of situations of the sort that have become the regular thing in Miss Brady's pictures, they have been presented in good taste. Paul West made a smooth running scenario from the story, by Marie Eve, and Director J. Searle Dawley handled it judiciously in the production. Even such familiar details as an auto smash-up and the misplaced papers have been introduced effectively.

The only fault from the viewpoint of construction is that the picture is divided into separate episodes, two in number. It takes half the picture to plant the heroine in the predicament and then a new love interest is introduced. However, the whole is done so skilfully that this break is not to be noticed.

Miss Brady receives support of a high order. H. E. Herbert and Mahlon Hamilton hold down the heroic honors with ease. Robert Cain gives an excellent performance as the dancer. Helen Montrose is sufficiently worldly as the woman of the world, while Rita Spear, Charles Slattery and Nadia Gary complete the cast.

The dance, which forms the climax, is well staged. It possesses a number of dramatic moments that are highly sustaining, due to the spectator's knowledge that behind its care-free abandon murder is contemplated. Miss Brady's dancing is all that could be desired.

THE STORY AND PLAYERS

Maitland (H. E. Herbert) discovers that his wife, Cynthia (Helen Montrose), is faithless. At her studio, where she would have him think she studies art, she gives wild orgies, her honored guest being M. Boresky (Robert Cain), a cabaret dancer. Maitland secures this evidence through his detective (Charles Slattery). He dislikes the idea of divorce when he thinks of his little child (Nadia Gary). He goes to the cafe where Boresky dances, intending to kill him. Boresky does not appear. Maitland meets a friend with whom he dines. The wine going to his head, Maitland wagers with his friend that every girl has her price. His friend defies him to discover the price of one of the dancing girls, Flora (Alice Brady). The wager is written down. Boresky's wife (Rita Spear) collapses that night and dies. It is through this catastrophe that Maitland meets Flora. In time he grows to love and respect her and asks her to put herself under his patronage that her voice may be developed. Then one night when Maitland is on his way to visit her he is mortally hurt in an automobile accident and breathes his last in her apartment. Cynthia discovers the wager and some of Flora's bills among her husband's belongings. When Flora has completely captivated the heart of Standish (Mahlon Hamilton), Maitland's partner, Cynthia goes to her and in her jealousy declares she will proclaim her relations with her late husband unless she dismiss Standish. But as Flora is in possession of the evidence against Cynthia and Boresky, gathered by the detective, this plan fails. Flora arranges a dancing act with Boresky and Cynthia goes to her old love, and playing upon his jealousy of Flora, makes him agree to stab her during the dance. The occasion will present itself when he is supposed to stab her as part of the act. However, Standish is present and he, quicker than Boresky, realizes what is about to happen and rescues Flora. Boresky, beaten, stabs himself.

Length: 4,975 feet.

"Waifs"

(Pathe—Five Reels)

Reviewed by Peter Milne

IN "Waifs" Gladys Hulette is awarded the type of role to which she is best suited. She is the young, impetuous lady who insists on having her own way and who dives headlong into romance without meaning it. She is benefited by a good comedy story furnished by Grace Sartwell Mason, the full possibilities of which were realized in the scenario contributed by Frank Leon Smith and subsequently ably transferred to the screen by Albert Parker, the director. It has a genuinely amusing central situation and the development of it discloses a number of humorous incidents that make the entire five reels quite enjoyable.

Miss Hulette has as her opposite Creighton Hale, who is likable as Fitzjames Powers, a reporter. Walter Heirs, he who is fat and funny to look at and who is possessed of a true comedy sense besides, has an important role and gets the most from it. J. H. Gilmour as the girl's father gives a skilful performance, as is to be expected from an actor of his years of experience and exceptional reputation. It is a pleasure to see him live through the whole five reels instead of being shot in the second or third.

THE STORY AND PLAYERS

Marjorie Whitney (Gladys Hulette), is locked up in her room by her father (J. H. Gilmour) because she refuses to marry the man he has picked out for her. She climbs out of the window and departs for the city. But Mr. Whitney puts a detective on her trail and discovers that she has taken refuge in an out-of-the-way boarding house. The man of his choice is Elmer Poindexter (Walter Heirs), son of his old business partner. The two men put their heads together and decide that the best thing to do is to introduce Elmer into the boarding house and abduct the landlady. Then the two young people will be thrown into each other's company and then—marriage. But all things go against Elmer. To begin with Marjorie has been attacked by a burglar and Fitzjames Powers (Creighton Hale) has come to her rescue, and when Elmer comes along he is rudely evicted for not ringing the bell. Elmer tries to get in a number of times but without success. Finally the burglar comes back to get some hidden swag and there is a fierce fight between this gentleman and Powers. And when it's all over Elmer has summoned his father and Mr. Whitney to the scene and explanations are in order. Mr. Whitney realizes that Elmer was never meant for Marjorie and he abdicates in favor of Powers.

"On Her Account"

(Strand-Mutual—One Reel)

Reviewed by F. G. Spencer

THIS single reeler is a skit on the long exploded fallacy of a woman's manner of handling a bank account, and is a nicely conceived piece of work, but surely Scott Sidney knows better than to have Jack appear in a court of justice and conduct a case without uncovering his head. Even comedy does not permit of this.

WANTED

EDITOR FOR NEWS WEEKLY

¶ Don't write unless you have the proof of experience and originality. State all details in letter and *show* us that you are the Live Wire wanted for a Live Weekly. Only the best man in the field is wanted. Replies treated confidentially.

Write—NEW WEEKLY, care of Motion Picture News, 729 Seventh Avenue, New York City

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies.....2 reels
The Blackmailers .....5 reels
Ignorance .....6 reels
S. O. S.....6 reels
Mormon Maid .....6 reels
Whither Thou Goest.....6 reels
God's Man .....5 reels
The Wolf Girl (Beatrice Allen).....2 reels
Turned Up (Nat Goodwin).....5 reels

Bluebird Photoplays

July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. The Dream Lady (Carl Myers).... 5
Aug. 5. The Love Swindle" (Edith Roberts) 5
Aug. 12. That Devil Bateese (Monroe Salisbury) 5

Universal Productions

July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 22. Special Attraction (No release this week) .....
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

June 23. The Firefly of France (Wallace Reid)
June 23. A Desert Wooing (Enid Bennett)..
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....

ARTCRAFT PICTURES

June 2. A Doll's House (Elsie Ferguson)..
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....
July 28. The Fallen Angel (Jewel Carmen)..
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN SPECIALS

The Manx-Man 7
For the Freedom of the World.... 7

W. W. Hodkinson Corporation

(Paralta Plays)

May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... 7

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.
July 22. Impossible Susan (Margarita Fisher) 5
Aug. 5. Her Husband's Honor (Edna Goodrich) 5

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando 5
—Moral Suicide.
July 28. The First Law (Irene Castle), Astra 5
Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)

July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson) 5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5

Vitagraph V-L-S-E

July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5
Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 12. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 19. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5
Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona. ..
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover. .....
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6,500 ft.

Jester Comedies

April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts
June — It's a Great Life.
July — His Day Out.

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

JOSH BINNEY COMEDIES—Featuring Fatty Filbert. One release a month.
June — Fabulous Fortune Fumblers....2 reels
July — Fred's Fictitious Foundling.....2 reels
Aug. — Freda's Fighting Father.....2 reels
Sept. — Fatty's Fast Flivver.....2 reels
Oct. — Fred's Frivilous Fiancee.....2 reels
W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger .....5 reels
The Curse of Eve—Six-part Drama.
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America....6 reels year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Western Import Co.

Mickey (Mabel Normand).

Educational Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel .....1000 ft.
May 8. What the Ice Age Left.....1000 t.
May 15. The Silent Wonderlands of the West, No. 1 .....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

SCENICS

May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.
Apr. 8. Night Animals.....500 ft.
—Wild Goats and Sheep.....
—Wild Babies.....
Apr. 15. Milan Cathedral; Logging in Italy.....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids).....500 ft.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions.....2 C
June 30. Who's Your Father?.....2 C
July 28. A Tight Squeeze.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism.....½ reel
May 19. Superintendents.....½ reel
May 26. Tonsorial Artists.....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies.....½ reel
June 16. Life Savers.....
June 23. Meeting Theda Bara.....
June 30. The Seventy-five-Mile Gun.....
July 7. The Burglar Alarm.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Enchanted Profile (Agnes Ayres, Evart Overton).....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle).....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle).....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea).....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings. Edward Earle).....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns).....2 D
Cynthiana (Patricia Palmer, Bob Burns).....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns).....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns).....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns).....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns).....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns).....2 D
TThe Jest of Talky Jones (Carol Holloway, William Lester).....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising.....1 Sc.
Agricultural Opportunities in Western Canada.....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley.....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work.....2 C
A Woman.....2 C
The Tramp.....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes.....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob.....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics.....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate.....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine.....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks.....1 C
The Bully.....1 C
The Janitor.....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby.....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).....1 C
His Fatal Fate (Dana Allen).....1 C
Her Ambitious Ambition.....1 C
His Matrimonial Moans.....1 C
His Blooming Bloomers.....

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event).....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational).....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus.....5 D

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky.....1 C
What's in the Trunk?.....1 C
Reuben's Romance.....1 C
The Lady Detective, His Wedding Day.....1 C
Troubled Waters.....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

AUTHOR'S PHOTO-PLAYS

Her Moment (Anna Luther).....7 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D
Miss Mischief Maker (Gloria Jay).....5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy.....2 reels
July 15. Dad's Knockout.....2 reels

(Continued on next page)

(Continued from preceding page)

King Bee Comedies

Apr. 1. The Scholar.....2 reels
Apr. 15. The Messenger.....2 reels
May 15. The Handy Man .....2 reels
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. He Almost Proposed.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc

Hearst-Pathe News released each Wednesday and Saturday

Sunday, July 28, 1918

Beach Nuts (Toto, Clarine Seymour, Bud Jamison), Rolin .....1 C
East Indians (British Guiana, South America), (Post Film Co.),Educ.....1 reel

Monday, July 29, 1918

Allies Official War Review, No. 5.....1 top

Sunday, August 4, 1918

That's Him (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
Venezuela (Post Film Co.), Educ.....1 reel

Monday, August 5, 191

Allies Official War Review, No. 6.....1.top

Sunday, August 11, 1918

The Ghost of the Rancho (Bryant Washburn, Rhea Mitchell) .....1 D
Do Husbands Deceive? (Toto, Clarinne Seymour, Bud Jamison), Rolin.....1 C
Le Guiara to Caracas (Post Film Co.), Educ. 1 reel

Monday, August 19, 1918

Allies Official War Review, No. 8.....1 top

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, July 29, 1918

NESTOR—Bruin Trouble (Belle Bennett)..1 C

Wednesday, July 31, 1918

CENTURY COMEDY—Hey, Doctor! (Alice Howell) .....2 C

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918

UNIVERSAL SPECIAL—How Charlie Captured the Kaiser (Cart.) .....1 reel
JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

WESTERN AND RAILROAD DRAMAS

July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. (Title not decided).....

UNIVERSAL ANIMATED WEEKLY

July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.
Aug. 7. Number 36.
Aug. 14. Number 37.
Aug. 19. Number 3.

UNIVERSAL SCREEN MAGAZINE

July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.
Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 19. Uumber 85.

UNIVERSAL CURRENT EVENTS

July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.
Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel
Aug. 5. Don't Shoot .....1 reel
Aug..12..Give Her Gas 1.reel

SERIALS

"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).
Aug. 12. Second Episode (The Muffled man)

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Concerning "The Great Love"

(Continued from page 750)

who were to have been the guides found themselves in the hands of the British police. Mlle. Gabrielle was called to make the baron guide the ships of death.

Calling him at his apartments, she lured him to her home, where, crazed by her beauty and the wine of rash proposals, he agreed to ride with her down the outer roads of London, with lights flaring upward to the sky, defiant to law and blazing the trail for the engines of destruction that lurked, unseen, above.

Jim, in an automobile, by chance, discovered them as they sped down the road toward the great arsenal. Realizing the disaster that would follow their success, he put the chase, and mile after mile he followed the slender stream of light that served to guide the air fleet on its raid. The gain was slow, but almost at the spot where the baron was to stop and let the light shine still for half a minute, Jim came within the range and striking with his cane, smashed the searchlight on the racing car.

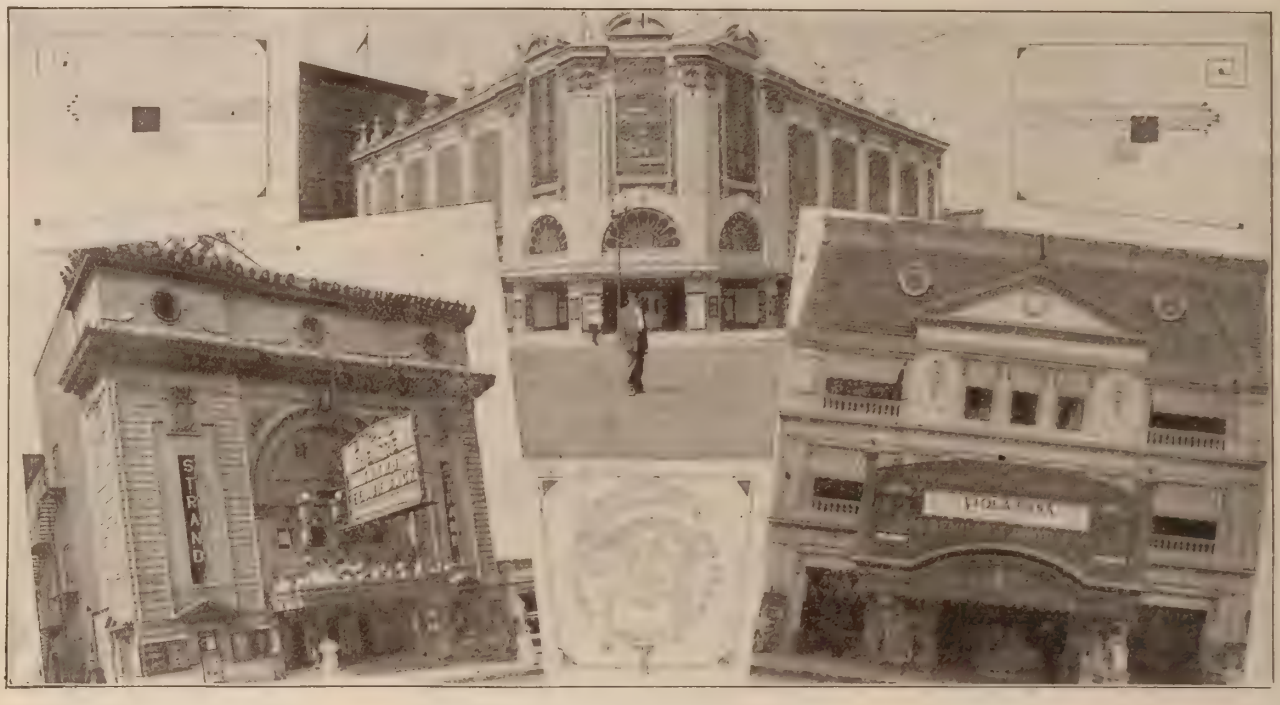
Shouting to a policeman to follow the baron, Jim turned, and with his own light thrown against the clouds raced through the meadow bordered lanes and stopped before a vacant field. A moment later the earth rocked with the concussion of the exploding bombs that had been menat for Worlich arsenal.

The baron, pursued by Jim and the police, sought refuge in the house of his wife. But surrounded, and with the knowledge that he could not escape, did the only honorable thing of his career. He shot himself.

The war became reality to the Baroness of San Marino, and even the Reverend Josephus came to realize that there are more important things to talk about than the evils of divorce.

In a hospital, on her knees and scrubbing, Susie became once more the Susie of the past, while at her side, with equal ardor, worked the ladies of the court of St. James.

And once more James Young, of Youngstown, came to call. This time a woman who had known and loved and suffered met him. She told him of a love that is greater still, a love of service and of sacrifice, and it was not until a long time later that they walked, down by the tumbling sea, telling again the old sweet story that is ever new and ever young and ever welcome to ears of youth.



Where Omaha Stands on Perfect Projection

The Rialto, seating 2700
The Empress, " 2100
The Strand, " 1800

These three theatres are representative of the best in Omaha and their equipment is of the finest throughout.

All Use Power's 6 B Cameragraph

This Projector, which was installed by the Omaha branch of the United Theatre Equipment Corporation, was selected as the one best qualified to meet the exacting demands for perfect projection so essential to success.

Nicholas Power Company
INCORPORATED

Pioneers of Projection

90 GOLD STREET NEW YORK

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

"The Pink 'Un"

¶ "The Pink 'Un"—the Central States Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

August 3, 1918

Saginaw Editors Notice Picture Accomplishments

MOTION pictures have now even reached the editorial page of the Saginaw daily press, which recognizes the importance and value of the screen, particularly in presenting patriotic subjects. The following editorial on "War Work of the 'Movie'" was printed in the Saginaw "Courier-Herald" Tuesday morning, June 25:

"Supercilious critics still sneer at the 'movies' as art, although highly artistic effects have been achieved in the more developed dramatic productions. But nobody can belittle the screen as a medium of useful war publicity and the promotion of the war spirit. The newspapers are ahead in carrying the daily news, but the screen stands alone in vivid exposition of the war's thousands of activities at home and abroad. Though its work is literally done in the dark, it brings the whole subject into the limelight of publicity, pictures before our very eyes the war in all its phases, and thus stirs and inspires while it informs. No wonder the greatest governments are using it as a means of arousing patriotism, boosting war loans and forwarding practically every undertaking.

"Uncle Sam himself has now become one of the greatest film producers, rightly regarding moving pictures as one of the most successful of all means of depicting war conditions, showing the necessity of the country's great undertaking, and inviting universal support. It has been very pointedly remarked that as a 'movie' producer our Government has the world for a stage, the heavens for a proscenium arch, and many millions of soldiers and the navies of several countries as actors and participants. This, by the way, is a very good description of the scope of the Government's picture, 'Pershing's Crusaders.' Other productions which are successfully performing a similar service, each in its own way, include Griffith's 'Hearts of the World,' 'Kultur,' 'The Beast of Berlin,' 'My Own United States,' 'The Slacker,' 'Lafayette, We Are Here,' etc., to say nothing of hundreds of picture dramas of the ordinary one-hour length giving some war scenes, inspiring patriotism and strengthening devotion."

Detroit Majestic Contemplates Change

IT SEEMS to be the general impression in film circles in Detroit that the Majestic theatre, now undergoing extensive alterations, will adopt a strict open booking policy of selecting its pictures when it reopens the latter part of August. M. W. McGee, managing director, has some big plans in view for the coming season and he expects to introduce some distinct novelties and innovations in the way of presenting his attractions.

"The price of a feature or of a picture does not count if it is worthy of being shown at the Majestic and if we think it is the kind of a picture our patrons want," said Mr. McGee. "What we consider first is—will it please our patrons—the profit side we consider last. That's the principle we have followed from the very beginning and it's not only my principle but that of our officers and directors."

Racine Palace Also Tries "Community" Singing

TO the Palace theatre, Racine, Wisconsin, belongs the credit for starting a praiseworthy movement in motion picture theatres in that city.

Manager Blumberg and Arthur Friedman, the owner, got their heads together and as a result community singing was started in the Palace the week of June 24.

Miss Lillian Watts, one of the leading musical directors of Racine, was secured to lead the singing, and between the showing of the pictures the words of patriotic songs are thrown on the screen and the organ and orchestra strike up the music of "The Star Spangled Banner" and "America," and the audience stands and sings.

The idea was well received by Palace patrons, as everyone likes to sing. The plan is in line with a national movement to popularize community singing of national and patriotic airs, and Friedman and Blumerg have received congratulations from many prominent citizens on conceiving and carrying out the idea.

Wm. Jenner Comes Back to the Kleine Fold

WILLIAM JENNER, for four years manager of the Chicago branch of the George Kleine system, and more recently manager of the Chicago branch of the Fox Film Corporation, has been made assistant general manager of the Kleine system, having resigned from the Fox staff to accept the position tendered him by General Manager Merl Smith.

Speaking with the authority of his long experience in various branches of the film business, Mr. Jenner predicts one of the greatest seasons in the history of motion pictures, and is laying plans to capture for the Kleine product its full share of that business. A specialized selling campaign for use in the twenty offices of the concern, with concentration as its watchword, has been evolved by Mr. Jenner, and will be put into effect under his personal supervision.

He will leave Chicago shortly for a tour of the branch offices to explain sales helps of various kinds prepared by the home office to the branch managers and to instill the spirit of optimism concerning the firm's prospects which exists in the executive offices in the minds of managers and salesmen.

Springfield Exhibitors Look for Big Fall Business

SPRINGFIELD motion picture managers look for good business this fall, starting in at State fair time, August 9, and continuing all through to next spring. The increased railroad rates will keep many theatrical companies off the road, cut down the number of travelers, and give the theatres a chance to make up for the dull summer months. As the interurban rates have not been advanced and Springfield is a hub for interurbans, many will visit this city by this mode of transportation. It would not be at all surprising if there were some mighty big film plays running in Springfield in the next two months.

Lansing Exhibitors Compete with Daylight

THEATRICAL managers of Lansing are discovering that the combination of the new time, the summer season and pleasant weather, does not improve attendance. It remains light now until about 9 o'clock, and when people stroll forth to enjoy the twilight and the fresh air they do not begin to think of motion pictures until it grows dark. Then they notice how late it is and start for home. However, this condition is only temporary and the managers do not blame the public a bit.

Disease Closes Dubuque Theatres

ALL theatres in Dubuque, Iowa, have been reported closed on account of the infantile paralysis now raging. This will work considerable of a hardship to the exhibitors not only from the financial standpoint, but the mixup of their bookings.

Saginaw Short Notes

SAGINAW, MICH., Shriners were provided with a treat in the display of the films of the Sugar Island pilgrimage held some time ago. Through the courtesy of Past Potentate E. C. Forrest, Charles Q. Carlisle, and Harry E. Oppenheimer, the pictures were presented at the Mecca-Palace theatre July 18, 19 and 20. Admission was free to the Shriners with the presentation of their Shrine card and payment of the war tax.

NOT even Ringling Bros. Circus could detract from the motion pictures in Saginaw. The outdor shows were in Saginaw July 17, and while they did an immense business the local film houses reported that their attendance was as large as ever.

C. W. LAWFORD, a well-known theatrical man of Sharon, Pa., has assumed the management of the Franklin theatre. He succeeded A. E. Denman of Chicago, who has been acting as manager for a short time since the resignation of A. J. Moeller.

UNDER the management of Mr. Lawford the Franklin theatre is promised the same vigorous and up-to-date policy which has characterized the previous managements. He has booked D. W. Griffith's great production, "Hearts of the World," for the week of July 21, which marks the beginning of the new management.

HEADED by D. W. Griffith's spectacle, "Hearts of the World," Saginaw, Mich., has been provided with another strong list of attractions which met with the warm approval of the public. The Griffith picture was shown at the Franklin theatre during the week of July 21, matinee and evening, with the prices ranging from 25 cents to $1.50 and the reserve seat sale opening July 18. During the preceding week the offerings included Mary Miles Minter in "The Ghost of Rosy Taylor," Mabel Normand in "The Floor Below," and J. Warren Kerrigan in "One Dollar Bid."

THE PICTURES displayed at the Mecca-Palace theatre during the week of July 14 consisted of Enid Bennett in "A Desert Wooing"; Pauline Frederick in "Her Final Reckoning," and Charles Ray in "The Claws of the Huns," besides various several smaller features.

AMONG the attractions at the Bijou theatre during the same week were Carlyle Blackwell and Evelyn Greeley in "The Golden Wall"; Clara Williams in "Carmen of the Klondike"; Norma Talmadge in "The Secret of the Storm Country," and Douglas Fairbanks in "In Again, Out Again."

MANAGER CHARLES Q. CARLISLE of the Mecca-Palace theatre has been recuperating. He spent two weeks at Bayport on Saginaw Bay and returned to the harness the middle of the month overflowing with his characteristic pep and enthusiasm. He has a splendid line-up of pictures for the coming months. Among his latest bookings is that of the official Government war pictures, one reel to be run on Sunday and Monday of each week, starting the last of July with "Whispering Wires."

THE FRANKLIN TATTLER continues to tattle of all the good things booked at that theatre during the week, and is proving a popular folder with motion picture patrons. Publicity folders on "Hearts of the World" were distributed by the Franklin management to all homes of the city, so there was no excuse for anyone not knowing of the coming of the big pro-

With Milwaukee Film Men

F. J. FLAHERTY, district manager of the Hoffman Foursquare films, paid a flying trip to Milwaukee last week.

W. C. BRIMMER, general manager of the Wisconsin territory of the Pathe Paramount, came to Milwaukee recently.

"TARZAN OF THE APES" has done such big business that the First National Exhibitors' Circuit are trying to obtain another print in order to supply the demand. All of the prints that are out are working overtime, and many orders have to be laid aside because of the inability to fill them.

THE QUALITY FILM COMPANY announces that the Song Hits in Photoplay are going over big and that many of the engagements have been extended. In the future, Mike Kahn announces that he will handle the Ditmars Animal Studies, the Bruce Scenics, the Katzenjammer Kid films and the Happy Hooligan Animated Cartoons.

JOHN HERZINGER of Neenah and Menasha visited the exchanges in the Toy building last week. Both he and his broad smile were very much in evidence.

R. C. FLORINE, city sales manager of the Pathe Exchange in Chicago, was in the city over Sunday, and visited many of his friends here.

JACK WARNER, one of the Warner brothers who have charge of the distribution of Gerard's "My Four Years in Germany," was in the city last week and was very much pleased with the results of the picture in the southern part of the state.

MESSRS. LAMEREAUX AND KOPPEL, managers of the Max Ascher theatres in Chicago, were in Milwaukee the other day looking over the theatre conditions in the city.

POPULAR DEMAND will bring "The Unbeliever" back to the Strand theatre for a return engagement. This war picture created much favorable comment here, and as the Strand has been the only theatre to show this picture, many who were unable to see it at its first showing asked that it be re-engaged, with the result that Manager Perry has secured it for a three-day engagement. On Sunday "The Geezer of Berlin," a travesty on "The Beast of Berlin," will come to the Strand for a week's engagement. In addition there will be shown the third official release of the Allies' Official War Review.

SESSUE HAYAKAWA, in "The City of Dim Faces," had a four-day run at the Butterfly theatre the fore part of this week.

THE COMMUNITY SINGING which was originally engaged by the Alhambra management for a two weeks' stay, has been extended and this week marks the fifth consecutive week. This will be the last week of it in this city as Mr. Carberry has accepted the offer of a Chicago house to introduce it to the people of the Windy City. It is expected that from Chicago he will go to Minneapolis.

A DOUBLE FEATURE BILL has been shown at the Princess theatre for four days. Dorothy Dalton in "Unfaithful" and William Desmond in "The Marriage Bubble" were the attractions. Frank Keenan and Enid Markey came to the Princess screen for a three-day engagement in "Jim Grisby's Boy."

"OLD WIVES FOR NEW" drew large crowds at the Alhambra theatre.

THE DOWNER THEATRE has largely advertised Mabel Normand in "Joan of Plattsburg." This is the first up-town showing this picture has had, and it has had but one down-town showing. The Downer is continuing its display advertising, and crowded houses are the result.

GEORGE FISHER, manager of the Alhambra theatre, is taking a week's vacation. It will include an automobile tour of the Middle West.

Dubuque News and Views

THE PRINCESS THEATRE at Monticello, Ia., has contracted for the Pathe serial, "The Seven Pearls." The first two episodes were shown Thursday, July 11, and two chapters a week will be presented until the completion of the serial.

"THE DANGER GAME," with Madge Kennedy, was the feature presented at the Palace theatre at Waverly, Ia., Friday and Saturday, July 12 and 13. The program for the week of July 14 included "Wolves of the Rail" with Wm. S. Hart, "The Other Woman" with Peggy Hyland, and "Tom Sawyer," with Jack Pickford.

THE MANAGEMENT of the Belknap theatre at Hopkinton, Iowa, secured a special picture, "Dolly Does Her Bit," with Baby Marie Osborn, for a Junior Red Cross benefit performance on Thursday, July 11. The picture was very well attended, adults and children turning out in great numbers.

THE PROGRAM at the Cozy theatre at Bellevue, Iowa, during the week of July 14, was as follows: Sunday and Monday, "The Auction Block"; Tuesday, "Jilted Janet," starring Margarita Fisher; Thursday and Friday, "A Sleeping Memory," with Emily Stevens, and Saturday, "Two Bit Seats," with Taylor Holmes.

ETHEL BARRYMORE in "The Greatest Power" was the attraction at the Belknap theatre at Hopkinton, Iowa, Saturday night, July 13.

WILLIAM S. HART played at the Grand theatre at Galena, Friday, July 12. The Fox Kiddies in "Jack and the Beanstalk" was the Saturday attraction.

THE ORPHEUM theatre at Lancaster, Wis., is running but three nights each week for the Summer months, on Thursday, Friday and Sunday. The feature shown there last Thursday was "The Rise of Jennie Cushing," with Elsie Ferguson; on Friday, Vivian Martin appeared in "Molly Entangled."

THE FEATURE of the week at the Blende theatre at Benton, Wis., was "The Fibbers."

THE SUNDAY, JULY 14, SPECIAL at the Cozy theatre at Dyersville, Iowa, was "Baby Mine," with Madge Kennedy. As an added feature Miss Isabelle Schneiders sang "Baby Mine" at each performance.

IRRESISTIBLE MARGUERITE CLARK played at the Grand Opera House at Anamosa, Iowa, Saturday, July 13. A Mack Sennett comedy was also shown.

THE GREAT WAR PICTURE, "France in Arms," was a great drawing card at the Auditorium at Cuba City, Wis., Saturday, July 13.

THE NEW MAJESTIC THEATRE at Elkader, Iowa, was closed during Chautauqua week (July 21 to 28). Manager Beers succeeded in canceling all the pictures for that week.

Fond du Lac Likes Daylight Saving

"HAS the daylight saving edict worked injury to the moving picture business?"

Racine managers opine that it has.

The managers of Fond du Lac's moving picture houses declare that it has not.

And there you are.

"Take it from me," said Manager William E. Ainsworth of the Orpheum, "the daylight saving edict is all right and I hope that it stands for all time. It suits me fine. Our business is better than ever and, besides, it saves electric light bills, and as you know, the charges for electric light current have aviated along with other necessities."

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

They Say in Chicago That—

MISS RUTH BENJAMIN, booker for Unity Photoplays Company, Chicago, has packed her one-piece bathing suit and departed for a two months' vacation in California. Theda Bara and other vamps now working in West Coast studios are warned to look to their laurels with Miss Benjamin in their midst. During Miss Benjamin's absence the booking department of Unity will be looked after by Miss Jane Fleming.

"THE GEEZER OF BERLIN" is starting out with the same speed that "The Kaiser" did. Manager Goldman of Jewel Productions says that while this travesty on "The Kaiser" was only announced ready for booking July 10, they are booked solid until Aug. 15. One of the important bookings that was contracted for last week is with the Strand theatre in Milwaukee which signed up for one week and at a price that is very seldom paid for any comedy.

HARRY WEISS, manager of Central Film Corporation, has left on a two weeks' auto trip through Illinois. Weiss's intentions were a pleasure trip as he wanted to go some place where there were no moving picture theatres. As he doesn't know where that is, he will make it a combination of both pleasure and business.

S. J. GREGORY, owner of the Illinois theatre, Chicago Heights, who on the advice of his doctor went to Salt Lake City for his health, has returned after a month, greatly improved.

F. R. KRAMER has sold to Gus Cook the Strand theatre at St. Charles, Illinois. Mr. Cook is the owner of the Opera House, Dundee, Illinois.

J. H. DALES, owner of the Star theatre, Oregon, Illinois, has purchased the Opera House at Polo, Illinois,.

W. S. STONEHAM has closed the Opera House, Kewanee, Illinois, until Aug. 29. The theatre is now in the hands of a crew of decorators and will be in spick and span shape for his opening.

INDUSTRY, Illinois, with a population of 600, has two picture theatres, both running every night in the week, and drawing from a distance of twenty miles around. The reason of this is the good all year around auto roads. Illinois exhibitors who are wise will vote this Fall for the sixty-million dollar bond issue, which will be up at the primaries in September.

RUMOR HAS IT that "The Vigilantes" will open at the Playhouse, Chicago, for a run, Aug. 18. This is a new seven-reel production dealing with California of the early days and made by the Bear State Film Co., of which Mr. Lewis J. Hampton is the head.

MISS ANNA CUSHMAN, for several years the booker at Paramount, has transferred her activities to Metro.

CRESS SMITH, manager of Metro, says that by Aug. 4 they will have sixteen prints of "To Hell With the Kaiser" working in Chicago.

FRANK ZAMBRENO'S new picture, "Berlin via America," opens at the Ziegfeld theatre, Aug. 21, for a run, after which it will play at the Star and Bandbox theatres. They have 150 days advanced bookings in Chicago and adjacent territory.

C. W. ECKHARDT, District Manager of Fox, has just left for New York on an extended business trip.

J. F. BRETT, Cincinnati Manager for George Kleine System, has been paying Chicago a visit and states that business is good in the Ohio city.

HARRY W. WILLARD, Chicago manager of the Fox, is up to his ears in work and says business is larger than ever before. Mr. Willard assumed the managerial duties of the Chicago office recently.

ARNZVILLE, Illinois, boasts of a population of 500, and one of the finest theatres in the southern part of the state which is owned by Messrs. Brockhouse and Weeks. This house has the distinction of playing every big picture, with a result of full houses nightly.

A. H. BLANK, owner of a string of theatres in Iowa and Nebraska, and owner of the First National Exhibitors' Exchange in Iowa, was a Chicago visitor July 17, and reports business in his territory great.

TAYLOR HOLMES, he of "His Majesty, Bunker Bean" fame, and until recently an Essanay star, has signed with the Triangle, and left Chicago for the Coast Studio located at Culver City. L. C. Windom, who was Mr. Holmes' director while in Chicago, has gone with him and will act in the same capacity on the Coast. The intention now is to turn out a series of high-class comedy dramas, announcement of which will be made soon.

M. F. BAKER, manager of the Grand theatre, Keokuk, Iowa, has been in Chicago doing some booking and laid in a supply of golf balls, which he proposes to chew up within the next two or three weeks over in Michigan.

MR. DITTMAN, manager of the Strand theatre, Freeport, Illinois, is sending out series of letters to his patrons announcing his coming attractions, which are worthy of commendation.

RALPH BRADFORD, Chicago manager for Triangle, says that the reissue of fourteen of the old Mack Sennett Keystone Comedies are being grabbed up like hot-cakes by the exhibitors.

C. C. SMITH, formerly of Goldwyn and now manager of Jewell Productions in Milwaukee, has been named as office manager of the Universal Exchange in Chicago.

HENRY IGEL, son of Harry Igel of the Universal Film Co., has returned from Rockford where he spent the last nine months. Mr. Igel was the first one to be drafted from Chicago Film Exchanges. Igel was honorably discharged, and wishes that they would take him back, after nine months of camp life the office does not look alluring.

JULIUS STERN, general manager of the Century Comedy Co., producers of the L-Ko Comedies and Alice Howell Comedies, while in Chicago waxed enthusiastic regarding their output for the coming season. He expects to have many new and novel innovations in comedies before long. Mr. Stern also announces that they are now ready to release the new pen pictures by Winsor McCay, "The Sinking of the Lusitania," which took a year and a half to make and 150,000 individual drawings.

DAN LEDERMAN, for seven years manager of the Universal at Des Moines and now assistant to Joe Brandt, New York sales manager of Universal, was a visitor in Chicago last week. Mr. Lederman's sales system installed in the Des Moines office proved so effective that he is now making a tour of the circuit to install his system in all the exchanges.

Heard in Detroit

BLAIR McELROY, of Fitzpatrick & McElroy, of Chicago, who operate a circuit of ten theatres in Detroit, has contracted for "Hearts of the World" for two and three-day runs over their entire circuit. Mr. McElroy also has signed for his circuit most of the other pictures controlled by the Dawn Masterplay Co. of Detroit.

CHARLES CARLISLE, of the Mecca-Palace theatres, Saginaw, Mich., is on the job again after two weeks of camp life and fishing. He reports that this is the best summer he has ever had.

STANLEY W. HATCH, Metro manager in Detroit, reports that "Revelation," "Lest We Forget" and "The Legion of Death" are booking solid and that on all of them he has dates as far ahead as October. The first two pictures are doing particularly well, there being few open dates for the months of August and September. On "Toys of Fate," with Nazimova, he had two weeks' bookings at the Washington theatre, Detroit, and the Majestic Gardens in Grand Rapids, and in Detroit alone has taken more than 60 contracts. Second run in Detroit on "Toys of Fate" will be at the Miles theatre.

Mr. Hatch reports that removal of his exchange to the new film building will not be later than the first of August.

F. A. OGDEN, who now operates the Knickerbocker theatre in Holland, Mich., is reported as having leased the Bell Opera House at Benton Harbor, Mich.

INVESTIGATION SHOWS that few Michigan theatres are closing for the Summer, which is the best proof that general business throughout the State is holding up very satisfactorily. Exhibitors with whom THE NEWS correspondent has talked lately look for the best Fall they ever had.

GEORGE HARRISON, of the Jefferson theatre, Detroit, left July 16 for a two-weeks' motor trip through Michigan, Indiana, Ohio and Illinois, in his Buick Six.

UP IN CHARLEVOIX, Mich., there is an exhibitor named C. V. Miles, one of the livest wires in the State and who knows how to put on shows. As one salesman described him, "He's a big town showman in a burg."

ART HOGANSON, well-known to Michigan exhibitors, and formerly house manager of the Stratford, Rialto and Garden theatres, Detroit, has accepted a position as city salesman for Pathe.

THE DRAFT has taken more men from the ranks of the film business in Detroit. The latest to go are George Brewer, motion picture operator; George Davidson, booker for the Madison Film Exchange, and Forest Little, shipping clerk for Metro. Mr. Brewer has gone to Great Lakes Naval Training Station.

ARTHUR D. BAEHR, of the Crystal theatre, Detroit, is now the lessee of the Palace theatre, at the corner of Fourteenth and McGraw avenues. Mr. Baehr spent about $2,500 in improvements.

A. J. REED, manager for George Kleine, Detroit, reports a fine big business on his series of Taylor Holmes pictures. He says that all of them are booking solid in Michigan to the very best theatres.

He also reports that bookings on "The Unbeliever" are almost as good as ever on all prints, and that in practically every town where the picture once played it is being re-booked.

JOHN H. KUNSKY, of Detroit, announces having booked two big Fox pictures for his down-town theatres, each of which will remain for an extended run. "Queen of the Sea," with Annette Kellermann, goes into the Adams theatre early in August and sometime in September he will present "Salome," with Theda Bara, at the Adams theatre.

EDDIE FONTAINE, former Pathe manager in Detroit, and recently Cleveland manager for Foursquare Pictures, is now traveling salesman for Artcraft-Paramount pictures and will cover the northern part of the lower peninsula of Michigan, out of the Detroit branch.

WILLIAM M. HIGHT
Is Now Representing Motion Picture News
In Chicago
220 South State Street

Elgin Items of Interest

MISS RUTH RORIG, who so ably demonstrated her prowess as business manager of the Orpheum theatre, Elgin, during absence of her father in western wheat lands, has turned her ability to naval service and become Elgin's first Yeowoman to enter the navy. Mr. Rorig has now the assistance of another daughter, Miss Mayme, and his son, Paul, in management of his playhouse in anticipation of leaving affairs in their charge when returning west to supervise the harvesting of his crops.

RUMORS repeatedly denied but indicative of the forthcoming sale of the Temple theatre buzz about the ears of moving picture fans in Elgin. The understanding given on dependable authority is that Manager Frank Vanston has "made a mint o' money" on his theatre investment and in middle life is able to retire from business activity. The entrance of his two sons into the war, who were valued assistants of the manager, is doubtless hastening the sale expected to be closed soon.

RETURN showing of Alice Brady in "Miss Petticoats" revived its popularity at the Orpheum the second week in July. Other pictures shown were May Allison in "The Winning of Beatrice," Sir Johnston Forbes-Robertson in "Masks and Faces." The next week the bill included Mr. and Mrs. Sidney Drew in "Pay Day," Robert Warwick in "The Mad Lover," House Peters in "The Rail Rider" and Ethel Clayton in "The Journey's End."

RECENT showings at the Temple have included Frank Mills in "My Husband's Friend," Gale Henry and William Farney in "The Borrowed Baby," Margarita Fisher in "A Square Deal," Charlie Chaplin in "A Ford Elopement," Kenneth Harlan and Mary MacLaren in "The Model's Confession," Alma Rubens in "The Painted Lily," Charlie Chaplin in "The Hula Hula Dance," Roy Stewart in "The Fly God," Edith Roberts in "The Deciding Kiss," Gloria Swanson and Lee Hill in "The Railroad and the Stage," Charlie Chaplin in "The Champion," Louise Glaum in "An Alien Enemy," Franklyn Farnum in "The Empty Cab," William Desmond in "Closing In," Henry B. Walthall in "His Robe of Honor" and "You Can't Believe Everything."

CONSTANCE TALMADGE in "The Shuttle" went good at the Grand the second week in July. Sessue Hayakawa in "Hidden Pearls" and Lina Cavelieri in "The Eternal Temptress" completed the bill. The third week the theatre offered Nazimova in "Revelation," George Beban in "One More American" and Mabel Normand in "Joan of Plattsburg." Mabel Normand is always a good drawer for Elgin fans.

THE third week at the Star included in offerings June Caprice in "The Camouflage Kiss," Charlie Chaplin in "Oh, What a Night." Peggy Hyland and Antonio Morena in "Her Right to Live." Charlie Chaplin in return showing of "The Fireman," Fatty Arbuckle in "Moonshine," Louise Fazenda in "The Kitchen Lady," Harry Moore and Betty Howe in "A Game with Fate," Harold Lloyd in "Two Gun Gussie," Polly Moran in "Roping Her Romeo," Pearl White in "The House of Hate," Gladys Brockwell in "The Devil's Wheel," and Anita Stewart in "The Glory of Yolande." In the week previous were shown Harry Morey in "A Bachelor's Children," Charlie Chaplin in "The Rink," Mrs. Vernon Castle in "The Mysterious Client," George Walsh in "Brave and Bold," Chester Conklin in "A Pullman Bride," Gale Henry in "A Blind Pig" and "The House of Hate."

VAUDEVLLE acts in picture form, featuring prominent actors and actresses on the stage, elaborately filmed, are an innovation announced by the Temple management. The departure in program will be put into operation in the near future.

THE bill at the Grand included Mae Marsh in "The Face in the Dark," Constance Talmadge in "Up the Road with Sallie," Mary Pickford in "Amarilly of Clothesline Alley," and Pauline Frederick in "Madame Jealousy." Audiences crowded the house for the Talmadge picture. The picture made one of the biggest hits of the summer.

THE STAR offered Peggy Hyland in "The Debt of Honor," Charlie Chaplin in "His Dare Devil Queen." Nell Shipman in "The Girl from Beyond," Madge Kennedy in "Nearly Married," Doris Kenyon in "The Great White Trail," Earle Williams and Grace Darmond in "The Seal of Silence," Charlie Chaplin in "The Jazz Waiter," Pearl White in "The House of Hate," Gladys Brockwell in "Her One Mistake," and Mae Marsh in "The Cinderella Man." The Marsh picture was one in the plans of Manager Crocker to bring back for return showing, at 15 cents admission, pictures having their premiere in Elgin at the Grand at 25 cents. The plan is meeting with marked success.

THE TEMPLE offered Mary Miles Minter in "Social Briars," Charlie Chaplin in "A Knight of the Road," Henry Walthall and Mary Carlson in "Hoops of Steel," Herbert Rawlinson in "Smashing Through," Carmel Myers in "The City of Tears," and other special features.

ON the Orpheum program were Kitty Gordon in "The Purple Lily," Francis X. Bushman in "Cyclone Higgins, D.D.," the Drews in "Before and After Taking," Frank Keenan in "The Thoroughbred," and Carlyle Blackwell in "The Leap to Fame."

Vod-a-vil Movies Active

THE COMMONWEALTH PICTURE CORPORATION announces the purchase of "Spanuth's Original Vod-A-Vil Movies" rights for Michigan by Mr. Arthur Hyman of the Dawn Masterplay Co., Detroit, Michigan, who have also purchased Griffith's "Hearts of the World."

Sol Lesser has purchased the rights for the state of California and Arizona. Globe Feature Film Co. has purchased the rights for New England States—Mr. Sievers for the state of Missouri, Mr. Hulsey of Dallas for the state of Texas, Arkansas and Oklahoma, A. H. Blank of Des Moines for the state of Iowa, Kansas and Nebraska. H. A. Spanuth is handling the states of Illinois, Indiana and Wisconsin himself and has 105 houses now running these pictures.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building

FRANK B. ROGERS
Branch Manager

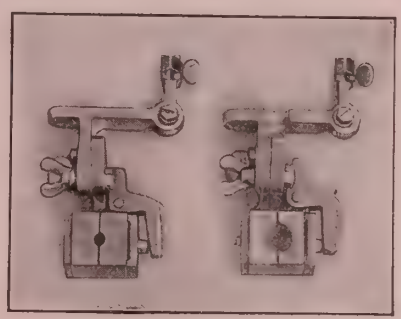
RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

H. J. BAYLEY
Manager
GOLDWYN
College Building, Chicago

FRANK J. FLAHERTY
Manager
FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago



POWERS' "GRIPP-O"

THE MODERN CARBON HOLDER

PERFECT CONTACT

Upper Carbon Complete with Inserts $6.85 Each
Lower Carbon Complete with Inserts 6.85 Each
Extra Inserts—50c. Per Pair

NOTE—When ordering "GRIPP-O" CARBON HOLDERS please state size of Carbons used so that inserts of proper diameter can be supplied

EXCLUSIVE AGENTS FOR THE

POWERS' CAMERAGRAPHS

Machine and Parts always in stock in any of our Twelve Branches. Use nothing but GENUINE Parts—all stamped with manufacturers.

We have selected only the best apparatus and supplies. We guarantee results. Try us.

CHICAGO BRANCH—"CENTRALLY LOCATED"

United Theatre Equipment Corporation

R. H. FULTON, Manager

512 South Wabash Avenue Chicago, Illinois

Late News from La Crosse

MANAGER FRANK L. KOPPELBERGER has booked "Pershing's Crusaders," and will show it the latter part of Summer or early part of Fall.

"THE UNBELIEVER" will play a return engagement at the Bijou theatre Aug. 4 and 5. This picture was played at the Bijou two weeks ago for four days to phenomenal business.

CHARLES RAY in "The Family Skeleton" played at the La Crosse theatre July 22, 23 and 24.

SANITARY DETACHMENT, 10th Regt., Wisconsin State Guards, staged a benefit at the Majestic theatre, July 17, 18, 19 and 20, for the establishment of a mess fund for their encampment. A very satisfactory sum was realized. Mary Pickford in "The Little American" and Sessue Hayakawa in "The Honor of His House" were the two attractions for the four days.

DOUGLAS FAIRBANKS will be seen at the Bijou in "The Habit of Happiness."

EMMY WEHLEN was seen to good advantage in "The Shell Game" at the Bijou July 19 and 20. It is a very satisfactory picture.

THE MAJESTIC AND LA CROSSE theatres have installed ornamental fountains in their lobbies. The delicious coolness suggested by these fountains has an important psychological effect on patrons, and no doubt draws in folks from the sweltering heat of the street.

"BELIEVE ME, XANTIPPE" made a big hit at the Majestic theatre July 22 and 23. Wallace Reid is a prime favorite in La Crosse, and his work in the picture endeared him all the more to picture fans.

EMILY STEVENS in "Outwitted," and Bert Lytell in "The Trail to Yesterday" are booked for early showings at the Bijou.

In Springfield Theatres

THE PRINCESS reports good business with "The Public Defender," a Doll-Van production, with Frank Keenan, Alma Hanlon and Robert Edeson played on Sunday, Monday and Tuesday; "The Heart of a Girl," a World film with Irving Cummings and Barbara Castleton, was the attraction on Wednesday and Thursday; Friday and Saturday, "The Oldest Law," another World feature, delighted patrons, this one starring John Bowers and June Elvidge. The usual comedies and news weeklies were also used during the week.

CHARLES RAY came to the Vaudette for four days Sunday, July 14, in "The Claws of the Hun." This proved a very timely and patriotic picture. Douglas Fairbanks will follow Ray on July 18, 19 and 20 with a "repeat" booking of "Manhattan Madness." Then comes delightful Marguerite Clark for four days in the ever popular "Uncle Tom's Cabin."

J. REILLY, star salesman for Metro, has been in the city in the interests of his company. "To Hell with the Kaiser" seemed to be the subject most on J.'s mind, and according to the man it is about the greatest seven-reel subject that anyone ever produced.

THE LYRIC is doing well, as usual. Starting with the Lee children in "We Should Worry," and running through the week with "The Winning of Beatrice," with May Allison, finishing with Norma Talmadge in "De Luxe Annie."

AT THE last minute W. W. Watts was forced to abandon his plan to attend the convention at Boston. There were no delegates from this part of the State.

HARRY THORNTON, manager of the Gaiety, was in Chicago the first part of the week of July 7.

"DE LUXE ANNIE," Select play with Norma Talmadge, had three great days at the Lyric. Patrons said it was one of the best pictures ever brought to this city.

THE GAIETY had a great week with Mary Pickford in "How Could You, Jean?" and Gloria Swanson in "Station Content." The weather was cool and everyone had a desire to see the good films that were being offered.

THE VAUDETTE reports the week of July 7-13 one of the best this summer. "The Kaiser's Shadow," with Dorothy Dalton, and "Sandy," with Jack Pickford and Louise Huff, were the offerings.

"SHARK MONROE" opened Sunday, July 14, at the Gaiety for four days, but business was not up to Hart's Sunday standard. Too hot, was the reason given out by Manager Thornton. "Cinders of Love," one of the Mack Sennett Keystone reissues, was on the same program. "The Venus Model," a Goldwyn play with Mabel Normand, comes on July 18, 19 and 20.

VICTOR GEORG, local photographer, took moving pictures of the children competing in the garden work in this city. The parade moved down Capitol avenue towards the State House. The films will be given three days' showing at the Princess when they are finished.

HARRY LOPER, of the Lyric, is planning a motor trip to Chicago, thence to Chillicothe, Ohio, where his brother, Lieutenant Russell Loper, is stationed. Harry says he will be accompanied from Chicago by his father, Major Loper, and his mother.

WILLIAM FARNUM will come to the Lyric on Thursday, Friday and Saturday, July 18, 19 and 20, in "Rough and Ready." This will be the big fellow's first apearance in the city in many months. "The Conqueror" was the last film shown in which "Big Bill" starred.

KITTY GORDON in "Tinsel" will be the Princess attraction on July 17 and 18, and Bessie Barriscale in "Patriotism" will come on July 19 and 20.

THE DREWS, Mr. and Mrs. Sidney, are due at the Lyric on July 16 and 17 in "Pay Day," their first five-reel photoplay. "Sid" and his wife are strong favorites here, due to the nice clean pictures in which they have always been featured in.

THE GAIETY has booked William Russell in "Up Romance Road" for three days, starting July 21. This will be the first time that Russell has ever apeared in a picture at this playhouse. "The Fair Pretender," a Goldwyn play with Madge Kennedy and Tom Moore, will come to the Gaiety on July 26 and 27.

THE TRIANGLE "split" feature—William Desmond in "The Marriage Bubble" and Dorothy Dalton in "Unfaithful"—delighted great crowds at the Capital July 16. Other pictures lately shown at the Capital that have pleased are "Draft 258," Viola Dana in "Breakers Ahead," Alma Rubens in "The Love Brokers," W. S. Hart in a two-reel reissue, and Charlie Chaplin in "A Dog's Life."

CHARLES WILLIAMS, formerly manager at the Vaudette theatre prior to his enlistment, is at home on a furlough from Fort Morgan, Alabama. He is attached to the military band at that cantonment.

BEN ROVIN reports things "humming" at the Amuse-U.

ROYAL BOOKINGS for the week of July 14-20 reveal the following good things: Sunday, June Elvidge in "The Blind Adventure"; Monday, "Little Miss No-Account," with Gladys Leslie; Tuesday, "The Feast of Life," with Clara K. Young; Wednesday, "The Beautiful Mrs. Reynolds," with June Elvidge and Carlyle Blackwell; Thursday, big special feature; Friday, "The Girl Philippa," with Anita Stewart; Saturday, "The Girl with the Champagne Eyes," featuring Jewel Carmen.

SAVOY OFFERINGS from July 14-20 run as follows: Helen Gibson and Lee Moran-Eddie Lyons comedy on Sunday; Monday, Mae Murray in "Face Value"; Tuesday, Jack Gardner in "Open Places"; Wednesday, "The Woman in the Web," No. 12, a Lee Moran and Eddie Lyons comedy, and News Weekly; Thursday, "Bettina Loved a Soldier," with Rupert Julian and Louise Lovely; Friday, "The Lion's Claws," with Marie Walcamp; Saturday, Mary McLaren in "The Model's Confession."

"THE CLAWS OF THE HUN," Charles Ray's newest Ince-Paramount play, had four big days at the Vaudette. This proved one of the most patriotic and entertaining propaganda pictures to be released this year.

HAROLD LOCKWOOD in "Lend Me Your Name" and Constance Talmadge in "The Lesson" are two pictures coming to the Lyric soon of which much are expected.

OVER THE TOP
SPANUTH'S ORIGINAL
VOD-A-VIL
MOVIES

are now playing in over one hundred of the leading theatres in Chicago. WHY? Because they are a distinct novelty, a big added attraction on your program and have large advertising possibilities.

You are now enabled to give your patrons high class star vaudeville acts in Motion Pictures.

Now booking for

ILLINOIS, WISCONSIN *and* INDIANA

STATE RIGHTS OPEN

Commonwealth Exchange

Room 724-726 Consumers Bldg., Chicago, Ill.

What Racine Is Doing

"BELIEVE ME, XANTIPPE," starring Wallace Reid and Ann Little, started the week's business with a rush at the Palace Sunday and Monday, July 14 and 15. Billie Rhodes and Billy Parsons in a two-act comedy completed the bill for the two days. "The Service Star," with Madge Kennedy, followed on Tuesday and Wednesday. Viola Dana preceded "Believe Me, Xantippe," on Saturday, in "Opportunity."

CHARLES RICHMAN and Mary Fuller drew well at the Rex theatre in "The Public Be Damned," shown Saturday, July 13, and Gladys Brockwell was well received on Sunday in "The Scarlet Road." Kitty Gordon in "Society Tinsel," shown in conjunction with the official war review, packed the house on Monday.

"PERSHING'S CRUSADERS," the official picture of the Committee on Public Information, was shown at the Bijou during the week of July 14 to steadily increasing attendance. McKivett advertised the picture on a large scale, getting bankers and merchants to run full page ads in the newspapers wth their names at the bottom, pushing the picture. He strung a huge canvas across the main street and threw strong searchlights on it from both sides at night, making an advertisement which no one with eyes could miss.

TOM NORMAN, manager of the Rex theatre, has again added to his orchestra and now has three pieces. Violin, piano and saxophone make a fine combination for theatre music. Tom Kenyon sings nightly as a special attraction. The new orchestra is directed by E. C. Sullivan.

WITH THE PLASTERING of the ceiling in the interior of the new Rialto theatre completed, the contractors have started work on the walls and balcony and are pushing it right along. The place, although full of scaffolding, has begun to take on the aspect of a theatre at last. The entire front of the building has been torn out and is being made over.

Good Report on "Hearts of the World" From Flint

"WE did a most satisfactory business with 'Hearts of the World,'" said Manager Frank H. Butterfield of the Palace theatre, Flint, which ordinarily shows vaudeville, but which brought in the big Griffith production to close its season, playing the entire week beginning June 30.

The biggest business of the week, except on July 4, was done on Sunday, the opening day. Two houses that were nearly capacity of the theatre which seats 1,500 saw the film and the crowd at night broke forth in one of the most remarkable demonstrations that have ever been witnessed in connection with the production of any film play in Flint. Toward the end of the show where the American troops are shown entering the fight for world freedom, the audience arose en masse and stood for several moments yelling, waving arms, throwing up hats and whistling. Milder demonstrations of the same nature were witnessed at several other performances.

Enterprise Installs New Motiograph

THE ENTERPRISE OPTICAL CO. has installed a new Motiograph De Luxe in the new Home theatre, Indiana Harbor, Indiana. Mr. Spahr figures that Mr. Ferdinand Ketick shows his "enterprise" as the machine was installed particularly to put the picture "Over the Top" on as it should be.

YOUR MESSAGE

in the Central States Edition will reach everyone with whom you wish to keep in touch.

It makes business for you—

And keeps it.

News from Fond du Lac

GERARD'S "My Four Years in Germany," generously and intelligently advertised with large copy in the local newspapers and with big billboard space and window display, made such a hit at the Bijou Monday, Tuesday and Wednesday, July 15, 16 and 17, that Manager Smith added two days to the showing, making a five-day run. Manager Smith is now directing his energies toward the publicity work for "The Unbeliever," which is booked for the second week in August.

"INTOLERANCE," shown at the Henry Boyle theatre Thursday, Friday and Saturday, July 18, 19 and 20, at low prices, drew the large attendance that its merit warranted.

THE HENRY BOYLE presented the picture, "Over There," on July 22 and 23, under the auspices of the Loyal Order of Moose as a benefit performance, the proceeds going to the Moose yarn fund.

MANAGER AINSWORTH of the Orpheum has suffered along with other managers as a result of Sunday afternoon band concerts, but decided that he for one would decline to throw up his hands. He selected an unusually strong picture and then put on another just as good—two in one. That is how it happened that Orpheum patrons on Sunday, July 21, saw Geo. Walsh in "Chasing the Kaiser" and Charley Chaplin in a return engagement of "A Dog's Life."

Epidemic Causes Temporary Closing of Dubuque Theatre

THE spread of infantile paralysis, during the week of July 7th, caused the Dubuque Board of Health to issue an order closing all theatres, Sunday Schools, children's playgrounds and parks until the epidemic had been brought under control. In every case, especially that of the moving picture theatres, there was evidence of a sincere desire to co-operate to the utmost, although the theatre proprietors suffered a considerable financial loss in their effort to be of service. Manager Boyle of the Dreamland was the first to put up his "closed" notices and to withdraw his ads from the newspapers and he was closely followed by managers Lorenx, Wilbur, Yount and Rosenthal of the Grand, Liberty, Family and Majestic theatres respectively.

You Will Need Them

We have them for Illinois—Indiana—Wisconsin.

Fatty Arbuckle

Single Reel Comedies

Pictures that made him famous and will make you money.

A new one each week.

BEE HIVE EXCHANGE

220 SO. STATE STREET CHICAGO, ILL.

You Can't Believe Everything---

But it is a safe bet that when exhibitors themselves enthuse about the way screen reviewers handle a pen after sitting through a picture in weather like this YOU CAN BELIEVE THAT TRUTH IS BOUND TO OUT!

Just look at this! While the thermometer was getting ready to go over the top and slide down on the other side of 100, this letter came:

"I read most of the Exhibitor Reviews by Mr. Harrison in MOTION PICTURE NEWS and I claim his judgment is to the point. From what I hear, most exhibitors are reading the reviews, and I believe some are very well paid by reading them and using their guidance in selecting pictures. Several have told me the reviews are a great help to them in booking films."

Very truly,

FRANK TICHY,
Minneapolis, Minn.

But Wait! Don't go yet. Listen to this:

"Extend our best wishes to P. S. Harrison—the best motion picture critic on the map today."

HOWE AND MERRILL,
Regent Theatre, Riverside, Cal.

Don't You Feel the Same Way About It?

THE WEST COAST

"The Pink 'Un"

¶ "The Pink 'Un"—the West Coast Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Symphony in Los Angeles Spruces Up

THE SYMPHONY THEATRE, Los Angeles, recently had a number of improvements made including new carpets, draperies and screen. The reopening of the house was held on the morning of July 1, when the new low-priced policy which provides an admission fee of ten and fifteen cents, plus war tax, was inaugurated, with the showing of the Louise Glaum Paralta subject "The Alien Enemy." In connection with the feature the program included a Pathe-Rolin comedy featuring Harold Lloyd and Bebe Daniels, and a World-Dressler comedy. During the week Miss Glaum, Marie Dressler, Harold Lloyd and Bebe Daniels made personal appearances at the theatre on different evenings.

B. C. Steele, formerly identified with the Mall Theatre at Cleveland, is the new manager of the Symphony, and is responsible for the introduction of the low prices. The Symphony for the past year or more has had an admission fee of ten, twenty and thirty cents, plus war tax, but the prices have now been reduced to ten and fifteen cents. The cause of the reduction was that this theatre was not playing to capacity business.

The reduction in price has caused comment on Film Row, and throughout theatre circles, and by some it is prophecied the cut made at the Symphony will probably cause other down town first-run house managers to make a change in their price schedule. With the exception of the Symphony, all down town houses are now charging ten, twenty and thirty cents, plus war tax, or more.

Girl Becomes "Salesman" at Salt Lake

NOBODY at the Salt Lake office of the Universal has yet attempted to say that the war was the cause of Miss Donzella Cross, a Salt Lake girl, being taken into that establishment as a "salesman." Gus Hager, the big boss of the establishment, has said that such is not the case, and what he says goes—at the Universal at least.

Miss Cross has the distinction, it is believed, of being the first woman salesman in the film game in this country. Several efforts on her part to land with the Universal in Salt Lake were unsuccessful, when suddenly J. S. Stout, who had been salesman for the company, resigned. Miss Cross was sticking around, ready for work. To give the young woman a try-out, Mr. Hager sent her into the San Pete section of Utah, one of the toughest selling sections in the State. Her first week's receipts showed a big increase over that turned in by any of the boys. She is now in southern Idaho, bound on showing up some of her fellow "roadmen."

Although she is now making her initial appearance as a salesman, Miss Cross is no novice to the film game. She was connected with the executive organization of Universal City for some time. She is a native of Salt Lake, a graduate of the Northwestern University, Chicago; a graduate of the University of California; an accomplished musician and a skilled linguist.

"Kaiser" Returns to Garrick

AFTER three weeks' downtown run at the Superba theatre in Los Angeles to the biggest receipts in the history of the weeks, "The Kaiser, Beast of Berlin," played in several suburban houses, and this week was returned to the Garrick theatre for another week's showing. The original presentation at the Superba was for twenty-five, thirty-five and fifty cents, and the Garrick prices are now fifteen, twenty and thirty. The attendance has been up to the expectation of the Garrick management, but it is not spectacular in any sense, as business of the theatres is lower than normal because of the vacation season, and many Los Angeles people spending considerable time at the beaches.

Symphony Theatre Lobby, Los Angeles, Cal., Showing Continuous Floral Display Being Used There

"Pershing's Crusaders" Advance in the West

"PERSHING'S CRUSADERS," distributed in California, Arizona and Nevada by the All-Star Feature Distributors, has been put over in Los Angeles in a wonderful way which indicates a remarkable run which may prove phenomenal from the attendance and box-office receipts standpoint.

This film was booked by Messrs. Miller, Leonhardt and Bosley for showing at the Alhambra theatre, and the admission prices were increased to twenty-five, thirty-five and fifty cents over the regular admission charge of fifteen, twenty and thirty cents.

First the film was shown to the Los Angeles County Council of Defense, and after seeing it the members unanimously adopted a resolution urging all people to attend, and asking the newspapers to give all space possible for publicity on this film. Mayor Woodman of Los Angeles and his staff, together with the City Council, were shown the picture, and he issued a special proclamation urging all citizens of the city to witness this picture.

Arrangements were made with the band of the Submarine Base at Los Angeles harbor for a concert and parade through the principal streets, which was held Monday at 2.30 o'clock, and another Thursday of the first week of the run. Robert Pool, who has been identified with Los Angeles theatres as publicity man, and more recently manager of the "Cleopatra" company for the Fox organization, was placed in charge of exploitation on this film for Los Angeles.

"Pershing's Crusaders" opened Monday evening, July 15, and the business at the Alhambra was beyond all expectations, limited only by the capacity of the house, which is around the 900 mark.

The film has been booked at a number of other houses in this section, the largest in each of the respective cities. These bookings include those made by W. W. Whitson of the Plaza theatre, San Diego; Strand, San Bernardino; Hippodrome, Taft; Potter, Santa Barbara, and others.

Bru Visits Chaplin Studio at Los Angeles

H. H. BRU of the First National Exchange at New York, and affiliated with the Turner & Dahnken organization which has theatres in the San Francisco district, spent several days of this week in Los Angeles, much of the time at the Chaplin studio. While here Mr. Bru attended several of the Los Angeles theatres, and was particularly complimentary on the manner in which they were conducted.

Advertising Men Convene in San Francisco

TWO interesting meetings of the Screen Advertisers department were held at the fourteenth Annual Convention of Associated Advertising Clubs of the World in San Francisco last week. At these meetings, Tirey L. Ford, president of the Animated Film Corporation, makers of cartoon advertising films, presided. Perhaps the most interesting talk was that by James P. Simpson of Dallas, Texas, who explained his plan of operation and the success he had attained in creating a circuit of fifty-two houses in which he pays from twenty-five cents to three hundred dollars per week for screen rental. The Simpson contracts provide he will not show more than three hundred feet each week, and in the event a slide is to be carried, the footage must be reduced twenty-five feet for each slide. The charges to the advertisers are at the rate of twelve dollars and fifty cents per week per fifty feet, with the provision that all ads appear in all theatres of the circuit, which includes fourteen at Dallas, eight houses at Fort Worth, six in Waco, and twenty-four in smaller towns. Only the best theatres in each city are used, thus giving the advertisers quality as well as quantity in the matter of readers and viewers.

J. H. Beal, publicity director at Universal City, told what the people of the film colony had done in a patriotic way since the entrance of the government in the war. Following this a resolution was adopted which read as follows:

That we pledge anew our devotion to our country's cause and proffer the free and unlimited use of our service to our President at all times for the purpose of furthering the propaganda of war, promoting the sale of Thrift Stamps and Liberty Bonds, raising money for the Red Cross and for any and all purposes that in his wisdom the President may deem desirable.

We further pledge our service to the development of that sustaining sentiment at home that cheers and encourages our brave boys at the front.

Metro Branch Managers Meet in Los Angeles

A TWO-DAY SESSION of West Coast and Intermountain States Metro branch managers and salesmen was held in Los Angeles July 12 and 13, at which Joseph Engle, treasurer of Metro Film Corporation, and Special Representative Harry Lustig, who makes his headquarters in Seattle, presided. At this meeting plans for the distribution of Metro programs for the coming year were gone over, and the sales force of the West given a very thorough conception of the best manner in which to handle their work.

An impetus to the sales force in the handling of "To Hell with the Kaiser" was given by Treasurer Engle, who made a substantial offer to the exchange manager who would show the biggest returns on this picture, and also a second prize. Both prizes will consist of Liberty bonds.

Those present at the convention were Charles Klein, Denver; A. B. Lamb, Salt Lake; Carl Stein, Seattle; Louis Reichert, San Francisco; Harry G. Ballance, Los Angeles, all branch managers. B. F. Rosenberg, Bert Lubin and R. G. Turner, salesmen in the Western territory, were also present, as well as Mr. Lustig, who made a special trip to Los Angeles for this meeting.

Chaplin Picture Three Reels

THE second subject for the First National Exhibitors Association from the Chaplin Studio is promised for delivery in three or four weeks, and will consist of three reels, the largest Chaplin subject released to date. The title recently selected "Shoulder Arms" is to be retained.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions
Harry Lustig
Supervising Western Exchanges

Exchanges	Branch Manager
LOS ANGELES	HARRY G. BALLANCE
DENVER	CHARLES KLEIN
SALT LAKE CITY	A. B. LAMB
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153 Home 10525
631 S. Spring St. Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Sprin Factory on th Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

West Coast Edition Brings Results Promptly and Plentifully

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 Home 10669

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 A 2215
325-27 E. Sixth St., Los Angeles

Seattle Exchange and Accessory Firms

DE LUXE FEATURE FILM COMPANY
2014 Third Avenue, Seattle 392 Burnside Street, Portland
Booking
Carmen of the Klondike
Song Hits in Photoplays
Fairbanks, Hart, Keenan, and Talmadge Reissues
DAVID GRAHAM PHILLIPS' "THE GRAIN OF DUST"

"THE WARRIOR" with MACISTE
THE ITALIAN ALPINE HERO
GREATEST COMEDY DRAMA OF THE YEAR
Now Is Time, Run It—Papers Filled with Headline Stories, Sucess Italian Army in the Alps
W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.
"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft
2019 Third Avenue
H. G. ROSEBAUM GEO. P. ENDERT

World Film Corp.
J. A. KOERPEL, Branch Manager 1301 Fifth Avenue

L. J. Schlaifer Attractions
Distributors of
"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN
2022 THIRD AVENUE
(Film Row)
SEATTLE

Exhibitors Film Exchange, Inc.
Franchise Holders for the Northwest First National Exhibitors' Circuit
NOW BOOKING
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
THE FALL OF THE ROMANOFFS
THE STILL ALARM
ETC., ETC.
1200 FOURTH AVENUE
F. V. FISHER, Manager

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
FEATURING COMEDIES
"FINE" and "REFINED"
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

H. B. DOBBS
Branch Manager
Select Pictures
308 Virginia Street

FOR SALE—Three Musketeers, 8 reels; The Princess of Bagdad, 7 reels; Lightning Conductor, 6 reels; Propatria, 5 reels; Uncle Sam's Boys in France, 5 reels of European scenes; What Eight Million Women Want, 4 reels; Unborn, 5 reels; Nell of the Circus, 4 reels; Southern Girl, 4 reels; Garden of Allah, 3 reels; Uncle Sam Preparing; Cleopatra, 6 reels; Wild Animal Hunt, 2 reels, and many other Features; junk dealers save stamps; send for list and prices; deposit for rewind examination. RIALTO FEATURE FILM COMPANY. 218 Seneca St., Seattle, Washington.

Bee Hive Exchange
BOOKING
BILLY WEST COMEDIES
MARK GOLDMAN
Northwest Manager
2016 Third Avenue

What Seattle Exhibitors Say

MIKE ROSENBERG, president of the De Luxe Film Company, of Seattle and Portland, announces that his company has purchased the Northwestern rights for "The Grain of Dust." Another subject purchased by Rosenberg is "They Shall Not Pass."

WORD has reached Seattle's Film Row that another girl has taken over a picture house. This girl happens to be Miss Margaret Joudry, of Rosthern, Saskatchewan, Canada. She has taken over the Rosthern in succession to her father who died recently.

SEATTLE film men were pleasantly surprised July 12, when Tom North, district manager of Pathe, came up to visit his old friends. Tom is the "Dad" of Seattle's Film Row, having interested Seattle business men in starting one four years ago. He put up the V. L. S. E Building there at that time.

THE NORTHWEST FILM BOARD OF TRADE, whose headquarters are in Seattle, has been having some unseemingly necessary trouble with the express companies. Films have reached their destination much later than they should, and consequently all concerned have suffered. President J. A. Koerpel, of the exchange, has for this reason appointed a committee of three to see the express companies and endeavor to see what could be done to expedite the shipping and receiving of films. This committee will also take up matters with the Seattle postmaster to see what could be done with pick-up delivery wagons if the parcel post were used entirely.

MADAME OLGA PETROVA was at the Liberty, Seattle, Saturday, July 13, where she made three personal appearances. The big theatre was far too small to accommodate the thousands who attempted to hear her sing.

MANAGER F. V. FISHER, of the Exhibitors' Film Exchange, Seattle, franchise holders for the Northwest First National Exhibitors' Circuit, announces that the circuit has closed a contract for eight films in which Anita Stewart will appear as star. Mr. Fisher has also announced that "My Four Years in Germany" is still breaking records, having broken all at the Rialto in Bremerton and at the Liberty, Bellingham. It is also being rebooked for return engagement. The Liberty, at Tacoma, has rebooked it for a seven-day run early in August. "Pershing Crusaders" has been taking well, the Victory in Tacoma, booking it for a solid week.

MANAGER CLEMMER, of Clemmer's theatre, Seattle, has placed three little singing canaries in the theatre's rest room. The little songsters are attracting quite a little attention.

JOE MULLER, of the Palace Hip, Seattle, is showing the different episodes of "The Eagle's Eye" on his screen.

W. E. MOON has sold the Rex, at Ritzville, Wash., to Frank P. Egan.

MELVILLE ADAMS, of Northport, Wash., has enlisted in the army, and the Liberty theatre, which he was managing, will be handled by his father, Charles Adams, and sister Irene.

GLEN MILLER has closed his theatre, the Amuse-U, at Goldfield, Colo., for a short time, and is taking a vacation in Iowa.

R. H. McCLUSKEY, an active exchange man, well known in the West and especially in the Denver district, will open a theatre of his own, the Princess, in Hosington, Kan.

MANAGER CHRISTY, of the Melbourne, Tacoma, is enlarging his house from a 400 to 800 seating capacity.

EMIL NELSON has completed the Liberty theatre, at Carlsborg, Wash., seating 250.

THE Palace and Orpheum theatres, Malta, Mont., have been consolidated, the Orpheum being closed. Ed Boyle will manage the Palace, and Manager Bishnell, formerly manager of the Palace, will go to Havre to manage the Orpheum there.

MANAGER MAYME BOYLE, of the Bluebird, Greenham, Ore., has closed her theatre for the summer.

San Diego Brief Notes

"MY OWN UNITED STATES," featuring Arnold Daly, has proven a big attraction at the Pickwick.

FOLLOWING the recent production by the Virginia Brissac stock company at the Strand theatre of "Hit-the-Trail Holliday," the film showing George M. Cohan as the star in that play had a good advantage for its showing at the Cabrillo.

THE natural color pictures in Leon Douglass' "Cupid Angling," showing at the Plaza, created a great interest in this latest film accomplishment and increased the box-office receipts accordingly.

MONROE SALISBURY, in connection with the showing of "The Red, Red Heart" at the Superba this week, appeared in person and the Bluebird star was given a hearty reception. Mr. Salisbury seemed to enjoy the renewal of acquaintances here, having worked with the Pollard Picture Players when they maintained a studio at the exposition.

WILLIAM S. HART, Wanda Hawley, James Mason, Robert Broadway, Victor Wilmer and John Keefe form a party of motion picture people registered at the U. S. Grant Hotel for a few days' visit in and around San Diego.

THE CALIFORNIA AMUSEMENT COMPANY and the California Theatre Company have been incorporated here for the purpose of erecting a motion picture theatre on Broadway, between Seventh and Eighth streets, to be larger than any now operating here. Frederick and F. H. Wilms and Edward H. Post are the incorporators.

Portland News and Gossip

"HEPPNER young men have enlisted in the army and gone into the shipbuilding work in Portland in such large numbers that I find it is affecting business in motion pictures very noticeably," says J. B. Sparks, of the Star theatre, Heppner, Ore., who was in Portland recently.

ROSS NELSON, manager of the Independence, Oregon, film house (The Isis) in partnership with C. W. Henkle, has gone to Willows, Cal., to raise rice to help win the war, according to his partner. Ross will return to Oregon in the Fall.

THE ISIS has cut down its exhibitions to three days a week, owing to summer and the inroads of army and navy recruiting, as well as the demands of the shipbuilding industry in Portland.

ROBERT MARSDEN, JR., of the Noble theatre, Marshfield, Ore., has bought the Orpheum from A. Thurber, who will retire from film exhibition. Marsden has been in the film game at Marshfield for nine years and has been very successful.

DICK J. CHARLES of Vader, Wash., has hung the name "Liberty" upon every theatre he owns in Washington. This includes Vader, Napavine, Toledo, Silver Lake, Onalaska and Winlock.

MANAGER MAYME BOYLE of the Bluebird theatre, Gresham, Ore., has closed the house for the summer.

EMIL NELSON has completed the Liberty theatre, Carlsborg, Wash., seating 250.

MELVILLE ADAMS, of Northport, Wash., has enlisted in the army, and the Liberty theatre will be managed by his father, Charles Adams, and his sister, Irene.

W. E. MOON has sold the Rex, at Ritzville, Wash., to Frank P. Egan.

C. H. SLACK has bought the Marcola theatre, Marcola, Ore., from R. L. Garrison.

R. R. HUTCHINSON of Endicott, Wash., has rented a place in Winona, Wash., and is preparing to open a motion picture theatre there.

PERSONAL appearances of Clara Kimball Young and Olga Petrova in connection with patriotic activity created a decided stir in Portland, Ore., film circles.

MISS YOUNG visited Portland while on a Pacific Coast tour of Navy recruiting, and Portland had its first Navy Recruiting Day. A committee of prominent people, including society folk, greeted the star at the depot, banners were spread across the principal streets, she addressed a meeting of the Motion Picture Exhibitors' League of Oregon, held a big reception in the lobby of the Benson Hotel, participated in a military-civic parade, made a successful appeal for recruits at Liberty Temple, and made personal appearances at the Majestic and Liberty theatres during the afternoon and evening of one day.

W. W. KOFELDT, manager of the Majestic theatre, and Lieutenant Harold C. Jones of the U. S. Naval Reserves, were responsible for the success of the day. They planned a parade and various receptions, and more than 5,000 people gave Miss Young an enthusiastic reception at Liberty temple, with many thousands more jamming their way into the theatres.

W. H. RUDOLPH and Harry Garson were in the Young party, San Francisco, Seattle, Tacoma and Spokane being included in the Navy recruiting tour.

MME. PETROVA made two appearances at the Liberty theatre on her tour under the auspices of the National War Savings Stamp Committee, and although Portland and Oregon had gone "over the top," Petrova and Bobby North, her manager, sold more than $12,000 worth of stamps, and made a hit with thousands of fans.

A. E. LAFLAR, who has been identified with George Guthrie in Salem, Ore., for several years, has been made manager of the Columbia theatre, the popular Jensen and Von Herberg house in Portland. Mr. Laflar has had much experience in film exhibition in Iowa, Montana and Oregon, going from Lewistown to Salem. More recently he has been manager of the Oregon theatre at Salem. Mr. Laflar's friends are waiting for him to pull some typical stunts at the Columbia to attract attention to that photoplayhouse.

FOR the Harry Carey picture, "Hell Bent," Walter Armstrong had Charles Clayton make the biggest cut out that ever appeared in Portland for his Strand theatre lobby. It was from a 24-sheet, showing Carey astride a horse.

TRANSPORTATION interfered with Star theatre exhibition recently and the non-arrival of "Her Body in Bond," after it was heavily advertised, forced the screening of "The Two-Souled Woman" for most of the opening day.

F. M. HAMBURGER, booker for the Portland Mutual Film Exchange, has been named manager to succeed George E. Jackson, who left on July 23 for the army cantonment at American Lake. Mr. Hamburger was a department manager at the big Meier and Frank store before he was lured into the film game.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

Mutual Film Corp.

GEO. E. JACKSON

Branch Manager

401-403 Davis Street

C. M. HILL

Branch Manager

Paramount—Artcraft

9th and Burnside Streets

Theatres Changing Hands

CALIFORNIA

Negotiations are under way looking to the sale by Everett Legg of the theatre Trilma, at Fortuna, Cal., to R. Pollock of Ferndale, who has a chain of picture theatres in the valley, the circuit covering Ferndale, Loleta and Rohnerville.

MONTANA

The Disneys have sold the Princess theatre at Kalispell, Mont., but it has not been announced who the present owners are.

NEW MEXICO

Garrett and Garrett have taken over the Park theatre at McKinley, N. M., and will operate it in conjunction with the Rex theatre there. The Empress has been closed as a theatre.

The sale of the Pastime theatre, one of the principal motion picture houses in Albuquerque, N. M., formerly owned by John D. Johnson and James W. Provas, to Guido Pappino and Girogo Pappini, was announced recently.

OREGON

The Orpheum theatre, Marshfield, Ore., formerly under the management of E. M. Thurber, has been taken over by the Masonic Lodge committee. A new manager has been put in charge, it is announced.

WASHINGTON

The Liberty theatre at Pasco, Wash., has been purchased by E. J. Reynolds, who also secured its entire equipment. Mr. and Mrs. Reynolds have had the management of the Liberty and Empire theatres for many years.

SUNSET FILM LABORATORIES

(Successors to Bill Horsley Laboratories)

Holly 3693. Sunset Blvd. and Gower St. 579963

Developing Printing Tinting

Highest quality laboratory work promptly executed

Equipped to handle print work and give it personal attention. Our guarantee for satisfaction is backed by ten years' laboratory experience.

CAMERAMEN
ENDORSE BLOOM SYSTEM

We are proud to refer any inquiries concerning our work to any of the cameramen of companies whose developing and printing we are now doing. Anyone listed below will tell you of the success we have made in doing their work.

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

JESSE ROBBINS
Director and Supervising Cameraman G. M. Anderson
Golden West Company

We do not Pay Cameramen commissions

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.
Holly 4015 Home 577618

SHERRY SERVICE

WM. L. SHERRY, Pres.
PAREX FILM CORP.

Announces the Opening of West Coast Exchanges.

A complete program of
26 Feature Photoplays a Year.
One released every other week.

San Francisco
180 Golden Gate Ave.
C. I. Lunts, Manager

Los Angeles
511 W. 8th St.
F. M. Steele, Manager

Seattle
2022 Third Ave.
L. A. Todd, Manager

William Alexander
District Mgr.
Headquarters
511 W. 8th St.
Los Angeles

In and Around Denver

J. K. RANKIN, who runs the Mission theatre, at Clayton, is a firm believer in advertising, and also in presenting good pictures in the right way. Most of his advertising is unique to say the least.

AN interesting letter from Fred Carmichael, of Detroit, where he has been stationed since he left Los Angeles last November, was received this week by Walter Rand. He expects to leave about August 5 for France.

CHARLES KLEINE, local manager for Metro, was in Los Angeles attending the conference of Western managers.

FRED QUIMBY, general sales manager for Pathe, was in Denver arranging for the transfer of the Denver Exchange to Ward Scott. He left for Omaha, and will go from there direct to New York.

JAMES KERRIGAN, owner of the Isis, at Deming, New Mexico, was here a few days ago to rearrange his service. He has booked the entire output of Denver Foursquare.

THOMAS BUCY, manager of the Lyric, at Sterling, Colo., is enjoying a month's hunting and fishing in Northern Wyoming.

MISS ZETTA MARSHALL, of Pathe, has gone to Pittsburgh, where she will be connected with the same company's exchange.

WARD E. SCOTT has been named as the successor of Mr. Epperson. Mr. Scott has resigned his position as manager of Mutual, with whom he has been connected continuously for nearly five years. He has filled every position in the Mutual Exchange, and was appointed manager four years ago. He enjoys the personal acquaintance of every exhibitor in the Denver territory. His successor has not yet been announced.

WALTER S. RAND, who has been in charge of the Rocky Mountain district for Goldwyn Distributing Corporation since June, 1917, has also resigned, and has been succeeded by H. Bradley Fish. Mr. Rand has been appointed Division Manager for General, with headquarters in Los Angeles. His district will include everything west of and including Denver.

THE trade here received another surprise by the announcement that the Orpheum theatre, which recently closed the vaudeville season, would open July 21 with "Hearts of the World," the big Griffith production, for an indefinite summer run. War pictures have been very successful in Denver, and it is understood that if the Griffith picture proves as popular as other war productions shown here lately, similar pictures and possibly others will be shown at the Orpheum until vaudeville reopens in the fall.

EDWARD ARMSTRONG, district manager of Universal exchanges at Denver, Salt Lake and Butte, attended the recent convention of Universal managers held at the Sherman House, Chicago.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" "The Grain of Dust"
A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week* 2 BILLY WEST COMEDIES—*Monthly*
VAUDEVILLE MOVIES—*2 each month* 1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

Comedies! Best in the World

EVERY STAR CEMEDIAN OF FAME

Christie Comedies—A new one each week.
28 Two reel **Mack Sennett Keystone Comedies.**
26 **Chaplin Comedies**—One and two reels

PEERLESS FILM SERVICE

100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.

NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.

THE AVENGING CONSCIENCE, with the Clansman Cast.

THE WARRIOR—Featuring Maciste, the Italian Fairbanks.

McClure's—Geo. Loane Tucker Production, **MOTHER.**

LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.

MARRIED IN NAME ONLY, with Milton Sills.

ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION
116 Golden Gate Avenue, SAN FRANCISCO
1216 Third Avenue, SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

In Salt Lake Film Circles

UNUSUAL success is being obtained by Gus Hager, manager of the Salt Lake Universal exchange in the disposal of "The Kaiser," the biggest hit of the Universal in the Intermountain Section for months. Two prints are being worked from the Salt Lake office. Both are booked solid into September, and it is the belief of Mr. Hager that more bookings will continue to pour into the office.

GEORGE DONE, manager of the "Gaiety" at Payson, Utah, was a visitor at Salt Lake exchanges last week. Mr. Done was spending a little money with the exchangemen in contracts for bookings.

ALVA D. McGUIRE, manager of the "American" theatres at Tremonton, Utah, and at Twin Falls, Idaho, was also a Salt Lake visitor last week.

AMONG other exhibitors who were visitors in Salt Lake last week were Fred Jenkins, manager of the Orpheum theatre, Oakley, Idaho; G. E. Pope, manager of the "Opera House," Lewiston, Utah; George Bacon, Liberty theatre, Paul, Idaho.

LOUIS MARCUS, district manager for the Famous Players-Lasky pictures, left Salt Lake last week for a visit of inspection at the Butte office of the concern. Remarkable increase in the Montana business in Paramount-Artcraft pictures, according to Gordon Place, publicity manager for the local exchange is responsible for calling Mr. Marcus to Butte to look over the reorganized forces. He made the trip by automobile.

INCREASES in the staff at the local Famous Players-Lasky exchange have taken place in the past week. The changes, according to Gordon Place, have been made necessary on account of increases in business. Miss Louise Lewis has been added to the staff in a clerical position. Dave Schayer, formerly booker for the exchange, has been promoted to the position of manager of the sales department and Samuel I. Levin has returned to the company as booker.

GORDON PLACE, through his excellent work as publicity manager of the Famous Players-Lasky exchange, has gained considerable reputation and his services are eagerly sought in Salt Lake. He has donated his services to the Civic Recreational center in Salt Lake and succeeded his first day on the job in planting three stories with pictures in Salt Lake papers.

J. B. RODEN, manager of the local exchange for the Fox, is now on a trip in Southern Utah in the interests of his office. In addition to his pile of office work, Mr. Roden finds time to renew his acquaintances around the theatres in Utah by a little selling trip.

F. C. QUINN, general sales manager for Pathe in America is expected to arrive in Salt Lake during the coming week. Mr. Quinn was formerly branch manager of the Salt Lake Office and has a host of friends among the exhibitors in the Intermountain section as well as a host of friends among the exchangemen of Salt Lake. He will spend a day in Salt Lake looking up old acquaintances and talking over the new policies and offerings of Pathe with W. A. Calkins, manager of the Salt Lake exchange.

L. D. PURDY, roadman for the local office of Pathe, has just returned from Eastern Utah after a successful campaign in that section.

Ad Men Talk "Pictures" at Convention

THE motion picture had a prominent place in the deliberations of the Ad Men, gathered together at San Francisco for the fourteenth annual National Convention of the Associated Advertising Clubs of the World. This convention opened on Sunday, July 7, with the ablest publicity men from all parts of the United States in attendance.

Directory of Los Angeles Exchanges and Supply Houses

IRVING LESSER
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

EDWARD H. WATSON, District Manager
SUNSET FILM CORPORATION
Knickerbocker Building, L. A.
Fairbanks, Hort, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

What Exchanges and Theatres Are Doing

THE UNIVERSAL EXCHANGE is inaugurating a new policy became known this week when it was announced that a number of contracts had been made with managers of leading theatres for the showing of the entire output in the several houses. Heretofore salesmen have been engaged on each program contracting for that only, but the new policy provides they shall work on the entire output of the Universal Company, which includes Blue Bird, Jewel, Universal Specials, Comedies and News Weeklies. Included in the list of theatres that have contracted to use only Universal, or the entire output of the Universal, are the Superba theatre, Los Angeles; Superba in San Diego; Liberty, Needles; Liberty at Jerome, Arizona; Florence at Pasadena; Victoria, San Pedro; Orpheum at Flagstaff; Rainbow at Rainbow, Arizona, and a number of others. C. L. Theuerkauf has just completed a tour of Arizona for the Universal, and is responsible for the contracts made there and Manager Dave Bershon made contracts with the California theatremen.

THE BROADWAY AMUSEMENT COMPANY of San Diego, conducting the Superba, Broadway and Silver Strand in that city and Coronado, and the Kearny at Camp Kearny, has begun the publication of a sixteen-page 7 x 11 program which will be issued weekly at their several theatres. In addition to carrying the programs for the week for each house, the magazine carries several pages of news pertaining to coming productions and interesting facts concerning the different theatres. Edward L. Cowles is in charge of publicity for this company which is managed by G. A. Bush.

THE SELITE PRODUCTS COMPANY, which has a big plant at Lompoc, California, has built a theatre to be used for the entertainment of their employes numbering about six hundred and their families, and are now arranging with Los Angeles exchanges for three programs of films to be shown each week. The theatre is equipped with two Powers 6 B machines, and all modern projecting equipment.

MANAGER T. E. HANCOCK of the Los Angeles World Branch is giving shows daily of the old stage pantomime farce, "Byrne Bros. 'Eight Bells,'" the five-reel subject which is set for release on August 29th. No booking has been announced for this film, but judging from the interest aroused, it will prove very popular throughout the territory.

GRAUMAN'S THEATRE, Los Angeles, is to continue the showing of the Paramount and Artcraft subjects at least for one year, according to contracts signed by Managing Director Sid Grauman, and M. H. Lewis, who has been serving as manager of the Los Angeles Famous Players-Lasky Exchange. Consummated for a year's service to be shown at Kehrlein's Kinema theatre in Los Angeles, another large house. The Kinema contracts become effective about September 1st. The reminder of the 208 or more pictures released during the year will go to Clune's Broadway and Clune's Auditorium, and to the new California theatre which will be completed about September 15th.

THE ALL-STAR FEATURE DISTRIBUTORS, who are to handle the Literary Digest Topics of the Day, have made bookings to the first parties to which this two hundred foot film, which will have a weekly release, was shown. It is to be featured at Grauman's theatre in Los Angeles and the Imperial at San Francisco. Another new subject being handled by the All-Star Exchanges is that of the division of films of the government "Allied Nations War Review." The first-run booking for this is at the Orpheum theatre, and Clune's Broadway, Los Angeles, where it is to be shown each week.

THE coming week will see three Universal films in downtown Los Angeles theatres. "Scandal," a re-issue of the Lois Weber Production, will be on at the Garrick; "Hell Bent," featuring Harry Carey at the Riveria, and "Winner Takes All" with Monroe Salisbury at the Superba.

WALTER S. RAND of Denver, who has been identified with exchanges and for several years recently affiliated with the Goldwyn, has been selected to act as special mountain and coast states representative for the General Film Company, and will take up his new work on July 22nd, succeeding W. H. Cree, who has enlisted in the navy.

LOUIS W. THOMPSON, who has been with the Paramount-Artcraft program as salesman in the several coast offices, and more recently was manager of the Colorado theatre, Phoenix, Arizona, has been appointed salesman of the General Film and will cover the New Mexico, Arizona and Southern California territory, for both General releases and Hodkinson Productions. He is now on his first trip.

SIMULTANEOUSLY with the personal appearance of Mme. Sarah Bernhardt at the Los Angeles Orpheum theatre, the World release, "Mothers of France," starring this eminent actress, will be shown at the Symphony theatre beginning Sunday, July 28th. The Symphony is in the same block on the same side of the street, and but a few doors from the big vaudeville theatre.

THE SHERRY SERVICE has been booked for first-run showing in Los Angeles at the Alhambra theatre, and the date set for the opening of the Mary Roberts Rinehart "Street of Seven Stars," featuring Doris Kenyon, is dated for August 11. Two weeks later will come Catherine Calvert in Paul Armstrong's comedy drama, "A Romance of the Underworld."

F. M. STEELE, who has been identified with the Los Angeles Fox Exchange, has been appointed manager by William Alexander, district manager, and has already taken up work at this exchange. Messrs. Anderson and Steele have sent to theatre owners in the district, announcement of the opening of this exchange, and already have a number of booking dates made for the first few subjects of this new service, responses to the opening announcement having been made by wire in many instances.

Mary Jane Irving Celebrates Birthday

MARY JANE IRVING, the little actress who has a big role in "The Temple of Dusk," in which Sessue Hayakawa is starred, celebrated her birthday anniversary—number five—at the Hayakawa studio early in the week. Two large dolls—Hayakawa called them the "American Beauty" and the "Japanese Blossom"—were presented to Mary by the star and Tsuru Aoki, and all sorts of toys were the gifts of the other members of the company.

Record Crowds See "Smashing Through"

THE greatest number of people to attend the Superba theatre in Los Angeles for any given week paid admission during last week to see Herbert Rawlinson in "Smashing Through." The record receipts were not changed, as there have been several pictures shown at this house at advanced prices, and while the attendance for "Smashing Through" is phenomenal, the receipts were not sufficient to alter the past record. The attendance was so good that the management is now showing the picture for the second week.

Simplex

Well Bought Is Half Sold

"LET OUR DISTRIBITOR INTRODUCE THE Simplex TWINS TO YOU"

Many a business man has said that his profits were made by buying right.

That's reasonable; for if you buy what the public doesn't want to buy of you, you're stuck, that's all.

Now, there's a man who can sell you the kind of projection the public wants.

If you don't know him, ask us, and we'll tell you who and where he is.

He will introduce the Simplex Twins to you.

He will prove to your satisfaction that they do perfect work and keep on doing so, at ridiculously low wages.

Simplex Projection is easy to buy and easy to sell: Two Points That Tell.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

An admirable actress in an admirable play

Dorothy Phillips

in

"A SOUL FOR SALE"

The tremendous drama of a girl who was bartered away by her own mother

LIONEL S REISS ©

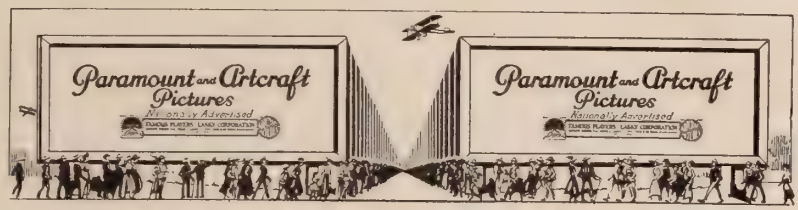
JEWEL Productions

AUGUST 10, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



They're On the Boards NOW!

EVERYWHERE you look in America's greatest cities—billboards sending crowds to every theatre that shows Paramount and Artcraft Pictures.

VOL. XVIII-NO. 6 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

The Bewitching Young Star
Carmel Myers in
"THE DREAM LADY"
A superb dramatization of Margaret Widdemer's celebrated novel "Why Not" produced by Elsie Jane Wilson.
Book thru your nearest Bluebird Exchange or
BLUEBIRD PHOTOPLAYS, Inc. 1600 Broadway N.Y.

4 Motion Picture News July 6, 1918
Sept. 1st 1919
That's The Date We're Thinking About!
WE are not concerned with next September. It is almost
here. It's a year from September that we

Speaking again of September 1st 1919—

You Book for Years Not for Days

ONE year is the unit upon which motion picture theatres are successfully conducted—not one day or one week or one month.

You don't lay out a policy just for next week—you plan for next year, and for the year after that.

A DAY'S PROFIT means nothing in your scheme of existence. A year's profit means everything.

Your year-after-year plan calls for the best pictures. Your policy is to build your business, which means to satisfy your patrons.

The Famous Players-Lasky Corporation's plan has the year as its unit. Its service is a year-after-year service; its policy a year-after-year policy.

Paramount and Artcraft Pictures stand as a unit, too. You don't think of one Paramount or one Artcraft Picture. You think of the Paramount and Artcraft standard and reputation and popularity which have been established not by one or two pictures, but by hundreds of pictures.

You far-seeing, year-ahead-of-the-game men: your theatres, too, have high standards, excellent reputations that have been built by hundreds of good pictures.

We're both following the same plan—the year-after-year plan.

That's why the exhibitors and the Famous Players-Lasky Corporation are working together better than ever before

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

You are wasting your opportunities if YOU ignore advertising.

A Double Barrele
The Nation

Paramount and Artcraft Pictures

(Nationally Advertised)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Advertised Like a Circus

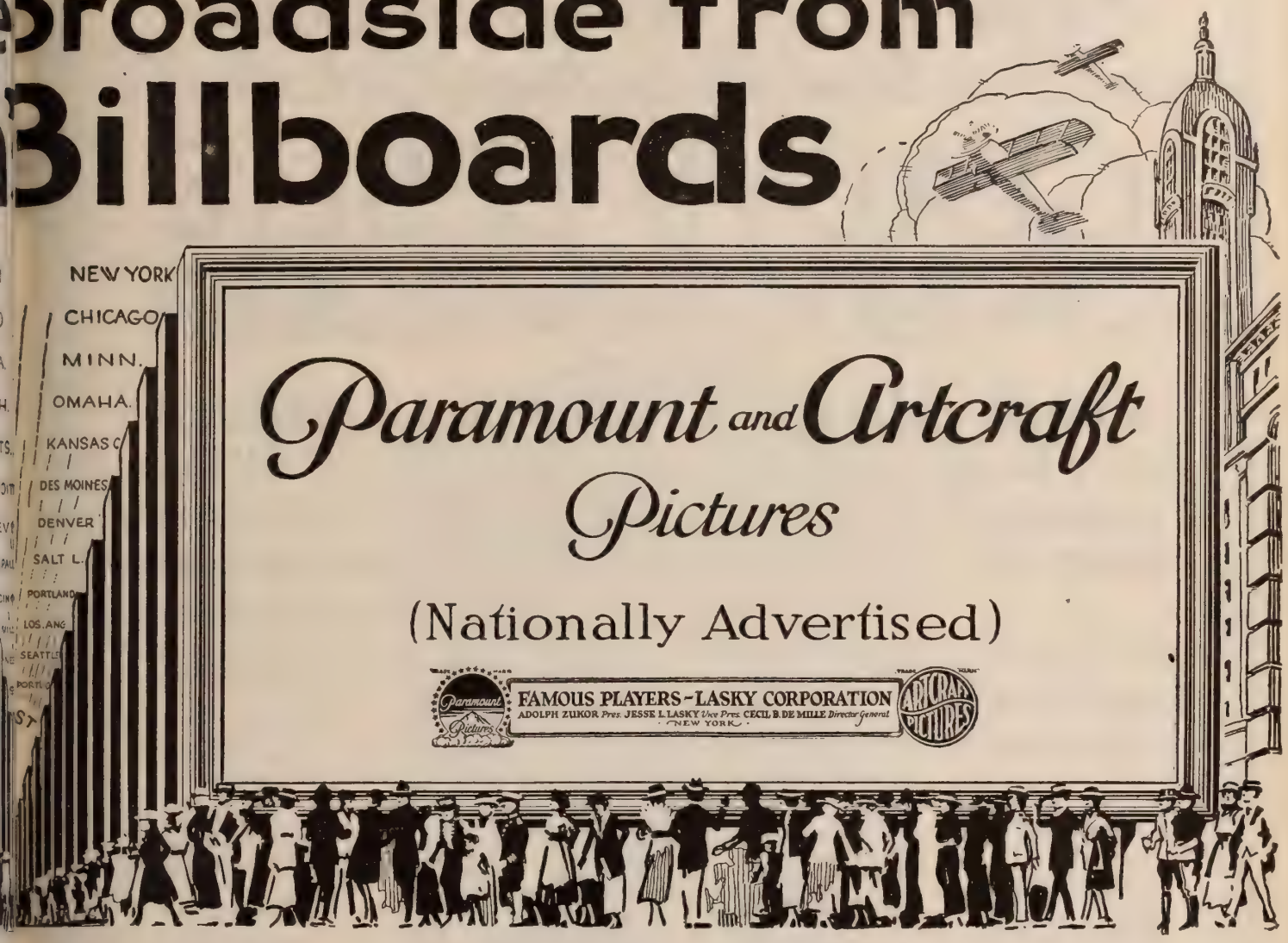
A mighty, four-color message is going to strike home this week in America's cities. It will sell Paramount and Artcraft Pictures to all men, women and children who have eyes to see them.

Billboards everywhere you look, in all the big towns, including such cities as:

Boston	*Portland, Ore.*	*New York City*	*Spokane*
Brooklyn	*Buffalo*	*Philadelphia*	*Washington*
Cincinnati	*Detroit*	*Tacoma*	*Cleveland*
Chicago	*Minneapolis*	*Milwaukee*	*Kansas City*
St. Paul	*St. Louis*	*Des Moines*	*Omaha*
Atlanta	*New Orleans*	*Dallas*	*Salt Lake City*
Denver	*Butte*	*San Francisco*	*Los Angeles*

They're going up now to remain there 3 months.

Broadside from Billboards



Paramount and Artcraft Pictures

(Nationally Advertised)

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

From Coast to Coast

EVERY Paramount or Artcraft star will be there on the thousands of 24-sheet stands that will cover the country.

Extra displays will shout from every corner the message that will send more crowds into the theatres that show Paramount and Artcraft Pictures—and say so.

They'll create a new, irresistible demand for Paramount and Artcraft Pictures. The crowds will be looking in front of your theatre for the trade-marks they see on the billboards.

If you're "There" the trade-marks will be there, displayed in your lobby and the crowds—happy, contented, glad-they-came crowds will fill every seat in your theatre.

This is only one of the big things the Famous Players-Lasky Corporation is doing to create added business for the exhibitor. More coming! Watch for the announcements!

A Picture That Will Get Them In— and Then Send Them Away Satisfied!

GLADYS LESLIE
in "WILD PRIMROSE"

A FIVE PART BLUE RIBBON FEATURE

Written by Joseph Franklin Poland

Directed by Frederic Thomson

Use this as copy for your program

"Wild Primrose" they called her, for they thought she was still a wild, untutored mountain girl like her mother before her, whom her father had deserted years before—because he had been too "aristocratic" to be happy with a mere mountain lass.

But Primrose had been to college, and while she was finished and cultured, she thought perhaps that she had best return in the guise of the mountain girl they expected.

She found her father's great house icy and cold—like each of its selfish inmates. And it was "Prim's" mission to bring the warmth of love into that household, to save Jack, her father's ward, from a mercenary woman who had him in the toils, and—well, a few other things that will make you like Primrose.

SERVICE UNITS
to help you get the business on this feature

One Specially Designed Sepia Etching-Drawing of

Gladys Leslie

One 3-Sheet
One 6-Sheet

Heralds
Full Lobby Display
Star Cuts—Scene Cuts
Plan Book and Press Sheet
Music Cues

And this Supporting Cast

Richard Barthelmess
Charles Kent
Eulalie Jensen
Claude Gillingwater
Arthur Lewis
Ann Warrington
Bigelow Cooper
and other favorites

VITAGRAPH
ALBERT E. SMITH *President*

"A Record Crowd on the Year's Hottest Day!"

That's An Index to the Strength of the
GREATEST BOX-OFFICE SERIAL EVER PRODUCED

"A FIGHT FOR MILLIONS"

Featuring

WILLIAM DUNCAN

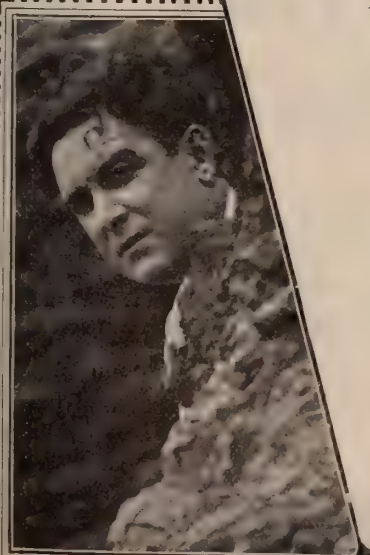
Supported by **EDITH JOHNSON**
and **JOE RYAN**

Written by **ALBERT E. SMITH** *and*
CYRUS TOWNSEND BRADY

San Bernardino, Cal.,
July 22, 1918.

Yesterday [July 21] was the hottest day of the year and we opened with "A Fight For Millions" to the largest summer crowd that ever entered the Temple. Congratulations to Vitagraph and personally Duncan and his entire cast.

TEMPLE THEATRE.



VITAGRAPH
ALBERT E. SMITH *President*

Goldwyn Pictures

MABEL NORMAND
in a scene from
"PECK'S BAD GIRL"

"This is a Goldwyn Year"

WE CHALLENGE any exhibitor on earth to tell us where he can find another screen personality to rival Mabel Normand.

"PECK'S BAD GIRL"
By Tex Charwate *Directed by Charles Giblyn*

is her first Goldwyn Star Series production. It is broad comedy —*and the world is hungry for laughs.*

You need to buy the Mabel Normand pictures much more than *we* need to sell them.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Pauline Frederick
Productions

PAULINE FREDERICK

The screen's greatest emotional star.

"This is a Goldwyn Year"

WHEN this favorite of millions formed her own company to advance her fame—

She knew the association to link with her personal prestige in reaching the exhibitors of the nation. *She chose Goldwyn.*

Under Star Series, through Goldwyn, she will give you the six finest stories and productions of her career—modern, powerful stories in which she will be proud to come before the American public.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

CAPITOL COMEDIES

"SMILING BILL" PARSONS

in a scene from a recent CAPITOL COMEDY

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

NAME us another comedian who has become nationally-famous and sought-after by 2,000 exhibitors after releasing but six comedies!

"SMILING BILL" PARSONS

has done this—establishing a new record in gaining instant public liking and approval. You can book his comedies independent of any other product. Goldwyn controls exclusively their world-wide distribution.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

The HAND of VENGEANCE

AN EXTRAORDINARY PHOTO-SERIAL IN TEN THRILLING 2-REEL EPISODES

For the INDEPENDENT Market

Just the right length, this startling photo-melodrama will be the money-making sensation of the year.

It's New
It's Strange
It's Surprising
It Will Please Everyone
It's Different

Gaumont Co.
FLUSHING, N. Y.

Gaumont News
EVERY TUESDAY

The News-Reels of *Real* News now being Distributed by States-Right Exchanges to America's Best Theatres.

Gaumont Graphic
EVERY FRIDAY

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

WILLIAM FOX NEW POLICY

READY FOR SEASON 1918-1919

CONTRACTS TO BEGIN SEPTEMBER 1ST

TO EXHIBITORS OF AMERICA:

In fixing the policy of Fox Film Corporation for next season I have carefully considered the requirements of the trade and the demands of the public.

Every owner of a motion picture theatre has a problem. Our policy has been arranged to give the best service and to enable the exhibitor to make a handsome profit. Our 1918-1919 productions are the best the Corporation has produced in its five years in business.

FOUR BIG TIMELY PICTURES

We have produced four pictures on a big scale which we are confident will create prestige and big box office receipts for every exhibitor who books them.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing. This intimate romantic story of General Pershing's rise from a barefoot Missouri lad to the command of the American Army in France, is a carefully prepared, authentic life history of the famous soldier. You will see Pershing on the Missouri farm, later as a school teacher, his life at West Point, as an Indian fighter, in the Spanish War, U. S. Military Attaché in Japan, taming the Moros in the Philippine Islands, on the Mexican frontier and later in England and France. Staged by Richard Stanton. Seven reels.

2. QUEEN OF THE SEA, *with Annette Kellerman.* A sub-sea fantasy in six reels. A wonderful scenic conception in which Miss Kellerman displays daring in aquatic stunts. The story and supporting cast are in keeping with the tone of an Extraordinary Production. QUEEN OF THE SEA is bound to repeat box office records created by "A Daughter of the Gods." This picture will be released on a rental basis.

3. THE PRUSSIAN CUR. Staged by R. A. Walsh. Enacted by a big cast, including Miriam Cooper and based on revelations made by Captain Horst von der Goltz, confidential agent of Ambassador Count von Bernstorff, and conspirator against the United States who was condemned to die as a spy in the Tower of London in 1915. Captain von der Goltz was released to testify against the Welland Canal dynamite plotters in the United States Courts, and his amazing exposures are recited in a thrilling manner under the skillful handling of Mr. Walsh. THE PRUSSIAN CUR reveals the Kaiser's plots against America. For the first time it lays bare the schemes of the Kaiser and his agents in destroying factories, creating opposition to the Government, purchasing of newspapers, crippling of ships and the attempt to interfere with the Draft.

4. WHY I WOULD NOT MARRY. A striking, timely, morality picture produced along unique, unusual lines, with a box office appeal for men, women and children. The story is that of the most beautiful woman on earth who had seen all phases and conditions of high life; who knew men of all classes; whose whims and caprices had been satisfied in the most luxurious manner. The reason she would not marry is graphically picturized and lends itself to colossal box office possibilities. Six reels.

In a few weeks we will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

STANDARD PICTURES

There will be 26 Standard Pictures released during the season beginning September 1st, 1918. No cost is too great for Standard Pictures. Among the stars who will appear in this group are Theda Bara, William Farnum and others.

VICTORY PICTURES

There will be 26 Victory Pictures in which Tom Mix, Gladys Brockwell, George Walsh and others are grouped.

EXCEL PICTURES

There will be 26 Excel Pictures in which Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others will appear.

SUNSHINE COMEDIES

There will be 26 Sunshine Comedies produced under the masterful supervision of Henry Lehrman.

MUTT AND JEFF ANIMATED CARTOONS

There will be 52 Mutt and Jeff Cartoons released at the rate of one a week.

Our Branch Managers now have full details and will be pleased to explain our policy. We advise you to get in touch with them.

WILLIAM FOX.

FALL FEATURE RELEASES OF FOX FILM CORPORATION

Four Big Timely Pictures

Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.
WHY AMERICA WILL WIN! Based on life of General Pershing.
THE PRUSSIAN CUR—Expose of Ambassador von Bernstorff.
WHY I WOULD NOT MARRY—
A story of the world's most beautiful woman and her life problem.

Standard Pictures

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
15—Theda Bara in WHEN A WOMAN SINS.
29—THE CAILLAUX CASE.
Oct. 13—William Farnum in THE RAINBOW TRAIL.
27—Theda Bara in THE SHE-DEVIL.

Victory Pictures

Sept. 8—Tom Mix in FAME AND FORTUNE.
22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I'LL SAY SO.
20—Tom Mix in MR. LOGAN, U. S. A.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

Excel Pictures

Sept. 1—Jewel Carmen in LAWLESS LOVE.
15—Virginia Pearson in QUEEN OF HEARTS.
29—Peggy Hyland in MARRIAGES ARE MADE.

SUMMARY FOX POLICY 1918-1919

	Totals
BIG TIMELY PICTURES	4
STANDARD PICTURES Theda Bara, William Farnum and others	26
VICTORY PICTURES George Walsh, Gladys Brockwell, Tom Mix and others	26
EXCEL PICTURES Virginia Pearson, Peggy Hyland, Jewel Carmen and others	26
SUNSHINE COMEDIES	26
MUTT AND JEFF ANIMATED CARTOONS	52

NEW · FOX · POLICY
SEASON 1918-1919

WILLIAM FARNUM DE LUXE PRODUCTIONS

The popular appeal of William Farnum is as wide as the joys, sorrows and aspirations of human hearts. As the peerless portrayer of all that is fine and strong in American manhood, he commands a motion picture patronage that is absolutely certain to fill every theatre in which he appears.

Now, to "Les Miserables," "True Blue," "When a Man Sees Red," "Rough and Ready," "The Bondman," "A Soldier's Oath," and many other sterling productions, Mr. Farnum has added four great romances by Zane Grey, America's foremost writer of Western novels. These stories have been read by millions. They have been advertised in every town and city. Millions want to see the plays.

The William Farnum De Luxe Production scheduled for release in September is:
RIDERS OF THE PURPLE SAGE, by Zane Grey.

This stirring tale is universally recognized as one of the greatest Western stories ever written. As "Lassiter, the Avenger of the Utah Border," Mr. Farnum has scored the supreme character achievement of his career. "Riders of the Purple Sage" is as big as the West itself. Its showing will be one of the outstanding film events of the coming year.

"Riders of the Purple Sage" will be followed by its gripping sequel, "THE RAINBOW TRAIL," and later by "THE LONE-STAR RANGER" and "THE LAST OF THE DUANES." To this wonderful Zane Grey series will be added other Farnum attractions of surpassing interest and drawing power.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

THEDA BARA SUPER-PRODUCTIONS

For the filming of these splendid photodramas, William Fox has taken as his slogan, "The Best That Brains and Money Can Make."

Theda Bara stands today at the top of her profession—universally acclaimed as the foremost screen interpreter of feminine emotions. Her name has become a synonym for big, stirring, money-making productions, and her list of powerful dramatic roles includes the greatest classics of the world.

During the season of 1918-1919, Miss Bara will appear in eight new Standard Pictures. These plays will be the strongest attractions that William Fox can find for her in history, literature and present-day life.

The Theda Bara Super-Production scheduled for release in September is:

WHEN A WOMAN SINS, by Betta Breuil.

This vivid drama pictures a passionate soul's wild struggle for love against the restrictions of her stifling environment. When her untamed impulses batter down the walls of convention and bring upon her the scorn and contumely of the world, she defies smug opinion and goes the wanton way. But at last comes love and the balm of regeneration.

"When a Woman Sins" will be followed in October by THE SHE-DEVIL, by E. G. Hopkins, a vivid story of a charming vixen's escapades in Paris and Madrid.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

VICTORY PICTURES

THIS superb group of attractions has been established because the achievements and the vast popularity of Gladys Brockwell, Tom Mix and George Walsh make a step forward and upward absolutely necessary. In answer to the demand of exhibitors and public that these stars be shown in more pretentious productions, William Fox now offers his first three Victory Pictures.

GLADYS BROCKWELL in KULTUR, by J. Grubb Alexander and Fred. Myton.

Who started the World War? A new angle of this vital question appears in the strange romance of Emperor Franz Josef's beautiful favorite, who played into the hands of the Huns. In this amazing, intimate revelation of love, scandal and secret politics, Miss Brockwell scores the greatest popular triumph of her career.

TOM MIX in FAME AND FORTUNE, a dramatization of Charles Alden Seltzer's famous novel, "Slow Burgess."

Better even than "Ace High," "Western Blood" or "Cupid's Roundup," this is Tom Mix's greatest photoplay achievement. It has been produced on a scale of magnificence that guarantees a sure-fire run. "Fame and Fortune" places "the greatest cowboy actor" among the five biggest drawing cards on the screen.

GEORGE WALSH in I'LL SAY SO, by Ralph Spence.

"Smiling" George Walsh, the dashing, good-humored, devil-may-care author of hair-raising dramatic escapades! In this breezy story of love, adventure and war, he is sure to go "over the top" with a smashing, full-house triumph.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

EXCEL PICTURES

EXHIBITORS are demanding something more than "program" pictures. They are demanding special attractions, played by stars who have pronounced ability and popularity in some definite type of screen production.

William Fox, recognizing that this demand means a general toning up of the motion picture art — higher, stricter standards — has raised Virginia Pearson, Peggy Hyland and Jewel Carmen into a special series of Excel Pictures. Other well known players will be added to this group.

First releases of these popular stars in their new series will be:

VIRGINIA PEARSON in QUEEN OF HEARTS, by Harry Hoyt.

A gripping drama of mystery, love and crime. The heroine's father has been murdered. Three men who desire the hand of his daughter are suspected. Who is guilty — and who wins? The unravelling of this gripping tale is sure to be a big puller with the crowds.

PEGGY HYLAND in MARRIAGES ARE MADE, by E. Lloyd Sheldon.

Sweet, winsome Peggy Hyland in another of those appealing romances that have won her millions of admirers! A story of love that had its way through the trapping of German spies. Brimful of punch, action, thrills and surprises.

JEWEL CARMEN in LAWLESS LOVE, by Max Brand.

Miss Carmen is everywhere hailed as one of the most beautiful and talented young actresses on the screen. "Lawless Love" shows her in an absorbing, rapid-fire drama of a brave girl, a cad and a big, fighting man of the West.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918–1919

FOUR GREAT ACHIEVEMENTS FOR SEASON OF 1918-1919

WHY AMERICA WILL WIN

Based on the life of General John J. Pershing.

Goes straight to the hearts of one hundred million Americans.

Will be seen by every man, woman and child who has a friend or relative "over there."

Intimate history of most striking figure on earth.

Follows him from his native Missouri farm to West Point, to the Philippines, to Mexico — on to Berlin!

Reveals many absorbing Pershing facts hitherto unknown.

Staged by Richard Stanton and played by an all-star cast.

Absolutely certain to prove a popular sensation in every city, town and village in the United States.

BOOK IT NOW! — ANY FOX EXCHANGE
BEGINNING SEPTEMBER 1st

THE PRUSSIAN CUR

Amazing revelations of German spy system in America.

Based on far-reaching disclosures by Capt. Horst von der Goltz, for ten years a secret agent of the Kaiser.

Depicts on screen every dastardly crime of the Huns in this country.

Shows Capt. von der Goltz in person committing deeds that have maddened every loyal citizen.

Reviews fifty years of history and every phase of World War.

Portrays leaders of warring nations.

Paints beautiful romance of American girl and her soldier.

Written and staged by R. A. Walsh, featuring Miriam Cooper in leading feminine role.

More thrills, sensations and stupendous scenes than in any other motion picture ever filmed.

BOOK IT NOW! — ANY FOX EXCHANGE
BEGINNING SEPTEMBER 1st

QUEEN OF THE SEA

Annette Kellerman, world's most shapely woman, in her supreme marine phantasy.

Bigger, costlier, more beautiful than even "A Daughter of the Gods."

Famous star surrounded by great galaxy of ravishing, youthful nymphs.

Diving that eclipses in grace and daring best performances of most noted swimmers.

Modern Venus in submarine setting of impressive majesty.

Desperate combat between mermaids and sirens beneath the waves.

Terrific storm at sea, shipwreck, stirring rescues, battles of men and demons of the deep.

Stupendous combination of feminine charms, thrilling adventures and natural grandeur that will pack any theatre to its doors.

BOOK IT NOW! — ANY FOX EXCHANGE
BEGINNING SEPTEMBER 1st

WHY I WOULD NOT MARRY

A story of the world's most beautiful woman and her life problem.

The sensation of the year!

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918–1919

"ROARING LIONS IN MIDNIGHT EXPRESS"
THE NEXT

WILLIAM FOX
presents

SUNSHINE

Henry Lehrman's
Rainbow Girls in

COMEDIES

Book them now!

F · O · X
FILM CORPORATION

THE PRUSSIAN CUR

I AM VON DER GOLTZ, THE SPY.

I served the Kaiser for ten years as a secret agent in Europe, Mexico and the United States.
I was right-hand man to Ambassador Bernstorff.
I led the expedition to blow up the Welland Canal in Canada.
I was arrested in England and spent fifteen months in English prisons.
I escaped death in the Tower of London by coming to New York to testify against Capt. Hans Tauscher.

I now personally appear in

THE WILLIAM FOX PHOTOPLAY

"THE PRUSSIAN CUR"

By R. A. Walsh

A Powerful Drama of the Hun Struggle for World Domain and of the Triumph of Democracy.

In this picture I am called "Otto the Skunk."

YOU CAN BOOK IT NOW

A BIG TIMELY FOX PICTURE

The Prussian Cur

Written and Staged by R. A. Walsh

IN THIS MASTER-DRAMA OF THE WAR, VON DER GOLTZ, THE SPY, APPEARS IN PERSON

He re-enacts with amazing realism the

Destruction of munitions plants —
Burning of factories and supplies —
Wrecking of trains —
Damaging of airplanes —
Corrupting of public opinion —

He runs the entire gamut of dastardly outrages which have been committed, and *now* are being committed, in our midst at the behest of Kaiser Wilhelm, the Prussian Cur, who dreamed of world domain — but dreamed in vain!

Every American knows and shudders at the atrocities of enemies in France and Belgium.

"The Prussian Cur" exposes the crimes of *enemies at home.*

Book this tremendous attraction now—today —at your nearest Fox Exchange.

INDIVIDUAL BOOKINGS

NEW · FOX · POLICY
SEASON 1918 - 1919

WHY AMERICA

PERSHING OF '64

Presented by WILLIAM FOX

A Big Timely Picture

Based on the Life of
GENERAL JOHN J. PERSHING

The Man between Our Homes and the Huns

Staged by Richard Stanton

THE PARIS 75-MILE GUN

Advertised by Every
Fresh Message
from France

A Drama of This
Hour---This Minute!

Ready for Bookings
on the Open
Market

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

WILL WIN!!

Battles with Indians,
Moros, Spaniards,
Mexicans

Mighty Combats on Western Front

Rulers Statesmen, War Leaders
of Battling Nations

Sure Attraction for Every Man,
Woman or Child with a Son or
Brother "Over There"

Overwhelming
Popular Hit—
Bulging Profits
Assured—
for Your Theatre—
Now!

INDIVIDUAL
BOOKINGS
BEGINNING
SEPTEMBER 1

PERSHING OF TO DAY

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

ALL BUT HUMAN!

William Fox Presents

BUD FISHER'S

MUTT and JEFF

ANIMATED CARTOONS

52 Releases a Year 52
Growing Stronger Every Week

Book Them Now! *Book Them Now!*

F · O · X
FILM CORPORATION

FOX FILM EXCHANGES ENCIRCLE THE GLOBE

UNITED STATES

Atlanta, Ga., 111 Walton St.
Manager, Sam Dembow, Jr.
Boston, Mass., 54-56-58 Piedmont St.
Manager, William D. Shapiro
Buffalo, N. Y., 209 Franklin St.
Manager, Thomas Brady
Chicago, Ill., Mallers Bldg.
Manager, Harry W. Willard
Cincinnati, O., 412 Vine St.
Manager, Lester Sturm
Cleveland, O., 750 Prospect Ave.
Manager, Sidney Abel
Dallas, Tex., 1907 Commerce St.
Manager, E. H. Wachter
Detroit, Mich., Mack Bldg.
Manager, Field Carmichael
Denver, Col., 1442 Welton St.
Manager, R. A. Churchill
Indianapolis, Ind., 232 North Illinois St.
Manager, C. E. Penrod
Kansas City, Mo., 928 Main St.
Manager, C. W. Young
Los Angeles, Cal., 734 South Olive St.
Manager, M. A. Walsh
Minneapolis, Minn., 627 First Ave., North
Manager, Edward S. Flynn
New York, N. Y., 130 West 46th St.
Manager, Louis Rosenbluh
Salt Lake City, Utah, 46 Exchange Place
Manager, Joseph B. Roden
New Orleans, La., 832 Common St.
Manager, Allan S. Moritz
Omaha, Neb., 315 South 16th St.
Manager, Sydney Meyers
Pittsburgh, Pa., 121 Fourth St.
Manager, Frank C. Burhans
Philadelphia, Pa., 1333 Vine St.
Manager, Jack Levy
San Francisco, Cal., 243-245 Golden Gate Ave.
Manager, W. J. Citron
Seattle, Wash., 2006 Third Ave.
Manager, Albert W. Eden
St. Louis, Mo., 3632 Olive St.
Manager, D. M. Thomas
Washington, D. C., 305 Ninth St.
Manager, C. F. Senning

CANADA

Montreal, Quebec, 322 St Catherine St., West
Manager, Maurice West
Toronto, Ontario, 21 Dundas St., East
Manager, Benjamin Rogers
St. John, N. B., 19 Market Square
Manager, Joseph Leiberman
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Dominion Exclusives, Ltd.
Winnipeg, 115 Phoenix Block
Calgary, 210 MacLeon Block
Dominion Exclusives, Ltd.

EUROPE

London, 74-76 Old Compton St.
Manager, S. R. Phillips
Liverpool, 15 Manchester St.
Manager, E. G. Griffin
Manchester, 28 Deansgate Arcade, Deansgate East
Manager, E. G. Milloy
Newcastle-on-Tyne, 20 Westgate Road
Manager, J. Walker
Leeds, 29 Albion Place
Manager, H. Isaacs
Birmingham, 1-3 Temple St., New St.
Manager, George A. Hopton
Cardiff, 9-9a Wharton St.
Glasgow, 73 Dunlop St.
Manager, S. P. Turner
Dublin, Dame House, 24-26 Dame St.
Manager, R. O'Russ

SPAIN AND PORTUGAL

Barcelona, Concejo Ciento 369

SCANDINAVIA AND RUSSIA

Stockholm, Sweden, Metropolitan, 3 Hollandaregat
Christiania, Norway, 5 Raadhusg

AUSTRALASIA

Sydney, N. S. W., Queen's Bldg., 305 Pitt St.
Manager, Frederick Hughes
Adelaide, Peel St.
Manager, Fred Gill
Melbourne, Victoria, Elizabeth and Little Collins Sts.
Manager, S. Ross Soden
Brisbane, Kodack Bldg.
Manager, Arthur McQueen

NEW ZEALAND

Wellington, 65 Willis St.
Manager, H. Carr

SOUTH AMERICA
BRAZIL

Rio de Janeiro, Caixa Postal 989
Manager, Alberto Rosenvald
Sao Paulo, Rua Santa Ephigenia 77
Manager, J. Dube

ARGENTINE

Buenos Aires, 951 Calle Corrienties
Manager, E. A. Taupin
Rosario, San Lorenzo, 912
Manager, Ventura Pius

URUGUAY

Montevideo, 1439 Rio Negro
Manager, Pedro Delcanto

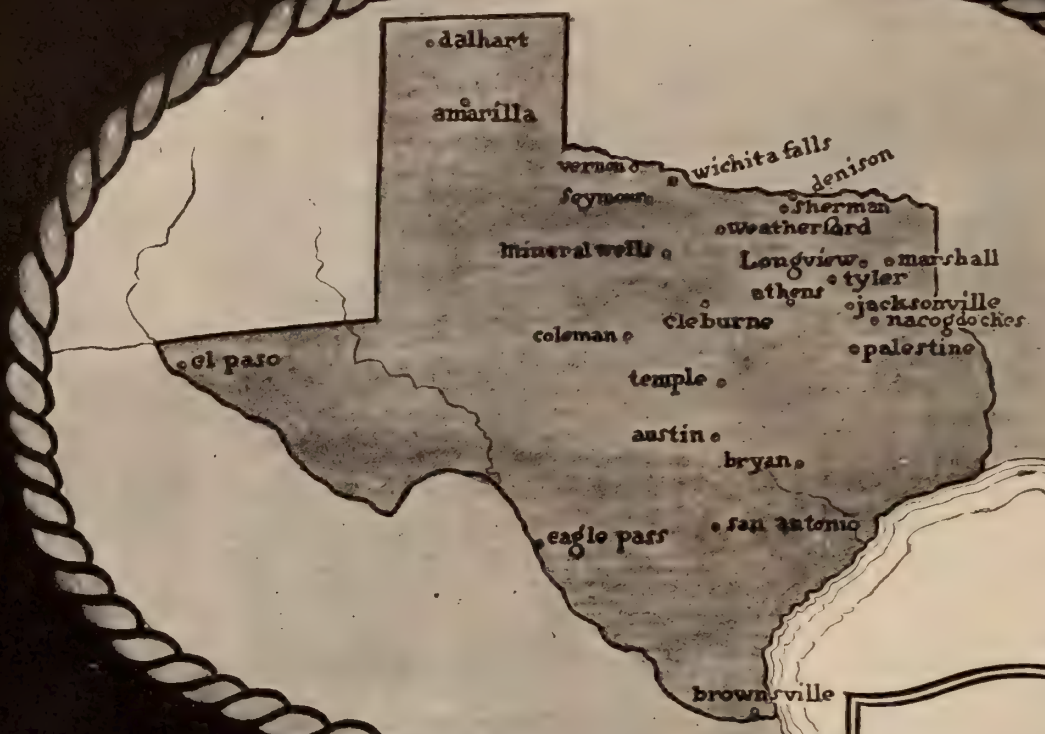
CHILI, PERU AND BOLIVIA

Empresa de Cinemas y Teatros, Ltd., Lima, Peru

GENERAL OFFICES, 130 WEST FORTY-SIXTH STREET, NEW YORK CITY

WILLIAM FOX, President — WINFIELD R. SHEEHAN, General Manager

Tying in Texas to "Hodkinson Copartnership"



Texans are sturdy, keen, hard-headed business men. They "want to know" before giving their support to anything. Confidence, sincerity and principle appeal to them strongly.

These are some of the reasons why the "tying in" of Texas to the Hodkinson Co-Partnership Plan has gone ahead with such rapidity.

Texas is only one sample of what is happening throughout the Union. Every day sees the Hodkinson Co-Partnership Plan *doing something*—developing and growing.

New product, new representatives and new co-partners mark the mile stones of our progress.

List of Texas Hodkinson Co-Partners

Dye, Ford & Rogers	Olympic	Amarilla
Dorbandt Bros.	Dixie	Athens
J. J. Hegman	Queen and Crescent	Austin and Temple
I. G. Keeler	Queen	Brownsville
W. R. Fairman	Dixie	Bryan
Mayo & Fitzpatrick	Yale	Cleburne
B. C. Howell	Dixie	Coleman
W. L. Hamilton	Texas Grand	Delbart
W. Campbell	Arcade	Denison
Sam Schwartz	Artec	Eagle Pass
Simon Turk	Hidalgo	El Paso
T. M. Hervey	Unique	El Paso
Puers & Bolton	Park	Jacksonville
D. F. Prall	Rembert	Longview
Fred A. Alexander	Elk	Marshall
J. N. O. C. Fanning	Crazy	Mineral Wells
J. H. Brauttery	Queen	Nacogdoches
B. C. Bell	Gem	Palestine
Lyth. Apostolon & Mikolem	Empire	San Antonio
A. J. Cooper	Majestic	Seymour
Jim B. Wilson	Gem	Sherman
N. Lewis	Electric	Tyler
R. C. More	Mores	Vernon
J. A. Courtiny	Lyric	Weatherford
W. J. Johnson	Majestic	Wichita Falls

W.W. HODKINSON CORPORATION

527 FIFTH AVENUE · · NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

THIS is the second of our series of "Service Ads" Below is a suggestion for an attractive ad. to the public for Kathleen Clifford in "Angel Child"

Miss Clifford's beauty, her inate grace and charm of appearance constitute sales points that should be exploited with thoroughness Her international vaudeville reputation is an asset also

The treatment suggested below would be particularly acceptable for lobby display paintings and window cards as well

We are ready to supply electros of the complete ad. to exhibitors in any size and in all screens, depending upon whatever purpose they are intended for See "Angel Child" press matter for further suggestions and ideas

HODKINSON SERVICE

now consists of

Paralta Plays, Plaza Pictures, J. D. Hampton Productions,
Douglass Natural Color Pictures

At all General Film Exchanges

W·W·Hodkinson·Corporation · 527 Fifth Avenue · NEW · YORK

Winsome, inimitable Kathleen Clifford, International Vaudeville Favorite, fairly sparkles her way through

"ANGEL CHILD"

a comedy of joyous childhood and its mischievous pranks that almost defeat the ends of justice

Miss Clifford's character work as the "Angel Child" produces gales of laughter, while her ability to display wonderful garments with grace and charm arouses the keenest interest of all femininity

See it on Monday and Tuesday

PALL MALL THEATRE

PLAZA PICTURES

Better to read fifty advertisements than to miss the one YOU need.

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

IN

"Maid O' the Storm"

By

J. GRUBB ALEXANDER *and* FRED MYTON

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Raymond B. West

As "Ariel," Bessie Barriscale is seen in the role of a little waif in a fishing village of Scotland, whose destiny is shaped by the falling of an aeroplane from the sky. How the little girl falls in love with the young aristocrat who is injured in the crash, and how she follows him to London, where she becomes the idol of that great city, presents Miss Barriscale in one of the most convincing roles in which she has appeared.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

Canadian Distributors: Globe Films. Ltd.

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

Elizabeth Risdon, star equally of the footlights and film; heroine of "Mother," "The Manx-Man" and "Seven Days' Leave."

A Play With a Pulse!

THE HYPOCRITES

One of those remarkable George Loane Tucker Productions

with

ELIZABETH RISDON

This exquisite feature is a picturization of the vibrant drama, "The Hypocrites," by Henry Arthur Jones, which had a memorable Broadway success.

It deals with the hollowness of an extreme morality pose.

Presented by **COSMOFOTOFILM CO., Inc.** New York

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

We have secured good advertisers to talk to YOU. Listen to them!

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

IN

"Maid O' the Storm"

By

J. GRUBB ALEXANDER *and* FRED MYTON

Produced under the personal supervision of

ROBERT BRUNTON

Directed by Raymond B. West

As "Ariel," Bessie Barriscale is seen in the role of a little waif in a fishing village of Scotland, whose destiny is shaped by the falling of an aeroplane from the sky. How the little girl falls in love with the young aristocrat who is injured in the crash, and how she follows him to London, where she becomes the idol of that great city, presents Miss Barriscale in one of the most convincing roles in which she has appeared.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation
Canadian Distributors: Globe Films. Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

Elizabeth Risdon, star equally of the footlights and film; heroine of "Mother," "The Manx-Man" and "Seven Days' Leave."

A Play With a Pulse!

THE HYPOCRITES

One of those remarkable George Loane Tucker Productions

with

ELIZABETH RISDON

This exquisite feature is a picturization of the vibrant drama, "The Hypocrites," by Henry Arthur Jones, which had a memorable Broadway success.

It deals with the hollowness of an extreme morality pose.

Presented by **COSMOFOTOFILM CO., Inc.** New York

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

We have secured good advertisers to talk to YOU. Listen to them!

GENERAL FILM COMPANY

O. Henry Stories

By America's Favorite Writer

A Scene from "Mammon and the Archer"

Pictures!

These
are more than
the entrees
at a feast of screen
drama.
They are
the big dish
of enjoyment.
For over
a year
O. Henry Stories
have been so good
that showmen have
shuddered lest
the supply
run out.
The best thing
to do is to
make your
audiences
happy
while you can.

Wolfville Tales

By Alfred Henry Lewis

A Scene from "Winning of the Mocking Bird"

What are
WOLFVILLE TALES?

Well, we'll tell you.
They are all about
Wolfville,
and its Red Light
Saloon; its Bird Cage
Opry House; its jail,
and all that.
It's a Wild West
town—full of
wild people, like
Old Man Enright,
Mrs. Rucker,
Tucson Jennie,
Tex Thompson,
Cherokee Hall,
and others,
all human,
all interesting.
GET THIS!
It's good stuff,
for good showmen.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY

SNAKEVILLE COMEDIES FIT ALL PROGRAMS

Fifteen minutes of fun that will delight your patrons, especially during the hot weather period. Try one and you will book them all.

Twenty now ready - Ask for them!

★ ★ ★ ★

BOOK ONLY THE GENUINE CHARLIE CHAPLIN COMEDIES

The Films that Made Him Famous

One exhibitor writes: "I have booked several of these films as high as five times and filled my house always. Many have not seen them and those who have like them better each time."

★

WE RECOMMEND THIS LIST

"A Night Out"
"His New Job"
"The Tramp"
"In the Park"
"A Woman"
"By the Sea"
"The Champion"
"A Jitney Elopement"
"Work"

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Better to read fifty advertisements than to miss the one YOU need.

The Little Girl
with the Big
Personality

Save or Slave
Buy W. S. S. Regularly

PAULINE STARKE

with

Casson Ferguson

in

"ALIAS MARY BROWN"

Released August 4th

Triangle Distributing Corporation

1457 BROADWAY NEW YORK

PATHÉ

From the days of the Perils of Pauline, Pathé has had the reputation of putting out serials that caught the crowds and kept them coming. Twenty successful serials have proven PATHÉ'S leadership in the field

RUTH ROLAND IN HANDS UP

is destined to make a sensation. It's a rapid fire serial full of heart interest, & exciting all the time!

Produced by Astra. Directed by Jas. W. Horne. Written by Gilson Willets

RELEASED AUGUST 18TH

Dealers in every line know how much easier it is to sell a well advertised product; Pathé makes it easy for you to do a notable business on—

HANDS UP
with RUTH ROLAND

by advertising it everywhere. Watch the Billboards in August!

Produced by Astra. Directed by Jas W. Horne
Written by Gilson Willets. RELEASED AUGUST 18TH

The big, front page stories in every newspaper, telling about the progress of the war, help you to fill your house with
OFFICIAL WAR REVIEW
It contains exclusive, official pictures from the Governments of United States, France, Great Britain and Italy. It shows a multitude of subjects, all interesting, all new, all thrilling. It is in one reel, issued once a week.
Number five contains scenes of General Foch, the hero of the Marne; Britain's fighters in Palestine; "Hun" air raids in Italy, with a thrilling aeroplane combat; Allied troops (including Americans) in Italy; American soldiers at the front in France, etc. etc.
It Belongs in Your Theatre!
Distributed by
PATHÉ
The sketch used in this advertisement is a reproduction of the striking Stock Three Sheet on the Official War Review
Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

CARLYLE BLACKWELL

and

EVELYN GREELEY

Announce

Camera Work

finished

on

"THE ROAD TO FRANCE"

(*Another Great Picture*)

Announcing

MISS GAIL KANE

In a series of eight superior productions—pictures of unusual merit and extraordinary star value.

Available at intervals of six and eight weeks at exchanges of the
MUTUAL FILM CORPORATION

First release
"LOVE'S LAW"
September First

Announcing a New Policy, Mea
Exhibitors of the Un

Twelve of the Most Powerful *"Big Special Attractions"*—With Tr

BOOKED AT L

Ten ($10) Twenty ($20) ar

Not a Stock Selling Proposition	Sensational Advertising Campaign on Each Production
Now Booking Under 12 Picture Contract At $10—$20—$30 Per Day	Complete and Efficient Representation Throughout America
High Class Production Quality Insured by Recognized Greatness of Producers	Exhibitors Protected By 2 Picture Cancellation Clause
Box Office Value Guaranteed by Live Advertising Possibilities of Subjects	Contracts for 12 Pictures At $10—$20—$30 Open to All

Write Us Immediately

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, *President*

130 WEST 46TH STREET **NEW YORK**

ng Thousands of Dollars to the d States and Canada

s Advertising Possibilities—That America's Greatest Directors Can Produce
PRICES OF

hirty ($30) Dollars Per Day

These Remarkable "Theatre-Profit" Prices Are Possible

Because of Our Policy of
"Producer to Exhibitor Direct"

which eliminates the middleman and reduces distribution costs to the minimum.

Because of Our Special Contract

which covers the complete set of twelve pictures (one a month for one year) making it unnecessary to sign up each theatre anew for each production.

And Because

the great demand for extra attractions of exceptional box office value makes them do a much larger volume of business than ordinary program pictures.

Write Us Immediately

PRODUCERS' DISTRIBUTING CORPORATION
FRANK G. HALL, *President*
130 WEST 46TH STREET NEW YORK

The Whole Story

IN two months, United Class A theatres will be showing their first United Pictures.

United exhibitors the country over will be taking pride in the fact that none of these splendid pictures can be shown in any but United theatres.

Selected by experienced showmen with a view towards filling exhibitor wants and needs, these pictures will have been co-operatively purchased at wholesale prices under the United plan, and their exclusive use will have come to United exhibitors at lower rentals than they are now paying for pictures of a similar grade.

If you haven't enrolled by then, your neighbor, who has, will have the laugh on you.

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

ALABAMA.
Anniston.
Birmingham.
Dothan.
Mobile.
Montgomery.
Selma.

ARIZONA.
Naco.
Flagstaff.
Phoenix.
Nogales.
Tucson.
Yuma.

ARKANSAS.
Helena.
Fort Smith.
Jonesboro.
Little Rock.
North Little Rock.
Pine Bluff.
Texarkana.

CALIFORNIA.
Antioch.
Bakersfield.
Calexico.
Cedarville.
El Centro.
Eureka.
Fresno.
Hayward.
Hemet.
Hollister.
Indio.
Los Angeles.
Loyalton.
Oakland.
Modesto.
Monterey.
Oxnard.
Napa.
Placerville.
Sacramento.
San Bernadino.
San Diego.
San Francisco.
San Jose.
Santa Ana.
Santa Rosa.
Stockton.
Salinas.
Susanville.
Vacaville.
Watsonville.

COLRADO
Denver.
Colorado Springs
Grand Junction.
Pueblo.

CONNECTICUT
Bridgeport.
Hartford.
New Haven.
Waterbury.
Willimantic.

DELAWARE
Dover.
Georgetown.
Wilmington.

DIST. OF COL.
Washington.

FLORIDA
Miami.
Jacksonville.
Key West.
Pensacola.
Tampa.

GEORGIA
Augusta.
Atlanta.
Brunswick.
Columbus.
Savannah.
Macon.
Rome.

IDAHO
Boise.
Moscow.
Pocatello.
St. Anthony.
Twin Falls.

ILLINOIS
Alton.
Aurora.
Bloomington.
Cairo.
Chicago 8.
Danville.
Decatur.
East St. Louis.
Galesburg.
Joliet.
La Salle.
Peoria.
Pontiac.
Quiney.
Rockford.
Rock Island.
Springfield.

INDIANA
Evansville.
Fort Wayne.
Indianapolis.
South Bend.
Terre Haute.

IOWA
Cedar Rapids.
Council Bluffs.
Creston.
Davenport.
Des Moines.
Forest City.
Marion.
Mason City.
Ottumwa.
Sioux City.
Waterloo.

KANSAS
Abilene.
Dodge City.
Hutchinson.
Kansas City.
Parsons.
Topeka.
Wichita.

KENTUCKY
Ashland.
Louisville.
Covington.
Henderson.
Lexington.
Newport.
Paducah.

LOUISIANA
Alexandria.
Baton Rouge.
Jennings.
Monroe.
New Orleans.
Shreveport.

MAINE
Augusta.
Bangor.
Portland.

MARYLAND
Baltimore 4
Cumberland
Hagerstown.
Salisbury.

MASSACHUSETTS
Boston 4.
Springfield.
Worcester.

MICHIGAN
Detroit.
Grand Rapids.
Port Huron.

MINNESOTA
Minneapolis.
St. Paul.

MISSISSIPPI
Ackerman.
Greenwood.
Gulfport.
Hattiesburg.
Jackson.
Meridian.
Pascagoula.
Vicksburg.
West Point.

MISSOURI
Hannibal.
Kansas City.
Jefferson City.
St. Charles.
St. Louis 2.
Sikeston.

MONTANA
Billings.
Butte.
Glasgow.
Great Falls.
Havre.
Helena.
Lewistown.
Miles City.
Missoula.

NEBRASKA
Hastings.
Lincoln.
North Platte.
Omaha.

NEVADA
Gardnerville.
Reno.

NEW HAMPSHIRE
Berlin.
Dover.
Franklin.
Manchester.

NEW JERSEY
Atlantic City.
Camden.
Gloucester City.
Jersey City.
Newark.
Orange.
Paterson.
Trenton.

NEW MEXICO
Albuquerque.
Deming.
Roswell.
Santa Fe.

NEW YORK
Buffalo.
N. Y. City 16.
Rochester.
Syracuse.

N. CAROLINA
Charlotte.
Elizabeth City.
Kinston.
Monroe.
Newbern.
Raleigh.
Wilmington.

N. DAKOTA
Bismarck.
Fargo.

OHIO
Akron.
Athens.
Canton.
Chillicothe.
Cincinnati.
Cleveland.
Columbus.
Dayton.
Hamilton.
Lima.
Mansfield.
Marietta.
Marion.
Portsmouth.
Sandusky.
Springfield.
Steubenville.
Tiffin.
Toledo.
Washington. C. House.
Youngstown
Zanesville.

OKLAHOMA
Ardmore.
Enid.
Hobart.
Lawton.
McAlester.
Muskogee.
Oklahoma City.
Tulsa.

OREGON
Astoria.
Eugene.
Medford
Pendleton.
Portland.

PENNSYLVANIA
Allentown.
Altoona.
Chester.
Erie.
Harrisburg.
Johnstown.
New Castle.
New Kensington
Oil City.
Philadelphia 6.
Pittsburgh 2.
Reading.
Scranton.
Williamsport.
York.

RHODE ISLAND
Providence.

SO. CAROLINA
Charleston.
Columbia.
Marion.
Sumter.

SO. DAKOTA
Huron.

TENNESSEE
Chattanooga.
Clarksville.
Columbia
Copper Hill.
Jackson.
Knoxville
Memphis.
Nashville.

TEXAS
Amarillo.
Austin.
Beaumont.
Brownsville.
Dallas.
El Paso.
Fort Worth.
Galveston.
Houston.
Laredo.
Paris.
San Antonio.
Smithville.
Waco.

UTAH
Logan.
Ogden.
Salt Lake City.

VERMONT
Bellows Falls.
Burlington.
Montpelier.
Rutland.

VIRGINIA
Alexandria.
Danville.
Lynchburg.
Newport News
Norfolk.
Richmond.
Roanoke.

WASHINGTON
Aberdeen.
Bellingham.
Everett.
North Yakima.
Seattle.
Spokane.
Tacoma.
Walla Walla.
Wenatchee.

W. VIRGINIA
Charleston.
Johnstown.

WISCONSIN
Green Bay.
La Crosse.
Madison.
Milwaukee.
Oshkosh.
Superior.

WYOMING
Cheyenne.

Need Men?

Let's look in these 400 Branches FIRST!

Before you make a move to hire men see what men the Government can find for you.

On the map are spotted the 400 offices that the Government has established for this one purpose of helping manufacturers find men.

They blanket the country. And in addition there are 20,000 U. S. Public Service Reserve agents who reach down into every little hamlet where there is labor to be had.

U. S. Employment Service makes no charge for its service. It is supplying the labor for the shipyards. It is supplying a daily growing number of manufacturers working on war orders. It is the one way to reduce the labor turnover and increase production. Use it when YOU need men.

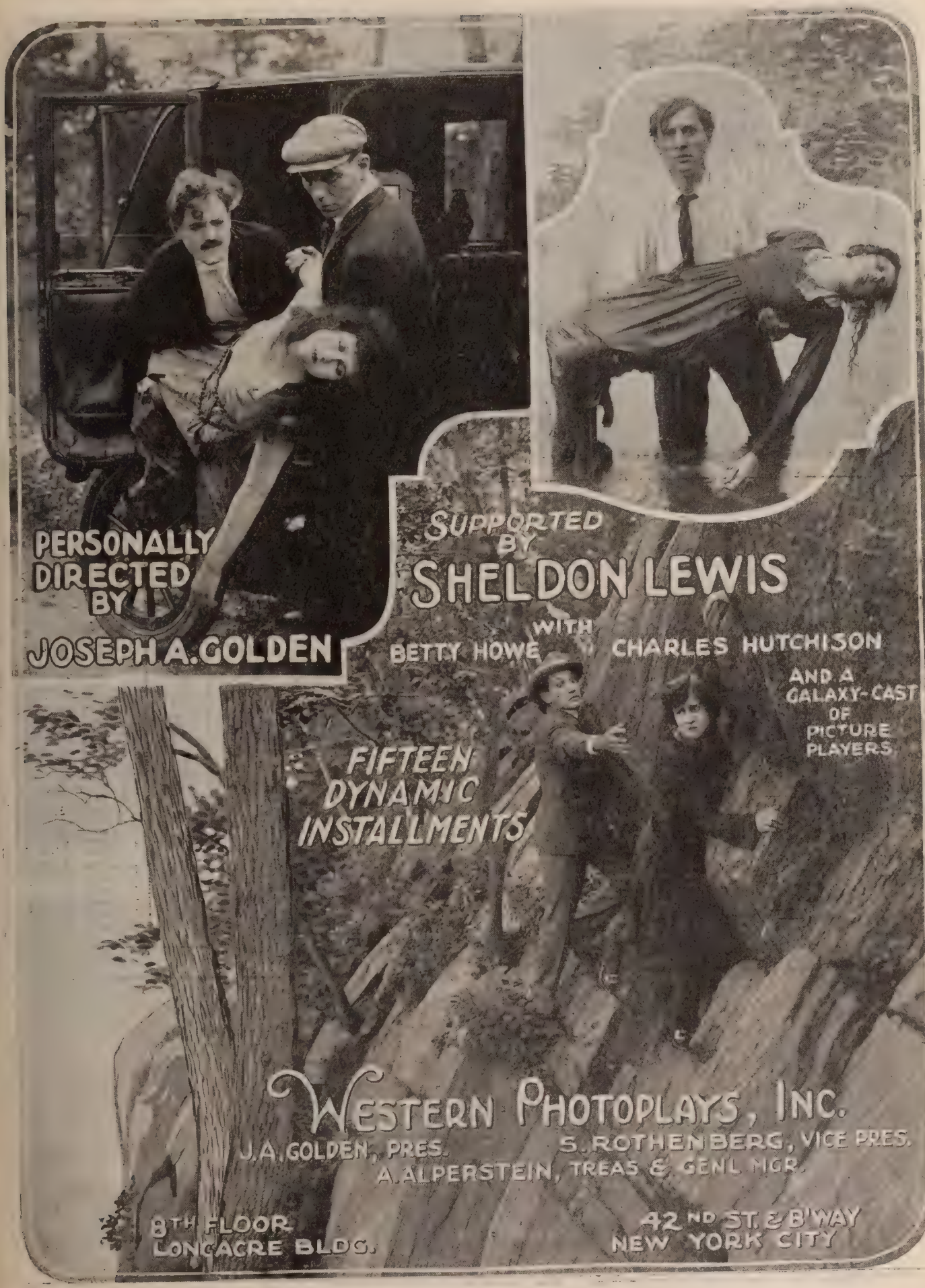
United States
Employment Service
U.S. Dep't of Labor
W.B. Wilson Secy.

Contributed through Division of Advertising

U. S. Gov't Comm. on Public Information

This space contributed for the Winning of the War

BY MOTION PICTURE NEWS

WESTERN PHOTOPLAYS, Inc.
PRESENT
Leah Baird
(THE PICTURE GIRL BEAUTIFUL)
in
"The MESSENGER of DEATH"
WORLDS GREATEST SERIAL SUCCESS—

PERSONALLY DIRECTED BY
JOSEPH A. GOLDEN
SUPPORTED BY
SHELDON LEWIS
WITH
BETTY HOWE
CHARLES HUTCHISON
AND A GALAXY-CAST OF PICTURE PLAYERS
FIFTEEN DYNAMIC INSTALLMENTS
WESTERN PHOTOPLAYS, INC.
J.A. GOLDEN, PRES.
S. ROTHENBERG, VICE PRES.
A. ALPERSTEIN, TREAS & GENL MGR.
8TH FLOOR LONGACRE BLDG.
42ND ST. & B'WAY NEW YORK CITY

CHICAGO HERALD

WITH ALL DUE RESPECT to the eloquence of the four-minute men, the "Kingdom of Grief" at the Auditorium this week will sell more Liberty Bonds in Chicago than 400 four-minute men talking for four hours at a stretch from now until the end of the world!

If you haven't seen "Belgium, the Kingdom of Grief," you don't know anything about the Germans, even if you are one! If you have seen it you know far too much about them for your own peace of mind, and you will open your heart and your pocketbook and get behind the man behind the gun for all you are worth.

The woman's committee of the Council of National Defense, Illinois division, brought this picture to Chicago to make you believe a whole lot that you didn't believe.

"The Kingdom of Grief" shows you in a quiet, impressive manner just what the Germans did to Belgium, and as you see the actual pictures of the invasion of Brussels and Antwerp, the scenes change before the eyes of your imagination and you behold the Germans as they might have come marching into America.

The first showing of the film was made last night at the Auditorium before a gathering of the most fashionable folk in Chicago, who were all keen to see this film that the Germans have tried to suppress, but which will always be preserved in the Royal Museum of Brussels as testimony of what the little country has suffered.

CHICAGO TRIBUNE

The members of the committee who saw it when it was given for the censor say that it is the most remarkable war film that has ever been seen in this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium.

BELGIUM

"The Kingdom of Grief"

Presented by

THE CITY OF BRUSSELS

FIRST AUTHENTIC PHOTO-HISTORY OF THE SORROWS OF BELGIUM

TEN REELS AND ACTION IN EVERY FOOT

(See description in last issue of Motion Picture News)

The pictorial paper furnished is from Original Drawings by noted French and Belgian Artists, and has never been equaled by any Motion Picture Publicity.

REVIEWED and ENDORSED by BELGIAN OFFICIALS and DECLARED HISTORICALLY CORRECT

CARDINAL MERCIER has sent his personal Delegate, Rev. John B. de Ville, to lecture with this picture at the Premier showings for the Benefit of The Cardinal Mercier Relief Fund.

The First showing at the AUDITORIUM in Chicago netted in excess of *$17,000* in *Six Days.*

WIRE for TERMS on STATE RIGHTS

American Distributors

CLASSIC FILMS DISTRIBUTING COMPANY

2044-2048 Continental & Commercial National Bank Building, CHICAGO, ILL.

New York Representative—Julius Singer—729 Seventh Avenue

Selling Yourself = A War Time Duty

IT is right that the motion picture industry should be classed as an essential industry.

But it is not right, simply because it has been so classed, that it should continue to permit inefficiency, extravagance and waste to run amuck within its doors.

The Affiliated Distributors' Corporation was created primarily to save the exhibitor money. It makes possible, however, even a greater saving to the Government.

When you sell yourself, as you do under the co-operative booking plan of the Affiliated, you not only save for yourself the high cost of film selling, but you save the Government man power, and the use of capital for other purposes.

If all motion pictures were booked on this plan, hundreds of film salesmen, shippers and other film employees would be released to other useful industries, and millions of dollars would be saved the exhibitor, the public and the exchanges to help the Government win the war.

The Affiliated will be ready within the next thirty days to begin saving money and man power.

Have you arranged to get your share of this saving? If not, get in touch with the National Director of the Affiliated in your territory at once, or send for the booklet, "The Exhibitor Dominant."

AFFILIATED DISTRIBUTORS CORP.
1476 BROADWAY, NEW YORK

HARRY A. SHERMAN — PRESENTS TH

WINIFRED KINGSTON

DUSTIN FARNUM

A TREMENDOUS AND
BEAUTIFUL RENDITION
OF THE FAMOUS NOVEL
by ZANE GREY

The LIGHT of WESTERN STARS

FOREMOST EXPONENT OF WESTERN DRAMA

DUSTIN FARNUM

A THRILLING TALE of the great southwest, written by the acknowledged peer of all western novelists. A story that has been read by millions. Not fictitious millions but actual counted millions as attested by the overwhelming sales record of Harper Bros.

And don't forget that such a record is a tremendous asset to a picture made from the story

Consider the terrific drawing power of this feature—then act.

EVERY SCENE ENACTED AT THE EXACT LOCATION DESCRIBED BY THE AUTHOR

SHERMAN PRODUCTIONS

LOS ANGELES
CALIFORNIA

NEW YORK
519 LONGACRE BLDG

EVERYBODY IS INVITED

IN THE PICTURE BUSINESS

FOR A GREAT BUSINESS CONFERENCE

TO A NATIONAL MOTION PICTURE MEETING.

Open to all at all times.

Second Annual Convention American Exhibitors Association....

SHERMAN HOTEL

CHICAGO SEPT. 3-4-5-6-7

Make your Reservation Now

ADDRESS: Convention Committee A.E.A.

Louis Frank, Chairman
5 S. Wabash St. Chicago, Ill.

Frank Rembusch, Secy.
Indiana Trust Bldg. Indianapolis, Ind.

Anthony P. Kelly

—announces the opening of his play

"Three Faces East"

—at Washington, August 5th,

Produced under management of Cohan & Harris

Scenarios for the screen in preparation:

"The Common Cause"

—to be produced by **J. Stuart Blackton** in conjunction with

The British War Office

—and—

The Official Screen Story for the Fourth Liberty Loan

We have secured good advertisers to talk to YOU. Listen to them!

A Sensation in New York

Read What The Metropolitan Press Says About

MARTIN JOHNSON'S PICTORIAL TRIUMPH

"Cannibal Isles of the So. Pacific"

They provide a wonderfully novel attraction for all classes of theatres, for they are films that are most extraordinary, interesting and instructive.
R. W. B.,
Exhibitors' Trade Review.

These are remarkable pictures and probably the most unusual that have ever been taken, for they were secured at imminent risk of life.
Motion Picture News.

This extraordinary showing —the like of which has never been flashed on screen—is entitled "Isles of the South Pacific." The most original and bewildering frank picturization and the very acme of perfection.
Miss Russell,
Billboard.

Quite as thrilling as a Robert Louis Stevenson story.
New York Tribune.

There is no doubt about it, frequent omission of a feature picture of the accepted type is a relief, and the more so when such a novelty as the Cannibal Isles picture can be secured.
Dramatic Mirror.

Besides being a distinct novelty, these pictures are of unquestioned educational value. They form a rare combination of entertainment and instruction and are strongly recommended as a unique attraction at any type of film theatre.
D. G. Watts,
New York Telegraph.

No pictures of travel could be more interesting.
Evening Telegram.

These pictures are Mr. Rothapfel's pride of the week. Thrills? Yea, Boy, and Yea, Lady!
Here is the best of reasons for the movies' existence.
S. J. Kaufman,
Evening Globe.

In many ways it is a remarkable travel picture.
New York Herald.

Exceedingly interesting and instructive are these remarkable motion pictures.
Brooklyn Eagle.

Pictures of less merit have been shown under other auspices at four or five times Rothapfel's prices for many years.
New York Call.

It is a safe prediction that many of those who don't think they would like Mr. Johnson's pictures will find themselves absorbingly interested if they will just go and look at them.
New York Times.

The Rivoli program makes no overstatement in announcing these pictures as genuinely remarkable.
T. E. Oliphant,
Evening Mail.

"Cannibal Isles of the South Pacific" a remarkable cinema.
New York Sun.

A succession of scenes of sustained and enthralling interest.
New York Review.

A most startling series of film presentations.
Motion Picture World.

I thoroughly enjoyed this offering, which was presented this week at the Rivoli for the first time anywhere, and the audible expressions of the gang of cash customers that sat around me was conclusive evidence that they were interested and entertained.
Given intelligent specialized exploitation this should go big.
Wid's.

Write, Wire or Call for Terms

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

Motion Picture News

Vol. 18 No. 6. August 10, 1918

The Week in the Film World at a Glance

FEATURES

THE TIME IS NOW (W. A. JOHNSTON).....857
SERVING IT WITH SPEED AND GINGER.....858
LOS ANGELES NEWSPAPERS AND THE SCREEN....880
THE LIBERTY LOAN AND THE OPERATOR (E. K. GILLETT).....927
THE WORLD MARKET.....878
THE HONOR ROLL.....861

NEWS OF THE WEEK

Funkhouser Ousted in Chicago.....859
Five-Cent Theatre to Be Taxed.....859
New Distributing Organization on Coast.....863
In and Out of Town.....862
Live News from the Producers.....894
In the Independent Field.....921
In and Out of West Coast Studios.....943
Newsy Items from the Studios.....945

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews.....871
Exhibitors' Box-Office Reports.....874
Exhibitors' Service Bureau.....880
Ready-Made Ad Talks.....946
Short Subjects in Review.....953
Releases—Current and Coming.....954
Projection Department.....930
Music and the Picture.....938
Theatres Worth While.....941

SCREEN EXAMINATIONS

"America's Answer" (Committee on Public Information).948
"Beloved Blackmailer, The" (World Film).....950
"Bound in Morocco" (Artcraft).....948
"Bride and Gloom" (Pathe-Rolin).....950
"Beyond the Shadows" (Triangle).....949
"Fallen Angel, The" (Fox).....951
"Fedora" (Famous Players-Lasky).....949
"Ghost of the Rancho, The" (Pathe).....948
"Her Blighted Love" (Paramount-Mack Sennett).....949
"Hands Up" (Pathe Serial).....951
"Nine O'Clock Town, A" (Paramount-Ince).....950
"Soldier's Oath, A" (Fox).....951
"Woman's Fool, A" (Universal).....950

Newsy Announcements of the Week Found in the Ad-Pages

Carmel Myers Has an Ideal Role in "The Dream Girl"...804
Paramount Advises to Book for Years, Not for Days.....805
A Double Barreled Broadside from the Nation's Billboards Advertises Paramount and Artcraft Pictures.....806-07
Vitagraph's Current Blue Ribbon Feature.....808
Vitagraph's Serial, "A Fight for a Million".....809
Goldwyn Has Something to Say Regarding Mabel Normand's Latest.....810
And Likewise on the Coming Pauline Frederick Features...811
Bill Parsons and His Capitol Comedies Released Through Goldwyn.....812
Gaumont's Ten-Episode Serial, "The Hand of Vengeance," on the Independent Market.....813
William Fox Announces a New Policy for the Season of 1918-19.....814
The Fall Feature Releases of the Fox Corporation.....815
Coming William Farnum Features.....816
Coming Theda Bara Pictures.....817
The Three Stars of Fox's Victory Pictures.....818
The Three Stars of Fox's Excel Pictures.....819
Two Big Propaganda Pictures and Two Others from Fox for the Coming Season.....820
The Sunshine Comedies.....821
Books Open for the Timely Fox Special, "The Prussian Cur," Produced by R. A. Walsh.....822-23
"Why America Will Win," Another from Fox, is Based on the Life of General Pershing.....824-25
Annette Kellermann to Be Seen Again in "Queen of the Sea," Fox.....826-27
The Mutt and Jeff Animated Cartoons.....828
The Fox Exchanges.....829
Hodkinson-Plaza Pictures.....830-31
Bessie Barriscale in the Paralta Play, "Maid O' the Storm".....832
General Film Company Has Tucker Production, "The Hypocrites".....833
The O. Henry and the Wolfville Tales from General.....834
The Chaplin Re-issues from Essanay and the Snakeville Comedies.....835
Pauline Starke Starred in Triangle's New Picture, "Alias Mary Brown".....836
Pathe Presents Its New Serial, "Hands Up," with Ruth Roland.....837-38
The Official War Review Distributed Through the Pathe Exchanges.....839
World Film's Latest Box-office Attraction.....840
Mutual Presents Gail Kane in "Love's Law".....841
Frank Hall Announces a New Policy of Great Interest to All Exhibitors.....842-43
United Picture Theatres.....844
Western Photoplays Presents a Serial Featuring Leah Baird.....846-47
Classic Film Distributing Corporation Offers "Belgium, the Kingdom of Grief".....848
Affiliated Distributors' Corporation.....849
The Sherman Production, "Light of Western Stars," Featuring Dustin Farnum.....850-51
Anthony P. Kelly Makes an Announcement of Special Interest.....853
New York Press Accords Hearty Praise to Martin Johnson's Pictures of the Cannibal Isles of the Southern Pacific...854
Essanay on "Triple Trouble," with Charlie Chaplin.....856
"The Geezer of Berlin" Is Already Living Up to the Advertising Campaign with Which Jewel Introduced It....914-15
Universal's Animated Weekly and Current Events.....916
"For Husbands Only" Nearly Ready.....917
Repeat Bookings Pouring in on "The Kaiser, the Beast of Berlin".....918
"The Sinking of the Lusitania," a Powerful Reel of Pen Sketch, at the Jewel Exchanges.....919

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

COMING!
A Brand New
CHARLIE CHAPLIN
Comedy
"TRIPLE TROUBLE"
NOT a Reissue—NOT a Rehash
But a NEW Film
ESSANAY-CHAPLIN BRAND
To the Exhibitor:
In "Triple Trouble" we are offering you a NEW Charlie Chaplin picture in its entirety. Essanay made this picture with Chaplin when he was at the zenith of his laugh-making powers.
Realizing that the value of Chaplin films were steadily increasing, Essanay held this film in its vaults until the most opportune time for release, which we believe to be NOW.
There has been only one NEW Chaplin film in several months. The public is eager for new Chaplin comedies and will welcome "Triple Trouble" with open arms.
Yours truly,
Essanay Film Mfg. Company
Geo. K. Spoor
President.
George Kleine System
Distributors
Essanay
Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 6 August 10, 1918

The Time Is Now!

ONLY a few months more and the trade papers will assume a certain aspect with which readers are all too familiar.

We feel that we can almost prepare the schedule for you.

First will come the definite news from Washington telling of the introduction in Congress of the new tax bill—with provisions for drastic boosts in all figures affecting motion pictures.

Then we will read of hurry-call meetings of the National Association, equally hurried trips of hastily formed committees to Washington.

Meetings of exhibitor organizations, national and local, will claim their share of trade paper space for protests, rambling resolutions, the usual lengthy speeches.

Magnate So-and-So will be interviewed, declaring that the proposed taxes are satisfactory—that the industry should not protest anyway, since the nation is at war—and, hang it all, the more trouble the exhibitor has the higher admission price he will charge and the better it will be all around.

Other interviews will embody ringing calls to arms. "We are facing confiscation," we will read. "We must get together and fight, we must do something."

Trade paper mail will bulge with letters from exhibitors, wailing that the manufacturers framed the whole tax schedule to suit themselves—at the theatre owners' expense. At Washington there will be a half dozen different committees asking for a half dozen different things.

Weeks of this—and through it all we'll trust to luck and pray to Providence. When it is over, we'll find quite a number of sore spots, the usual additions to the "I Told You So" Club, the oft-written trade paper editorials declaring that *next time* we must fight the tax proposition with an organized advance campaign.

There's the schedule. Use your imagination—or look up your NEWS files—and you can fill in the details.

* * *

THAT is, the above is the outlook, unless we decide within a very few weeks that *this time* is the *next time*.

So far, no signs of a change in method are disclosed.

A committee of the National Association has stated the industry's attitude regarding the tax on negative and positive stock.

The War Service Association, speaking mainly for the professional branches of the industry, has made suggestions for the modifying of the income tax and now has an expert on such matters as permanent representative in Washington.

With these preliminary steps no fault can be found.

But are we to continue now with these two organizations and two exhibitor bodies carrying on four separate campaigns?

Are we to mark time while the Exhibitors League and the American Exhibitors Association await the propitious moment to embrace? Are we to stand with bated breath while the League glares and growls at the National Association, and the latter turns jealous eyes to the War Service Association?

* * *

IF we do, then we are going to hear the same familiar howls when the new tax schedule reaches the statute books.

The time to prevent the post-mortems is now.

This is entirely aside from the question of preventing higher taxes. Increased revenue Uncle Sam must have; and increased revenue the industry will gladly provide.

In fact, we believe it may be safely said that no other of the nation's industries has gone to Washington with cleaner hands and a more willing spirit than the motion picture.

Which is as it should be. Now let us see that, when we return from Washington, we have a united industry; not an industry rent asunder with the bickerings and billingsgate of a year ago.

The way is clear:

William A. Brady's re-election as President of the National Association is a vote of confidence from the industry of far greater importance than has been realized.

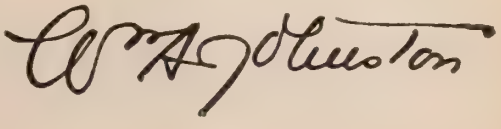
Now let Mr. Brady call upon representatives of the exhibitor organizations and the War Service Association to sit around the table with him, in an effort to formulate a campaign for the industry that will be representative of all classes.

Let him make the call to them as *individuals* if organization politics seem likely to provide a hurdle.

Let this all-inclusive committee start digging now for the facts that Washington will demand in the next few months. Let it learn now the attitude of all classes.

Now—not tomorrow—is the time.

Now—so that tomorrow we may be able to present a solid front in Washington; so that we may be able to say, when it is over, that justice was given to each branch of the industry.



Serving It with Speed and Ginger

Heard in Front of 729 Seventh Avenue

"Tell it me, Abe, mit all this here high-toned efficiency what we're getting in the fillum business—Sales Developer Departments, Advertisement Service, und everything—why is it nobody has made it a job called Cancellation Clerk?"

"Mawruss, you talk like a schnorrer. Ain't that the same job what they call it now, Exchange Manager?"

* * *

WE have to keep Abe and Mawruss in this act because they always enable us to start this ten-point out by saying, "Which reminds us ——."

And in the present case the reminder is that, while no trade paper scare-head stories have laid emphasis on the fact, the exchange and sales divisions of the industry are surely getting more than their proportionate share of shaking up through Uncle Sam's calls to service.

The "Honor Roll" which we publish from week to week never fails to show more than a column of names added to the military roster from film ranks. And it is a conservative guess to say that sixty per cent of the men are from the distributing end.

Managers, salesmen, bookers and operators—all are dropping the film can to take up the rifle.

We imagine that some of the distributing organizations must be suffering to the point of seriousness. At any rate it will be interesting to note the gradual evolution in the distributing end, the probable encroachment of women on the sales branch— and to consider the after-the-war problem of placing the returning "Honor Roll."

* * *

Gentlemen! There's a regular fellow in town. Meet Mr. Tom Hamlin, a square-jawed fighter from Minneapolis. Tom put up a game battle—and incidentally put up his own coin —trying to organize a cooperative booking proposition up in the Northwest but finally called it "quits" and is now hanging his hat in the First National offices.

Welcome to our city, Tom. The keys are yours.

* * *

IT'S been a long time since we have had a real Rumor Week but the past seven days have surely made up for the lapse.

Of real news there hasn't been enough to induce a trade paper editor to warm up to the point of buying a cigar—but of rumors— !

First of all there's that latest merger story linking two distributing organizations. This little rumor has been booted around by the news hounds for two weeks now—until yesterday we were whisperingly informed "The papers are all ready to sign. The lawyers have O. K.'d them, the pen has been dipped in the ink—'sh—'sh—."

Oh, well, we'll get on the phone again. Maybe someone will admit something in time for us to get it into this week's issue.

Maybe we will. But—

If all the "papers ready to sign" which Dame Rumor has told us about in the last five years and which never received the baptism of ink were placed end to end we might conservatively say that they would stretch from here to breakfast and some distance back.

* * *

Was William A. Brady getting sarcastic when he said, "We are only scratching the SERVICE," and then quickly corrected himself to "Scratching the surface"?

It happened at the Fifth Division's "Mitt Me" luncheon. Also—

Why did Fred Beecroft and Merritt Crawford eye each other guiltily every time Brady said, "You young men of the industry."

* * *

GETTING back to Rumor Week. No. 2 came in the form of a hurry-up telegram from Los Angeles declaring that a scare had been thrown into the coast colony by a persistent rumor that prominent persons in the industry were seeking to have the Government shut down on production on the ground that films on hand together with re-issues could carry through until the war is over.

This rumor hit us square between the eyes, but rush scurrying about Times Square failed to produce any prominent film person who would even countenance the rumor to the point of a denial.

It did produce any number of prominent film persons with heavy dough bags tied up in production plans stretching way into next Winter.

Which would appear to us to be sufficient denial.

From Los Angeles also came the weekly batch of rumors of prominent stars changing their orbits. It won't be many more days before these rumors catch up with each other and a real news story breaks.

* * *

John Flinn and Paul Gulick arranged for a probable attendance of fifty at the Fifth Division luncheon. When the bell rang an even hundred was ready to do justice to Mrs. Astor's best.

Which shows that STARTING SOMETHING will get a speedy response in this industry.

And watch the same boys who STARTED this give us a whirlwind finish.

* * *

SPEAKING of heavy production plans—what chance has a calamity howler in the face of the big Fox announcements this week ?

Confidence in the industry's immediate future and in his own organization is spelled in no unmistakable terms by William Fox's elaborate production plans for the coming season.

The tale is interestingly told in the advertising pages up front while the details will be found in the proper niches in the news pages.

There's an interview with Monsieur Mercanton, of France, in this week's issue which you want to read. It's on page 926.

And if you're wise you'll do as we said a few weeks ago and follow that department "The World Market." Keep your eye on that export field.

And naturally you are turning to the Exhibitors Service Bureau each week to read what the members of the Advisory Board are saying about the sort of exploitation aid the big first-run man wants.

If one of these top-rung exhibitors were to write you a letter on this subject you'd take a day off to read and study it and a week to talk it over in your organization. Well, a score of them are writing you even more frankly and fully through MOTION PICTURE NEWS every week—and you say, "Oh, I don't get much time to read the trade papers."

This is a word to the *wise*—and that's you.

Five Cent Houses to Be Taxed

Washington (Special)—Provisions for the new tax schedule adopted by the Ways and Means Committee of the House call for a radical change in that five cent houses will be taxed instead of being entirely exempt as under the present law.

The committee declares itself in favor of a flat one cent tax on all admissions where the charge does not exceed seven cents.

At that, the five cent houses will be getting off lighter than other theatres if the committee's present proposals are finally enacted. The proposal is for a twenty per cent tax on all admissions instead of the present tax, which is levied at ten per cent.

Word is expected from the committee in the near future as to its attitude on the tax on raw and developed film stock. General opinion inclines to the belief that the committee will adopt the recent suggestion of the Treasury Department, which called for the replacing of the one-half and one-quarter cent a foot taxes by a flat percentage tax on film rentals.

Under this scheme the exhibitor would still pay the tax directly as he does the present footage tax indirectly through the fifteen cents a reel tax.

Drews Begin on New Comedy Series

Mr. and Mrs. Sidney Drew, who have been touring the past several weeks in a legitimate production which comes into New York this week, started producing operations August 5 on the first of their new series of comedies.

These laugh-makers, which will be two reels in length, will be made under the new arrangements the Drews have made with the company of which A. J. Van Buren is the head.

At this time no release plans have been decided upon.

Vitagraph to Make 2-Reel Comedies

Vitagraph comedy companies headed by Montgomery and Rock and Larry Semons, which have heretofore been producing one-reelers, this week began making only two-reelers at the Los Angeles studios. The comedies will be more elaborate than those that the companies have been making in the past.

Bessie Love started work this week at the Los Angeles studios on her first subject for Vitagraph.

Rotary Clubs Praise U. S. Film Work

In annual convention at Kansas City, Mo., the International Association of Rotary Clubs last week passed a resolution endorsing the work of the Committee on Public Information which has been done through the Decision of Films. Wallace Munro, special representative of the latter body, addressed the convention explaining in detail the work of the film department and illustrated his remarks by showing the latest Official War Review.

Miss Scott Re-engaged

Mabel Julienne Scott, who has completed "Ashes of Love," a Graphic feature made under the direction of Ivan Abramson, has been re-engaged to star in another production beginning about August 12.

Miss Scott came to pictures from vaudeville.

Funkhouser Loses His Censor Job

Major M. L. C. Funkhouser, who was suspended recently as Second Deputy Superintendent of Police of Chicago, has been relieved permanently of the responsibilities attached to that office, as well as the duties pertaining to the film censoring of the Windy City.

A wire to Motion Picture News from Chicago, August 1, advises that Major Funkhouser was found guilty on the charge made recently by Acting Chief of Police Alcock that for some time the Department had been unable to get co-operation from the major and his aides. Following this charge Funkhouser was suspended pending trial, which resulted in his conviction and permanent discharge from the position. Major Funkhouser's aides, also tried on the same charge, were convicted and ousted.

It is said that the discharged officials plan mandamus proceedings to regain their places on the payroll.

Chicago House Books Haworth Films

The Ziegfeld theatre on Michigan avenue, Chicago, has signed a contract with the Haworth Pictures Corporation for the entire series of eight Hayagawa productions, the first of which, "His Birthright," will be released, according to present plans, September 1.

Negotiations for the presentation of the Hayakawa pictures in Chicago were conducted between Sam E. Rork, general representative of the Haworth Company, and C. E. Elliott, managing director of the Ziegfeld and were closed only after Mr. Elliott had personally previewed "His Birthright." He pronounced it one of the strongest pictures he had ever viewed.

"The Ziegfeld booking confirms," said Mr. Rork, "our claim of highest excellence for the Haworth productions. Mr. Elliott is a critical and a highly successful exhibitor. The location of his house necessarily requires the finest kind of judgment in the selection of his pictures. He can cater to no special class. His audiences are cosmopolitan if any picture audiences are."

Bluebird Reopens Coytesville Studio

After a period of several months' inactivity, the Bluebird organization has opened its studio at Coytesville again. The occupant is Violet Mersereau, who has contributed some of the most popular photoplays turned out in the past two years by that company.

Miss Mersereau started work at the studio one week after her return from the ball at Boston, having purchased a variagated wardrobe which she will require in this Bluebird Photoplay, which is being made under the provisional title of "Together."

O. A. C. Lund has been engaged to direct Miss Mersereau, and will have entire charge not only of the production, but of the studio as well. He has chosen a story written by R. Wolheim, which was published as a magazine story under the title of "The Lone Dit." Anticipating that very few people would know what a "dit" was, he decided to call the story "Together." Incidentally it may be explained that a dit is a crook, and that Miss Mersereau in the new production will play a dual role, that of a young society woman and her twin brother who has not followed the straight and narrow path. Mr. Lund has already engaged Chester Barnett and Barney Randall to support Miss Mersereau.

Montgomery Manages Chicago General

G. N. Montgomery has just assumed the management of the Chicago exchange of the General Film Company, succeeding W. R. Scates. Mr. Montgomery started in the business with the Mutual at Indianapolis and then went to World Film as exchange manager and then became special representative, opening exchanges at various points. Later he went to Detroit as manager for Metro, occupying that post when he received the new appointment from General.

A. S. Bailey, formerly Goldwyn manager at Denver, has been appointed manager of the Omaha branch of General to fill the vacancy occasioned by F. H. Martin, acting manager, going into the army.

Industry Behind Fourth Loan

National Association Committee Lines Up Producing Organizations—Pictures Will Help Good Work Along

THE Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Treasury Department in the publicity campaign in furtherance of the Fourth Liberty Loan, is making rapid progress in its preliminary work of lining up the various producing organizations to assist Uncle Sam in the big task of putting the next loan over the top.

Further specific information as to the desires of the Treasury Department in the matter of the subject and character of the pictures to be made is contained in the following letter to Chairman Adolph Zukor from Frank Wilson, Director of Publicity of the War Loan Organization:

TREASURY DEPARTMENT, Washington.
July 25, 1918.

Mr. Adolph Zukor,
Famous Players-Lasky Corp.,
485 Fifth Ave., N. Y. City.

Dear Mr. Zukor: Since our conference about the films for Fourth Liberty Loan I have been considering what I believe to be the second important feature of the work of the Film Division. The most important, of course, is to enlist the patriotic effort of the different stars who have already responded in a most gratifying manner. The second most important is the type of story in which they will appear.

On account of the great diversity of opportunity offered in motion pictures, it is difficult to lay down set and fast rules, but I think that if you would, as chairman of the committee, advise the players and their producing organizations of the national spirit which we are inculcating in connection with the Fourth Liberty Loan it would go far to lead the scenario writers to a type of story which would coincide and co-ordinate with the national campaign, which will be conducted in the newspapers and on the billboards throughout the country.

We think that behind everything in connection with the Fourth Liberty Loan there should be an atmosphere of solemnity—the realization that America is in a terrible fight, which will entail tremendous sacrifices on our part, and that we must sacrifice still more. Secondly, we must emphasize the cool, emphatic determination of America to fight this war to a finish. Third, naturally we must hate Germany, but the idea here is not to picture or to encourage rage, because rage consumes rather than strengthens. Fourth, we must make financial sacrifices and save money and put this money into bonds. Fifth, it is necessary to show some atrocity stuff, but it is better not to emphasize the horrible too much.

There is no ban on humor as long as it is humor that reflects a realization of the terrible conditions on the other side.

Sincerely yours,
(Signed) FRANK R. WILSON,
Director of Publicity.

With the approval of the committee, the following letter was sent direct to the stars whose assistance is desired by Publicity Director Wilson:

TREASURY DEPARTMENT, Washington, D. C.

Dear ———: Recently we wrote to you soliciting your patriotic co-operation in connection with the Fourth Liberty Loan.

The Treasury Department, in co-operation with the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with it, the members of which are Messrs. Adolph Zukor, Marcus Loew, Walter W. Irwin, George K. Spoor and J. F. Brulatour, has worked out a plan of distributing broadcast a number of prints of subjects produced by yourself and a few other popular artists.

The Committee of the National Association has patriotically undertaken to attend to the detail of this campaign, and if there is anything in connection with the production of the film that is not clear in your mind will you kindly communicate with the committee, addressing Mr. Adolph Zukor, chairman, 485 Fifth avenue, New York City.

Sincerely yours,
(Signed) FRANK R. WILSON,
Director of Publicity.

Following is a copy of the first letter sent by Chairman Zukor to the producing organizations soliciting their co-operation:

Re-Fourth Liberty Loan.

Gentlemen: The Treasury Department of the United States has asked the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Treasury Department, of which I have the honor to be chairman, for short star features not more than three hundred feet in length, which several of the stars of your company are requested to make for the Fourth Liberty Loan.

The stars to whom letters have been sent by the Treasury Department are *****

It will be necessary for the companies to assume the responsibility of the production of these short features and the delivery of the completed negative and one sample print to the Treasury Department on or before August 25.

Will you kindly acquaint me with your desires in this matter, which has been placed entirely in the hands of the committee?

Suggestions for the type of picture the Treasury Department desires will be forwarded immediately upon acknowledgment of this communication.

Sincerely yours,
(Signed) ADOLPH ZUKOR,
Chairman of Committee.

Committee: Adolph Zukor
Marcus Loew
Walter W. Irwin
George K. Spoor
J. E. Brulatour

Chairman Zukor reports that the acknowledgment of the above letter and the promise of the fullest co-operation from practically every producing company was instantaneous, and that in many cases the machinery of their organizations has already been set in motion to carry out the wishes of the committee in every detail.

NO SLACKERS

Alcazar at Tampa, Fla., Is Strong for Uncle Sam

WITH its entire male force enlisted in the government service, the Alcazar Theatre of Tampa, Florida, is still "a-running."

The chief operator and his assistant decided they wanted to go "over the top" for their country, and so both enlisted in the army. That cleaned out the operating department.

Not to be outdone by those upstairs, the entire force on the main floor, two doormen and two ushers, offered their services to the navy, and were accepted.

With operators as scarce as hens' teeth in Tampa, Manager Kane immediately assumed command of the projecting department, and will have to hold it down until he can break in a new force.

Girls have replaced the men on the main floor, and everything is running as smooth as a top.

Mr. Kane is a veteran of the Spanish-American War and is with "the boys" in every way. He tendered them a big banquet and is as proud as a peacock of his Service Flag.

2,000 Stars on Women's Service Flag

A service flag for the Woman's Division of the Motion Picture War Service Association has been prepared at Los Angeles which shows more than two thousand from the industry, East and West, have answered the call to the colors. The number from the various Los Angeles studios are as follows:

Lois Weber, ten; Triangle, sixty-one; Rolin, twelve; Sunshine Comedies, twenty; Fox Western Studios, eighty-one; Vitagraph, eight; Famous Players-Lasky Studios, ninety-eight; Parlata, eighteen; Diando, seven; Universal City, one hundred and thirty; L-Ko Comedies, twenty; Christie Comedies, fourteen; Sennett Paramount, twenty; Thomas H. Ince Producing Companies, fifty-six; D. W. Griffith Studios, twenty-seven; Chaplin, three; Metro West Coast Studios, seven; National Film Corporation, three; Roscoe Arbuckle Comedies, three; David Horsley, twenty-one; King Bee Comedies, two; Astra Film Company, one; Selig Company, six; Bear State Film Company, one; Corona Company and Sherman Productions, five; Yorke-Metro, two; W. H. Clifford Photoplay Company, three, and the Photoplayers' Equity Association, forty-three.

Frances Marion Dollar-a-Year Woman

(*Special to Motion Picture News.*)

LOS ANGELES—Miss Frances Marion, who has been writing the scenarios for Mary Pickford and other Famous Players-Lasky subjects, became a "dollar-a-year-woman" on August 3, when she left Los Angeles for the East. She will sail for Europe, where she will make a survey in England, France and Italy of methods employed in the rehabilitation of wounded soldiers.

She will be attached to the Committee on Public Information and will write magazine articles for Government propaganda.

Picture Men to Aid Mitchel Memorial

As a result of a meeting held in the office of E. J. Albree, Marcus Loew has been made chairman of a committee to represent the motion picture and theatrical division in raising money for the John Purroy Mitchel Memorial Fund. Extensive plans are being made by Mr. Loew to obtain contributions from every one connected with the motion picture and the theatre in New York City, in order that a fitting memorial may be erected to the former mayor and aviator.

Lewis in Sole Charge of "Troop Train"

Edgar Lewis, the noted director, has issued denial that there is any one associated with him in the production of "The Troop Train," taken from the *Saturday Evening Post* story. Mr. Lewis declares that he is producing the story for himself, by himself and with his own financial backing.

Honor Roll

Frank Elliott, of the Elliott-Sherman Film Corp., Minneapolis, has joined the National army cantonment at Camp Wadsworth, S. C.

Arthur Sollie, for several months booker for the Friedman Film Corp., Minneapolis, has joined the army. He reported to Camp Grant July 17. Mr. Sollie will be succeeded by Israel Friedman.

Tom Burke, manager of the Westcott Film Corp., will join the army shortly, Burke's classification card assures him. Burke states that he will enlist within five days in the artillery.

Ralph O. Proctor, division manager for Pathe in the Northwest territory, was called to Chicago July 23 to be examined for the National army. Proctor was recently reclassified and he expects to enter the service early in August.

Halbert Ball, shipper for the Minneapolis Universal exchange for eight months, has joined the radio branch of the navy. He is training at Dunwoody Institute, Minneapolis.

William R. Frank, Universal salesman, resigned his position July 24 to enter the ensignal school at Chicago.

Arthur Gostle, former manager of the Minneapolis Unique theatre and more recently assistant manager of the New Palace, St. Paul, was among the recent draftees sent to Camp Grant from the Twin Cities.

Walter F. Bauman, advertising manager for *Amusements*, Northwest trade weekly and well known to exhibitors of the Northwest, left with the Fifth ward draftees, Minneapolis, for Camp Wadsworth, S. C., Friday, July 26.

Perry G. Hayes, former owner and manager of the Nakomis theatre, Minneapolis, has answered the call to arms. He reported to Camp Wadsworth, S. C., July 28. Mr. Hayes was married July 23.

Emil Erickson, booker for the Universal in Seattle for a number of years, has been called and left for the colors July 26.

H. C. Arthur, formerly Portland manager of the De Luxe Feature Film Co., and recently connected with the De Luxe, in Seattle, was ordered to report at Camp Lewis July 26.

An acting branch manager and a salesman are General Film Corpany's latest contribution to the National army. F. R. Martin, temporarily in charge of the Omaha branch office, has departed for a training camp, and E. S. Lowrey, salesman in the Kansas City office, has received his call to the colors.

Robert Gordon, the young juvenile, expects to be called for real fighting this month.

Fight Is On for Sunday Pictures

Committee for National Association Believes Necessity for Recreation in War Time Will Encourage Liberal Action—Aid in Ohio Campaign

BELIEVING that the war has created a necessity for amusement for the workers on Sunday and that it has changed conditions, the National Association of the Motion Picture Industry is going to start a fight for the showing of pictures on the Sabbath throughout the country.

The matter was brought to a climax by a request for assistance from members of the Ohio exhibitors who are about to launch a fight in that State. The question was fully discussed by the Sunday Opening Committee at a meeting held in the offices of Chairman Adolph Zukor. Other members of the committee are President William A. Brady, ex-officio, Walter W. Irwin, Leo A. Ochs and P. A. Powers.

Peter J. Schaeffer, just elected president of the Motion Picture Exhibitors' League and first vice-president of the National Association, was requested to attend the meeting of Ohio exhibitors in Columbus and to report the action with recommendation to the Sunday Opening Committee here.

It was stated at the meeting that George B. LaBarre, Director of Public Safety, Trenton, N. J., has recommended to the city commissioners that the motion picture theatres should be allowed to be open on Sunday. He emphasized the need of recreation for the workingman penned up in work of industries every day for many hours and women who are bound by domestic duties in their homes from morning until night. He declared that innocent amusement like the motion picture would do much toward improving the condition of the people in the locality.

Sunday motion picture exhibitions are now legal in the State of Pennsylvania if properly licensed under the laws of the governing municipalities, according to a decision which has just been handed down by Judge J. A. McLaughry at Mercer, Pa. It was held that the municipalities are self-governing and that the operation of the motion picture theatres, when properly licensed, comes properly within the scope of the local governing body's powers. The court stated that the matter is outside the power of the court to interfere. The decision in the Pennsylvania case supports the contention of the motion picture interests in New York State, which endeavored to secure the passage of a bill during the last session of the Legislature at Albany providing for local option as regards the opening of the theatres on Sunday. This bill was passed by the Assembly, but was held up in the Senate.

The Sunday Opening Committee is preparing to make a survey of the situation existing in the various states and plan to render co-operation wherever possible in the hope of securing legislation where necessary.

Commodore J. Stuart Blackton is the justly proud wearer of a single service pin, while the same emblem in a flag conveys its message from the window of his limousine. The star is for his elder son, J. Stuart Blackton, Jr., who at the age of twenty is now doing his bit "over there" as a corporal in Battery E, Fifty-ninth Artillery Corps, American Expeditionary Forces.

World Pictures has already found it necessary to make additions to the huge service flag which was recently unfurled at the home office in New York City. When this flag was hung out a few weeks ago it had seventy-seven stars. Since then two wore World employes have joined Uncle Sam's service and their stars have been placed on the flag. These men are Jacob Strather, porter at the home office, and Louis Amacher, an employe of the Seattle office.

Darryll Forbes, Metro film cutter, West Coast studios, has gone to Camp Kearny for training.

George Mehan and Marshall Deitz, auditor, Sunshine Comedies Company, will enter the service July 31.

Harry M. Rubey, aged fifty-two, president of the National Film Corporation, has enlisted and been given a commission by the War Department at Washington, and September 1 will leave for duty as instructor of cavalry.

Irving Lesser, for two years manager of the Los Angeles branch of the All-Star Features Distributors' Exchange, has enlisted in the navy as yeoman, and will do newspaper and screen publicity work for the Traveling Enrolling Party under command of Ensign Harvey Miller. He will be stationed in Los Angeles.

Jack Blackwell, scenic artist for the G. M. Anderson Golden West Photoplay Company, last week went into training at the Balloon School at Arcadia, Cal.

D. L. Cornelius, formerly publicity director of the Saenger Amusement Company, New Orleans, La., and who also managed the Strand theatre there, is now serving the colors.

Special Western Representative W. H. Cree, who has been in charge of West Coast and Intermountain States exchanges of the General Film Company, has tendered his resignation, to become effective July 22, and has enlisted in the navy.

500 Embryo Officers Guests of Clark

More than 500 members of the Officers Reserve Training Camp, at Camp Carnegie, were guests of James E. Clark, of the Rowland and Clark theatre, the Regent, Pittsburgh, during the showing of the U. S. Government picture, "Pershing's Crusaders." They aroused great enthusiasm on their march to and from the theatre.

Cleveland Theatres Change Hands

The Select Amusement Company of Cleveland bought the Enjoy-U theatre this week. This is the second house purchased by the Select Company within the past few weeks, the other being the Moonlight on Broadway. It is the intention of the company to obtain the control of no less than six motion picture theatres in Cleveland. It will then purchase its features outright for its own houses.

The Yale theatre building, Cleveland, has been sold by the Yale Realty Company to J. Hemstreet. The building was originally built as a stock proposition, stock selling for ten dollars a share to the people living in the neighborhood. Instead of leasing the theatre to an experienced manager, the company decided to run it, with disastrous results. Lately it was leased by Schumann, Fine & Kramer, of the Dennison Square theatre, and business is said to be good.

Sherry Entertains at Fishing Party

Saturday and Sunday William L. Sherry, head of the William L. Sherry Service, entertained the members of his office staff on a fishing excursion on Staten Island. Incidentally his car was stopped by an officer on the charge that it was exceeding the speed limit and the magistrate's court in West Brighton thought that it was worth $50 to the car's owner.

In the party, besides Mr. Sherry and Mr. Lappan, were Mr. Sherry's general manager, Norman J. Sennott; his general sales manager, Daniel J. Savage; his auditor, A. C. Novotny; John S. Clark, of the New York exchange of the William L. Sherry Service; Fred Langtree and James Calvin Meyers, Mr. Sherry's counsel.

Six Stars Named to Make Loan Film

Plans of the Government made known this week provide that six stars shall contribute negatives to be used for the fourth Liberty Loan in September or October. Mae Murray, Douglas Fairbanks, Mary Pickford, William S. Hart, Mack Sennett and Charles Chaplin are among those of the West Coast invited by the Government to make such a picture. In most instances work has already been commenced on these, and they will be ready for shipment to the managers of the publicity department for the coming loan within a short time.

Lieut. Prochet Guest of Advertisers

Lieut. M. M. Prochet of the Sixth Italian Fortress Artillery and who is in this country representing the Italo-North American Commercial Union in the distribution of motion pictures, was the guest at last week's luncheon of the Associated Motion Picture Advertisers. Lieut. Prochet explained the importance that his government attached to motion pictures and the arrangements made by army officials for taking them.

In and Out of Town

E. Mandlebaum, First National director from Cleveland, spent the first part of the week in New York on business.

Harris Wolfberg, of Pittsburgh, was seen on Broadway this week.

Abe Warner, Cleveland, was in New York the first of the week.

Lloyd Carleton returned to Los Angeles last week, after several days spent in New York arranging for the distribution of the Carleton Productions.

E. V. Richards, Jr., general manager of the Saenger Amusement Co., New Orleans, is in the city for several days.

C. J. Briant, manager of the New Orleans Metro exchange, is in New York.

Jackie Saunders, former Balboa and Mutual star, is at the Astor and will remain in town for several weeks.

Charles C. Perry, until a few days ago manager of the Strand theatre, Milwaukee, is here to take charge of the Buffalo, one of the government theatres at Camp Upton, Yaphank, N. Y.

Niles Seeks Aid in Labor Problem

David K. Niles, well known within the industry, has sent the following letter to Motion Picture News, asking that it be given publicity as a preliminary to a personal letter which will be sent to whatever theatres the Department of Labor thinks best.

The letter, which follows, is self explanatory:

"The Honorable George W. Coleman, Director of Information and Education of the Department of Labor, has asked me to come to Washington to assist him in disseminating information regarding the Government labor policy. At present, our Department is especially concerned with making the American public familiar with the work of the U. S. employment service, which is aimed to mobilize and stabilize labor as a war necessity, and to do away with 'labor poaching.' The labor turnover, as you well know, has been tremendous and has resulted in the tremendous curtailing of production. As a motion picture man, I was glad to learn how essential the motion picture industry has become to the Government as a means of reaching the people. I am anxious to secure for the Government the still further co-operation of motion picture theatres, especially in labor centers where U. S. employment service bureaus have been established. With the aid of slides and perhaps motion pictures, each theatre can be of vital service to our country, and will in reality become an agent of the Department of Labor."

New Manager for Victoria, Buffalo

(Special to Motion Picture News.)

Buffalo—George Haney, one of the owners of the beautiful Maxine, a neighborhood house on Seneca Street, South Buffalo, will, commencing August 1, assume the management of the New Victoria, the big theatre built by the late Mitchel H. Mark at West Ferry Street, corner Grant. The house is now under the management of Harry Greenman, who, it is understood, will become assistant manager.

Manager Harold B. Franklin will lose his assistant on August 1, when Clarence G. Group will enter the navy as first yeoman. For the present Mr. Group will be stationed at the local Curtiss aeroplane plant. A farewell dinner is planned by the employes of Shea's Hippodrome.

"Hearts of the World" opens at the Majestic theatre, commencing Monday evening, August 12. This same week the Strand will show "To Hell With the Kaiser" and Shea's Hippodrome "The Great Love," a Griffith production, so that Manager Dr. Peter C. Cornell will have some keen competition to figure with at the Majestic, a legitimate house.

Upon the reopening of the Lyric theatre, September 1, Charles H. Bowe will again assume the management. Mr. Bowe is now acting as assistant manager of the Academy theatre, during the leave of absence of James Bailey.

Ira M. Mosher, of the Palace, is directing the distribution of slides and advertisements for local theatre programs for the publicity committee of the local food administration.

E. C. Winegar gave a special show for the drafted boys of Division 12 at the Central Park theatre the evening before the departure for camp. Tobacco, candy, camp necessities and other articles were distributed.

The annual police outing and the Bishop Walsh consecration ceremonies were among the local events shot by Manager Earl L. Crabb for the Strand Local Pictorial Review this week.

"Pershing's Crusaders" is being shown in serial form at Shea's Hippodrome each week end and the management is announcing the fact with a special advertising campaign in the local and suburban papers.

E. O. Weinberg is working on a new interior decorative scheme for the Elmwood in the fall. He also announces that the orchestra will be augmented, commencing September 1.

Changes Made in 2 Pathe Exchanges

Charles Stombaugh, former manager of the Standard-Art Dramas exchange, Minneapolis, and more recently Pathe manager at Omaha, has returned to Minneapolis and will manage the local Pathe branch, according to an announcement made by R. O. Proctor, division manager, July 25.

Mr. Stombaugh will be succeeded at Omaha by Royal L. White, formerly connected with the Universal and First National exchanges of Minneapolis. Mr. Stombaugh is well known to exhibitors of the Northwest.

RED CROSS

JAMES JOHNSON, in charge of Red Cross propoganda work, with headquarters in New York, this week called a meeting of executives of the various motion picture companies and members of the trade press, for Friday, August 2.

This meeting is scheduled to be held at the rooms of the National Association of the Motion Picture Industry, in New York.

General Film Gets "Bridge of Ships"

General Film Company is to distribute the latest picture to be released by the Division of Films, Committee on Public Information. This will be in seven reels and is entitled "Our Bridge of Ships."

It is announced that this will be a most comprehensive record of what this country has accomplished in its shipbuilding program. Scenes in several of the leading plants will be shown; the busy thousands of workers, the colossal machinery by which the labor of creating ships is expedited, the ships in various stages of completion and the thrill that goes with America's new leviathans of the seas, as well as the smaller ships that will help Columbia to "bridge the sea." America's warships, including torpedo boats, submarines and the tiny "chasers," will be shown, and Uncle Sam's success in keeping a constant stream of men and supplies going to France will be visualized.

Lieut. Cromelin Wounded in Battle

Lieut. John C. Cromelin, son of Paul H. Cromelin, president of the Inter-Ocean Film Corporation, was reported in last week's casualty list as severely wounded, having received three German bullets in his right arm and two in his right leg. According to a letter which he wrote to his mother, the Germans opened fire from a machine gun nest when Lieut. Cromelin was within ten feet of them. He described his wounds as slight, dictating the letter from a hospital bed at Vichy, France. He is a member of the 12th Field Artillery.

Pearson Gets More Room in Minneapolis

Manager E. R. Pearson of the First National Exhibitors' Circuit of the Northwest, Minneapolis, has moved his offices from 719 Hennepin avenue to the fourth floor of the Film Exchange Building. Since the First National office opened last October its physical business has been handled by the Universal exchange, whose offices it shared. In the future the First National will handle all of its business independent of the Universal. Posters, film shipments, accounting and sales work will be handled entirely by the First National.

Coast Plans New Film Service

Six or More Producing Units Expected to Release Through New Organization — Matzene Ready to Begin

(*Special to Motion Picture News*)

LOS ANGELES is to be the home office and producing center of a new film service organization, according to indications very apparent at the Brunton Studios this week. The addition to the film industry will consist of one parent or distributing organization conducted by a separate corporation, and for this there will be six or more producing units, each a separate corporation. The owners of the parent organization will be interested in all of the subsidiary corporations.

The promoters of this addition to the film industry have brought out several new stars, and negotiations are now pending with several well known screen players who have been starred by other companies previously.

R. G. Matzene, prominent Los Angeles photographer, who for a number of years has conducted an exclusive photograph studio in Los Angeles, and for five years has been a student of motion pictures, is the head of one producing corporation, Matzene Pictures Company, Inc. This company will make eight releases per year starring Mme. Yorska, a very successful French actress and protege of Sarah Bernhart, who is known to American theatre goers as the result of one very successful tour and forty weeks in American vaudeville.

Zane Grey, the novelist, who has disposed of screen rights on four of his stories, all of which have been produced, is the head of the Zane Grey Pictures Corporation, which will begin the production of a film version, adapted from his novel, "The U. P. Trail." W. Lawson Butt, leading man who has been seen in prominent releases of several West Coast producing companies, will, in all probability, be featured in the first Zane Grey production. Seven other plays will be made from Grey novels during the year.

Perhaps the most interesting person brought to the screen for some time is Helen Keller, who will be the star of subjects made by the Helen Keller Corporation recently organized in New York, and affiliated with the parent organization, now in the process of formation. George Foster Platt, who produced "The Bluebird" for Artcraft, is to be director of the Keller Company. Announcement of the formation of other companies will be made shortly.

The Bessie Barriscale and Louise Glaum Paralta Pictures Companies are to continue producing at the Brunton studios, and it is said the arrangement with Paralta Plays and their present release through Hodkinson will continue.

The other two producing units working at the Brunton studios are those of the Pathe organization of which Frank Keenan is star, and the Haworth Pictures Corporation unit headed by Sessue Hayakawa.

Cohen Offers Aid to Pres. Schaeffer

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, made public this week a letter which he has written to Peter Schaeffer, newly elected president of the national body, offering his co-operation. He urges that the new administration set out to build a worth while foundation for amalgamation of exhibitor bodies and that much attention be given to the development of the organization.

Engel Returns from Trip to Coast

Joseph W. Engel, of Metro Pictures Corporation, returned to New York after four months at Metro's West Coast studios in Hollywood supervising production activities. His most recent trip to the land of sunshine and flowers was his eighteenth, and he declared himself more reluctant than ever to go back East, although Metro's business interests demanded his return.

Y. M. C. A. Film Board Seeks Decker

Effort to find F. H. Decker, formerly of 80 Fifth avenue and connected with the Church and School Social Service Bureau, is being made by the Y. M. C. A. Motion Picture Department, 347 Madison avenue. A letter sent to him at his last address and containing a check has been returned.

Enid Bennett's Sister Joins Universal

(*Special to Motion Picture News.*)

LOS ANGELES—Marjorie Bennett, sister of Enid Bennett, the Ince star, has been engaged by Universal and will play opposite Monroe Saulisbury in his productions.

She began work Monday in a story of the Canadian Northwest, which is being directed by R. E. Sturgeon.

She played in "The Girl Glory" and "Naughty, Naughty," with her sister and was featured in the Ince special, "The Midnight Patrol."

Keith Circuit Buys Royal, in Bronx

B. F. Keith New York Theatres Co. has purchased from Henry Morganthau, former ambassador to Turkey, the Royal theatre, at Westchester and Bergen avenues, the Bronx. The sale was made through Sydney S. Cohen. The building covers a plot 120 by 200 feet and seats 2,300. Additional property has been purchased so that the theatre can be enlarged.

$225,000 Film Loss in Kansas City Fire

KANSAS CITY, MO.—Property losses in films to the Fox Film Company in the fire which destroyed the Ozark Building, 928 Main street, last week, are put at $150,000.

Kleine-Edison exchange is estimated to have lost $75,000 in films.

Spoor Answers Back About Chaplin

To a representative of Motion Picture News last week, George K. Spoor, president of the Essanay Film Manufacturing Company, made the following statement in regard to the Charlie Chaplin picture called "Triple Trouble":

"For the protection of exhibitors planning to run 'Triple Trouble,' the new Charlie Chaplin film, and who may have read a statement that Charlie Chaplin never made a picture entitled 'Triple Trouble,' I wish to state that the film is new in its entirety, just as advertised, and is not a rehash, nor a reissue under a new title. There need be no doubt whatever on this matter.

"It is true that Charlie Chaplin did not make a film for us labeled with the title 'Triple Trouble,' but we did make this film with Charlie Chaplin and no part of it has ever been shown on the screen before. The facts are that at the time of making the picture it went under the working title of 'Life.' Essanay is in the habit of reviewing its titles just as well as its pictures, before releasing them. Frequently a title is changed when we believe we have a stronger one, as well as are scenes in the picture itself.

"This was the case in 'Triple Trouble,' Essanay considering it a better and more suitable title for the picture than 'Life,' which in fact was merely a tentative title. No change was made after release.

"Essanay has many Chaplin films and it has never attempted to change any title after releasing the picture under another name. It has reissued Chaplin pictures, and has always stated that they were reissues, and all these reissues were released under the same title as originally. It has also put out two Chaplin reviews, which it plainly stated in its advertising were made up of other Chaplin films."

Fleisher Settles Down with Universal

Nate Fleisher has severed his connection with the Kleine sales force, travelling out of Cleveland, and now occupies Tom Colby's old position as city salesman for Universal. Fleisher said that he liked everything connected with the Kleine exchange, and hated to leave it, but he has been on the road for the past fourteen years, and was glad of an opportunity to remain in the city.

Farnum Marries Rubens

Alma Rubens, star in Triangle plays, was married secretly on June 14, it became known last week, to William Franklin Smith, known in pictures as Franklyn Farnum. In Los Angeles it was reported that Miss Rubens denied it, but that Farnum affirmed it, and both accepted congratulations.

Miss Rubens' contract with Triangle, it is said, contained a provision that she was not to marry during the life of the agreement.

Committee on Public Information and N. A. M. P. I.

As the result of the meeting called last week, by Carl Byoir, associate chairman of the Committee on Public Information, at the offices of the National Association of the Motion Picture Industry, William A. Brady, president of the Association, appointed the following committee to work in conjunction with the Committee on Public Information in matters pertaining to the picture industry:

The committee appointed is composed of Gabriel Hess, Goldwyn, chairman; L. R. Thomas, North American Motion Picture Company; Paul H. Cromlin, president of Inter-Ocean and William A. Brady.

Those in attendance were: Chester Beecroft, Famous Players-Lasky Corp.; N. H. Friend, Bray studios; Abe Carlos, general representative for William Fox; R. Mitchell, of the Fox advertising and publicity department; M. Silverstone, legal department, International Film Service; Carl Hamburger, president Piedmont Pictures Corp.; H. R. Habicht, secretary and treasurer Piedmont Pictures Corp.; Adolph Werkmeister, manager export department, Pathe; W. F. Rogers, sales manager, General Film, William Wright, secretary and treasurer Kalem Company; Millard Johnson, Australasian Films, Ltd.; Horace T. Clarke, representing David P. Howells; J. M. A. Aragon, Gillespie Brothers & Co., Reginald Warde; Jacob Wilk, Hiller and Wilk; C. E. Sawyer, Carribean Film Co.; L. Auerbach, Export & Import Film Co.; E. H. Kaufman, Interocean; M. Moran, Interocean Forwarding, and J. Oppenheimer of Robertson-Cole Co.

United Plans Taking Solid Shape

With the date for the commencement of the active operation of the project of United Picture Theatres of America only two months off, the executive organization of that corporation is busily engaged in arranging the program of pictures that shall constitute the early releases to member-houses. Important progress has already been made, and it may be expected that an announcement to the effect that several stars will be seen hereafter only in pictures to be released to United houses exclusively will be made within the week. Several pictures that have already evoked considerable discussion prior to their release are also under consideration, and the United officials maintain that their first announcement of pictures secured will justify their assurance to exhibitor-Members that the releases under the co-operative plan will combine a uniformly high standard of quality with strong box-office appeal.

Under the United plan, none of these pictures can be shown in any but United houses, nor can the number of United houses be increased in any section after a fixed quota, based on the number of days during which an average good picture can be profitably exhibited in that locality, is reached.

New Chicago Theatre to Be the Randolph

According to a report to Motion Picture News from Chicago, the new theatre which is to be built for Jones, Linick & Schaefer on Randolph Street, Chicago, will be a model of modern perfection. It is declared that no time or money will be spared toward the modernization of every adjunct that will improve on theatrical architecture. The theatre, which will be called the Randolph, is destined for motion picture presentation in a new and artistic manner.

Aaron J. Jones, in speaking of his new project, said: "The Randolph will, so we plan, be the prettiest playhouse in Chicago. It will not be spacious, but it will be cosy. And we will present the finest pictures that it is possible to secure anywhere. The Orpheum has always been the Jones, Linick & Schaefer picture home—for steadily we have presented first-run pictures there since September of 1907—something no other Chicago theatre can claim, but the new Randolph, when finished, will be given the place at the head of our motion picture column."

"Suspicion," Hoffman First Independent Release

M. H. Hoffman announces as his first independent release, since severing relations with Foursquare Pictures, "Suspicion," adapted from Thomas Bedding's novel of the same name. The picture is now being cut, titled and edited. A private showing for the trade will be given soon. The feature will be offered on the independent market. Mr. Hoffman retains the New York and New England rights.

Ray Asks Exhibitor Aid in Thrift Stamp Sale

Producer Thomas H. Ince and Charles Ray, one of his stars, have worked out an idea through which they believe they can help a great deal in winning the war if the exhibitors will co-operate with them. The test has already been made, and has proven most successful at the Rosemary theatre, Ocean Park, Cal.

The plan provides that the exhibitor showing a Charles Ray picture shall carry a coupon on his program containing this proposition:

Mail this coupon with twenty-five cents to CHARLES RAY, care of Ince Studios, Los Angeles, and you will receive an autographed photograph of Mr. Ray and a Thrift Stamp.
Name .....
Address .....

By the evening of the second day after the first coupons had been used on the Rosemary programs, Ray had received thirty-seven responses. The photographs were mailed, and upon each was pasted a Thrift Stamp.

Messrs. Ince and Ray are taking this plan up with the officers of the Motion Picture War Service Association, so that the association may purchase stamps direct from Washington, and sell them to the stars to use for this plan.

Fifth Division Holds Astor "Feed"

The Fifth Division of the National Association of the Motion Picture Industry gave concrete proof of its "essential" footing on July 31, when a luncheon was given at the Astor Hotel. Optimism, joviality, "Jack" Flinn and big preparations for a membership drive were among the principal things that went to make the affair a smashing success in every way.

Although the Fifth Division has a membership of but eighty, the Astor luncheon, which was designated as a "mitt me" species, was attended by at least one hundred.

John C. Flinn, of Metro, was toastmaster, and in addition "put over" a well timed hint that elaborate plans for a big membership campaign are now under way. This, it is expected, will boost the membership of the Fifth Division over the century mark—and then some.

Other speakers at the luncheon who made timely and interesting addresses were Walter W. Irwin, of Vitagraph; William A. Brady, of the National Association, and Paul Gulick, of Universal.

LIST OF GUESTS

Jerome Beatty, A. M. Bottsford, Herbert S. Clark, C. C. Burr, P. H. Stilson, Morrie Ryskind, George Strader, Julian M. Solomon, Jr., Louis Guimond, Charles F. Carter, Louis Bruce, Charles E. Moyer, of Famous Players-Lasky Corporation; B. Koppelman, Excelsior Illustrating Company; J. K. Adams, Advertising; Vivian Moses, Select Pictures Corporation; Fred Elliott, Executive Secretary of N. A. M. P. I.; Harry Danto, Moe Streimer, Charles Goetz, Fred Lichtman, Messrs. Goosman, McNevin and Nathan, of Famous Players-Lasky, New York Exchange; Thomas G. Wiley, United Theatre Equipment Company; Millard Johnson, Australazion Films; James Beecroft, C. J. Verhalen, T. O. Eltonhead, *Exhibitors' Trade Review;* H. A. Hallett, *Morning Telegraph;* C. Moffett; Fred Beecroft, Motion Picture News; Al. Karpen, Paul Gulick, Universal; R. M. Vandivert, *Dramatic Mirror;* Julius A. Lewis, L. F. Cohn; James Hoff, Samuel Spedon, George Blazdell, *Moving Picture World;* D. S. Perrin, Goldwyn Pictures; John Ward; Leslie Mason, H. S. Fuld, *Exhibitors' Trade Review;* O. Cooper, Larry Urbach; J. Metzger, Jewel Productions; Will C. Smith, Edward Earl, J. W. Landin, Nicholas Power Company; Paul Gromelin, *Exporter;* Bert Adler, Robert Welsh; Merritt Crawford, *Exhibitors' Herald-Motography;* A. MacArthur, *Moving Picture World;* Jack Eaton, Town and Country Films; Sidney Reynolds; A. O. Dillenbeck, George Metzger, Hanff-Metzger, Inc.; Al Cormier, *Exhibitors' Trade Review;* Paul Lazarus, W. W. Irwin, Vitagraph; Reginald Wardo, *Exporter;* Barney C. Egers, Hugo Meyer; Al. Tuchman, Joe Brandt, Universal; H. Levey; Ben Goetz, Erbograph; J. Chalmers, James Milligan, Walter K. Hill, *Moving Picture World;* H. H. Buxbaum, Famous Players-Lasky; P. A. Parsons, Harry Lewis, Pathe; R. Watts, Wilbur Bates, Bob Priest, Charles Yearsley; Charles W. Barrell, First National; John Heaney, Daniel Micalove, Triangle; Gabriel Hess, Goldwyn Films, and William A. Brady.

Coast Directors to Aid U. S.

8 Members Named for the West and They Will Have Charge of Scenes for Government Pictures Made in That Section

CHARLES S. HART, director of the Division of Films of the Committee on Public Information, has appointed eight directors from the Motion Picture Directors' Association stationed on the Pacific Coast to co-operate with the ten men from this organization already contributing their services to this branch of the government service in the East. It was originally planned only to appoint Eastern directors to positions on this board, but it has been realized since the members of the M. P. D. A. offered their services to the government last May that representatives were needed in Los Angeles.

The eight Western members are Frank Beal, Walter Edwards, Robert Daly, Larry Weber, Ben Wilson, James Young, Roy Clements and Colin Campbell.

The duties of these men were pointed out by Captain E. H. Calvert, member of the association in the East, who is actively engaged in the Division of Films. He said that certain scenes from the West might at any time be required for insertion in official pictures made in the East and that the filming of such scenes would be in charge of this body of men.

"They will also co-operate with the Eastern body in other duties," said Captain Calvert. "These members of the Directors' Association pass on all official war pictures. Further than that, wherever the government wants a certain propaganda picture produced it is the business of this body to consider bids from the various producing companies. Not bids in money, but bids as to the type of production the picture will receive. The propaganda is then awarded to the 'highest' bidder to produce and put on the market in this country.

"It is this board's business," continued Captain Calvert, "to pass on all scenarios for such pictures and to supervise production details. Through the board's services producing companies have at their disposal practically the entire right of way of the country. Scenes of camps, ships, military activities and the like can be secured through this board. The newly-appointed Western members will perform these duties in their territory."

William Clark Confers with Pettijohn

Following a week spent at the executive offices of the Affiliated Distributors' Corporation, William J. Clark, Grand Rapids, treasurer of that organization, left last Tuesday for Chicago.

Mr. Clark will return this week, at which time it is understood an important announcement will be made regarding Affiliated's activities. This announcement, it is believed, will have to do with the active operation of the Affiliated plan.

One of the objects of Mr. Clark's trip to New York was to confer with Charles C. Pettijohn, the General Counsel of the organization, and Sydney S. Cohen, chairman of its Board of Directors, regarding the physical handling of the Affiliated product.

It is understood that negotiations are in progress whereby the matter of the shipping and inspection of Affiliated prints and paper by a nationally organized distributing system will be placed before the Board of Directors of the Affiliated within the next few days.

Coast Studios Experience Difficulty

(*Special to* Motion Picture News)

Many rumors were current the week of July 28 in Los Angeles of a threatened strike of union grips at the Triangle studios. A federal labor mediator and managers of Triangle are said to have adjusted the differences, and all returned to work.

Eighty extras of the various studios were placed under arrest by officers enforcing the "work or fight" ruling. Film companies must now depend upon older men for mob and atmosphere scenes, according to an edict of the police and draft boards of Los Angeles.

Newspaper Editor Becomes Exchangeman

Announcement is made of the appointment of Douglas Hawley, formerly news editor of the Dallas *Times-Herald,* as manager of the Dallas exchange of the First National Exhibitors' Circuit of Texas, E. H. Hulsey, president.

Hawley is a well-known and capable Texas newspaper man, and his friends predict for him an equal success in his new line of effort.

Trimmed the Girls

R. M. Goodwin, director of the Goodwin and Jones School of Expression and Motion Picture Acting, of Los Angeles, was reported last week a fugitive from justice. Warrants have been issued, it is said, charging Goodwin with swindling "movie" struck girls.

Come East to Market "Son of a Gun"

It was announced by wire from Los Angeles on August 1 that G. M. Anderson and Jesse Robbins would leave the Coast August 5 with New York as their destination. It is their purpose to find a market for "The Son of a Gun," produced by the Golden West Producing Company.

Seattle Men Buy Theatre Stock

Half interest in the new 2,400-seat California theatre being built in Los Angeles, for opening September 15 by Frederick Miller and Harry Leonhart, has been sold to Seattle men, it was announced August 1 in a wire to Motion Picture News.

Fox Film—Personnel and Its Policy

It Wasn't Possible to Show Them All, But Here Are Some of the Energetic Sales Managers Enrolled Under the William Fox Banner. Top Row: Reading from Left to Right: Harry F. Campbel, New England District Manager; Clyde Eckhardt, Chicago District Manager; Paul C. Mooney, Cleveland; Sam Dembow, Jr., Atlanta, Ga.; Thomas W. Brady, Buffalo; E. H. Wachter, Dallas.
Second Row: Robert Churchill, Denver; Field Carmichael, Detroit; C. E. Penrod, Indianapolis; C. W. Young, Kansas City; Edward S. Flynn, Minneapolis; Louis Rosenbluh, New York City.
Bottom Row: Frank C. Burhaus, Pittsburgh; W. J. Citron, San Francisco; D. M. Thomas, St. Louis; C. F. Sennings, Washington, D. C.; Maurice West, Montreal; Benjamin Rohers, Toronto.

IN its fourth year as a producing and distributing company, the Fox Film Corporation, announcing its policy for 1918-1919, points to its record of achievements as justification of the aims it affirmed when the corporation was formed. These aims, says a statement from the company, can be summed up in about two sentences. They are: "Making and selling motion pictures must be conducted on sound principles which obtain in any business."

A point that makes the Fox Film Corporation unique is that Mr. Fox is an exhibitor himself, and the films he makes must be such that will prove profitable to him in his capacity as theatre owner.

The executives of the Fox Film Corporation are all men of large affairs and of proven ability. Their training is not limited to the film business alone.

Winfield R. Sheehan, general manager of the Fox Film Corporation, is probably one of the most far-seeing, resourceful men in the business today. Long a newspaper man of varied experience, he also has the added advantage of having been prominent in the affairs of the biggest corporation in the country—the corporation of the City of New York. As secretary to Police Commissioner Waldo, Mr. Sheehan showed a thorough grasp of the intricate problems of city administration, demonstrated that he was a leader of men and a builder, and proved that he had the necessary vision to do big things in a big way.

In Herman Robbins, assistant general manager, the corporation has a man who has a thorough knowledge of every angle of the film industry, a man of ideas and proven capacity for directing big affairs.

A shining example of Mr. Fox's policy of surrounding himself with men of affairs is James E. MacBride, assistant to the general manager. Mr. MacBride, who recently joined the organization, resigned as Civil Service Commissioner of New York City to become associated with the Fox forces. Although he was drawing a large salary from the City he received such a flattering offer from Mr. Fox that he felt obliged to accept. He has had a wide experience in advertising and publicity work. He won distinction as the manager of the remarkably successful campaign of John F. Hylan for Mayor of New York.

Winfield R. Sheehan, General Manager of Fox Film Corporation

The district managers are Harry F. Campbell, stationed at Boston; Clyde Eckhardt, at Chicago; George Mann, at Los Angeles, and Paul C. Mooney, at Cleveland.

The branch managers in the United States are as follows: Sam Dembow, Jr., Atlanta; William Shapiro, Boston; Thomas W. Brady, Buffalo; Harry W. Willard, Chicago; Lester Sturm, Cincinnati; Sidney Abel, Cleveland; E. H. Wachter, Dallas; Robert Churchill, Denver; Field Carmichael, Detroit; C. E. Penrod, Indianapolis; C. W. Young, Kansas City; Morgan A. Walsh, Los Angeles; Edward S. Flynn, Minneapolis; Allan S. Moritz, New Orleans; Louis Rosenbluh, New York City; Sydney Meyers, Omaha; Jack Levy, Philadelphia; Frank C. Burhans, Pittsburgh; Joseph B. Roden, Salt Lake City; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; C. F. Senning, Washington, D. C.

The Canadian managers are Maurice West, Montreal; Benjamin Rogers, Toronto, and Joseph Liebermann, St. John, N. B.

The statement continues:

The sales policy of the Fox Film Corporation is a simple one: Fair and square merchandising based on the principle that the exhibitor has some rights and that the business cannot live unless everybody concerned with it gets his fair share of the profits. This policy has been the rule ever since the foundation of the company, and that it has been successful is proved by the growth of the Fox business.

William Fox Launches Fall Drive

Announces Two New Brands of Pictures, with Six Stars, and Promises Lively War Specials—Life of Pershing Now Being Done

TWO new groups of pictures with six stars, the details of releases on three other groups and the announcement of a number of timely pictures, including one war subject made under the direction of R. A. Walsh; a picture based on the life of General John J. Pershing; one based on the story of the world's most beautiful woman, and a submarine phantasy—are described in the statement of 1918-1919 policy issued this week by William Fox.

The two new groups are Victory Pictures and Excel Pictures, and the policy of expansion involved in their inauguration, it is declared, will be characteristic of all Fox activities during the forthcoming season. Mr. Fox is quoted as being of the opinion that the war will continue to result in a general bettering of conditions in the motion picture trade.

Six Groups in All

During the 1918-1919 season, beginning September 1, Mr. Fox will issue six groups of productions, all except two series to be on a basis of twenty-six releases a year. The groups include: A series of big timely pictures, Standard Pictures, Victory Pictures, Excel Pictures, Sunshine Comedies and Mutt and Jeff Animated Cartoons.

There will be no specified number of unusual productions. No release dates will be announced at this time for the pictures already completed and additions to the present list will be made strictly on a quality basis, after the productions have been completed and passed upon by a reviewing board. Releases will not be as a group but as individual attractions, on the open market, or otherwise as may be decided later. Announcement has thus far been made of four of this type.

"The Prussian Cur" was produced by R. A. Walsh and said to have cost $250,000. This production has a very large cast, including Miriam Cooper and Captain Horst von der Goltz, self-confessed German spy, who is responsible for the story and who has revealed minute details of the system inaugurated by Ambassador von Bernstorff for crippling America's war industries.

"Why America Will Win" was staged by Richard Stanton and is based on the life of General John J. Pershing, who is America's hero of the hour and who is certain constantly to be more and more strongly in the limelight as the endless battle on the Western Front progresses. It is claimed by the producer that a force of trained investigators spent many months obtaining and verifying the data from which the scenario for "Why America Will Win" was written. One of the big features is the reproduction of the seventy-five-mile gun used in the bombardment of Paris.

Big Kellermann Film

"Queen of the Sea," featuring Annette Kellermann, is heralded as a bigger and better production than "A Daughter of the Gods." It is radically different, it is declared, from any other picture ever made—so different that its originators have coined the term "Submarine phantasy" for describing it.

"Why I Would Not Marry"—A story of the world's most beautiful woman and her life problem.

WILLIAM FOX POLICY

Will Issue Six Classes of Productions During Next Season

SCHEDULE

Big Timely Pictures	4
Standard Pictures	26
Victory Pictures	26
Excel Pictures	26
Sunshine Comedies	26
Mutt and Jeff	52

Standard Pictures

Theda Bara	8
William Farnum	8
All-Star Casts	10

The big releases include a war production, a picture based on the life of General Pershing; an Annette Kellerman submarine phantasy, and the story of the world's most beautiful woman and her life problem.

In addition to the foregoing productions, Mr. Fox during the coming season will complete a picture based on Theodore Roosevelt's story, "Put the Flag on the Firing Line," and also will exhibit "Salome." The latter, of course, is a Theda Bara super-production.

All booking arrangements are in the hands of Samuel F. Kingston, who has offices at the headquarters of the Fox Film Corporation, 130 West Forty-sixth street, New York City. Details are not available at branch offices of the company.

The new season for Standard Pictures, which are now just a little more than one year old, will begin Sunday, September 1. These productions will be released, as heretofore, on a basis of twenty-six a year, with Theda Bara and William Farnum as the principal stars. Each of these actors will produce eight pictures and the other ten will be productions of a big timely nature with all-star casts.

Zane Grey Stories

The first Standard Pictures release of the season will be the William Farnum de luxe production, "Riders of the Purple Sage." This is a dramatization of one of Zane Grey's best Western novels. The production was made in Utah and in the Grand Canyon of the Colorado, in Arizona.

William Fox, Head of the Fox Film Corporation

Another Zane Grey story, "The Rainbow Trail," will furnish the basis of the second William Farnum release of the season. This is a sequel to "Riders of the Purple Sage."

Miss Bara's first two productions will be "When a Woman Sins" and "The She Devil." The former, it is announced, brings this actress back to her best days and affords her another opportunity for the creation of a vampire role.

"The She Devil" is reported to be materially different from anything Miss Bara hitherto has done. It is the story of a beautiful, domineering coquette, playing her will on her many admirers.

Victory Pictures will be released on a basis of twenty-six productions a year under a group contract, the first release being early in September. This new series will alternate with Standard Pictures and will consist of productions featuring Tom Mix, Gladys Brockwell and George Walsh, exclusively in stories taken from works of the best known modern novelists and from big plays that have had successful runs in dramatic theatres on Broadway.

The first of these pictures will be "Fame and Fortune" which is a dramatization of "Slow Burgess," a very recent novel by Charles Alden Seltzer. Tom Mix appears as the star.

Miss Brockwell's first picture in the Victory series will be "Kultur." "The Strange Woman" will be her second. This story also has been novelized and the sales of the book are reported by the publishers to have exceeded one million copies.

George Walsh's debut as a Victory Pictures star will be in "I'll Say So," a play directed by his brother, R. A. Walsh, who has directed many of the biggest William Fox successes.

(*Continued on page* 870)

What Kind of a Fellow Is—Edel?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

HURRAY! Hurray for what? Why "Hurray" for our Motion Picture Orchestra. It's getting along famously.

Remember that we had Jesse Lasky for the cornet? And Harry Schwalbe for the oboe? And we thought of calling in Bill Brady for the bass drum?

Well, now we have a pianist who can double on the pipe organ. Yes, and a pianist of no mean ability.

It's Harold Edel—Managing Director of the Strand theatre, New York. The same Edel and the same Strand that you read about in the manufacturers' advertisements whenever he condescends to say that a picture went over big at the Forty-seventh street house.

Harold Edel is eligible to our Motion Picture Orchestra. But now that we have admitted him we don't suppose we can have S. L. Rothapfel wield the baton. To say the least, there might be a clash of artistic exhibitor temperaments—a discord, as it were.

But Harold Edel is a real pianist, as the instrument in his office will show, and the harmony he brings forth will prove if you happen in his office some morning when he is seeking inspiration for a presentation idea via the ivory keys.

If you stick around a while, and the inspiration doesn't come, you will probably be able to follow him out to the empty auditorium and hear some strains from the pipe organ.

And by the way, we have been reading picture theatre advertisements so long that it is difficult to merely say "a pipe organ." We are always tempted to say "the monster $500,000 pipe organ," or "the mammoth $5,000 pipe organ," or some sort of elephantine dollars and cents instrument.

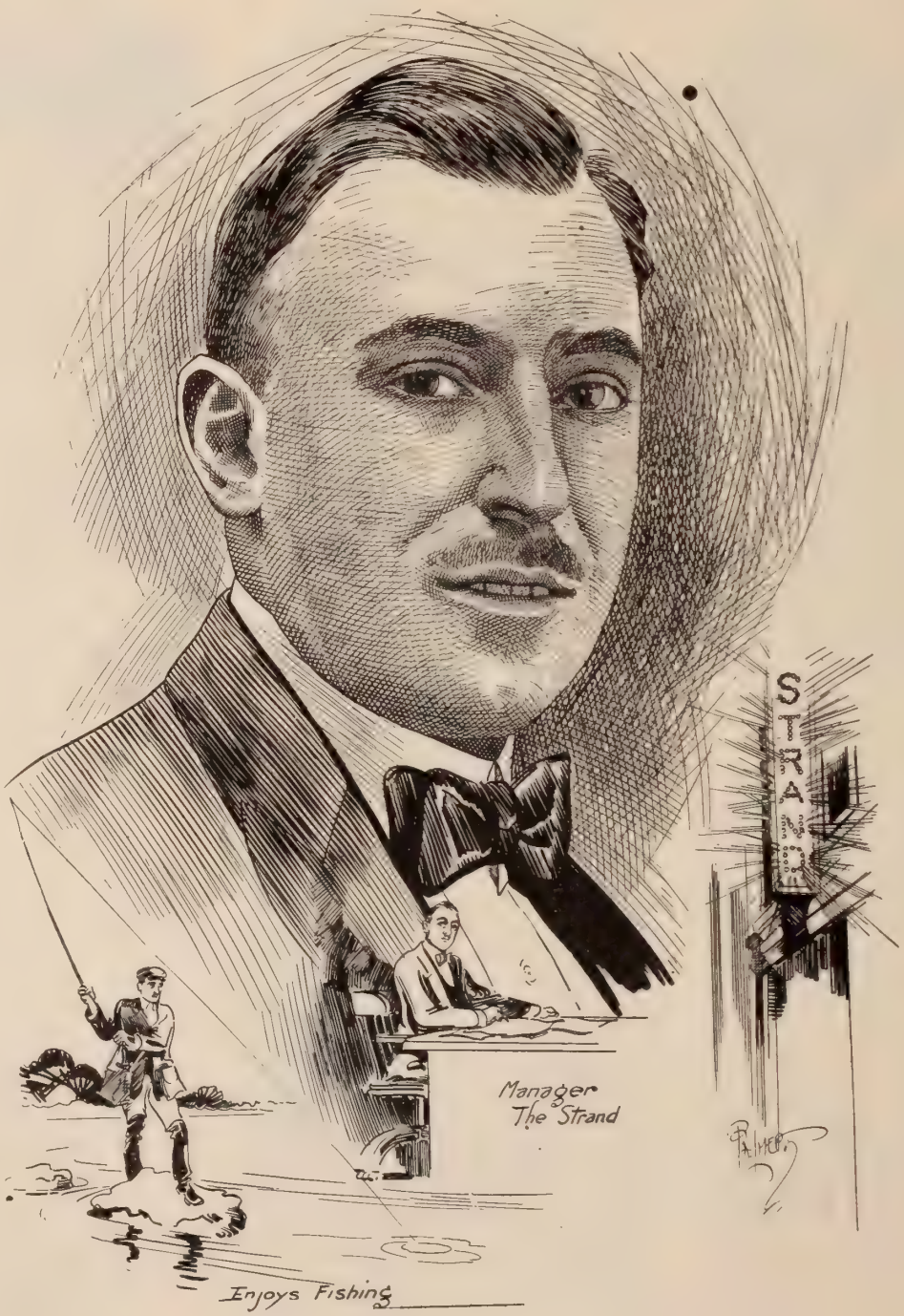
Getting back to Harold Edel we had probably better begin at the start of that manager's interesting career. First crack out of the box we'll tell you his age. The fact that we know it shows that Manager Edel has none of the sensitiveness on that point possessed by most motion picture personalities.

Harold Edel was born in Greenville, S. C., twenty-nine years ago.

And he must have slipped something over on Thomas A. Edison and entered this world with a bit of film in his mouth—for in 1904, just turning the age of fifteen, we find him managing a penny arcade on Fourteenth street.

The owner of the penny arcade was the late Mitchel Mark. And one of the most consistent tributes paid the late Mitchel Mark was his uncanny ability to pick the right men to handle different branches of his many activities.

Young Edel must have "showed something" as a youthful arcade manager, for he was soon given charge of a picture theatre seating one hundred and twenty-five in Lawrence, Mass.



After six months here, Mitchel Mark again polished a higher rung in the ladder and the still youthful Edel was transferred to Cleveland, to manage for the next two years the Coliseum and Globe theatres. Picture men who remember when the Alhambra in Cleveland's exclusive section was the most luxurious motion picture house in the country, will also remember that Harold Edel took charge of the house at its opening and until he became General Manager for the Kinemacolor Company in Canada, in which capacity he presented the famous Durbar pictures from coast to coast.

Later he became manager for the Mark-Brock enterprises in Buffalo, serving with that concern until the new Strand theatre of that city, in which he purchased an interest, when he

(Continued on page 870)

Brunet Favors Sane Limit on Films

Declares Output of Five and Six Reel Features Exceeds Demand by Four to One—Feels That Increased Output for Coming Year Will Do Industry No Good

"I HAVE come to the conclusion that now is the time to place a limit, a wise and sane limit, on the output of features." This is the keynote of an important statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in a statement given out this week. "The output today of five and six reel features exceeds the demand by four to one," Mr. Brunet goes on to say, "and yet, according to published announcement, some of the big producers intend to place upon the market an increased number of five and six reel pictures. Indications are to the effect that the 1918-1919 market will be super-saturated with so-called features.

More Films—Less Quality

"As increased outputs almost invariably mean a lessening in quality, exhibitors will soon face a situation where they will find themselves back to the old 'regular service' days, and attempts will be made to force them to play entire programs which reflect the evils of a 'made on time' schedule.

"We saw the trend of events and prepared for it. For a number of months we have been selecting the cream of our feature product. If a picture met with the severe tests of star, story, production and direction which we put upon it, we placed it aside, holding it ready for the proper time to put it out. Now we are fully prepared to enter the field of specialized features with a year's supply of Extra-Selected Star Photoplays. We will release them one every four weeks. The success of our Selected Service Booking Plan, which we put into operation last March, was contributory to our decision.

"The Extra-Selected Star Photoplays are of the highest quality—that quality of which 'The Yellow Ticket' and 'More Trouble' are such excellent examples. They are positive box-office attractions which will readily lend themselves to the highest type of exploitation methods. No one who sees them will be disposed to dispute our statements in this connection.

Extra-Selected Photoplays

"We will put out these carefully selected pictures under the name which I have already mentioned—'Extra-Selected Photoplays,' using in connection with that title the name of the star.

"The Extra-Selected Photoplays will not be the only features which we will put out. From time to time we intend to release others, the product of our present contributing studios and outside producers. We will release no features under the Pathe name, however, that do not thoroughly satisfy us as to quality, and our plans do not contemplate a greater quantity than one Pathe feature every other week.

"In addition to the classes of features which I have mentioned Pathe will also handle first class 'outside' product on regular or occasional release schedule, such as The American Film Company's star series featuring Mary Miles Minter, Margarita Fisher and William Russell. These 'outside' features will be handled entirely apart and distinct from the Pathe features and should not be confused with them. As has already been announced, the American features will be handled by the American's own salesmen, operating from the various Pathe Exchanges.

¶ What do you think of the Harrison reviews?

¶ See page 877 and read what Charles Branham, of the Minneapolis Strand, thinks of them.

"The state of the market is and has been for some time such that it has been very difficult if not impossible to keep good features working continuously. Thus the obtaining of the maximum expectancy of returns on any feature has become impossible. There has been a feverish haste to get business on the latest feature. In consequence those which have preceded have been almost, if not entirely forgotten. Many of the best features which have been made have been practically retired before they have played 50 per cent of the available houses. By diminishing our feature output we can devote much more time to the marketing of each feature, to the careful study of the best exploitation methods for the exhibitor to use. Furthermore we can be certain of a much higher average of quality than is humanly possible under the one or more feature-a-week conditions.

Year's Supply Selected

"A full year's supply of Extra-Selected Star Photoplays has already been selected, but the order of release after March 9 has not yet been determined upon. As soon as we have decided upon it, we will give further details.

"Needless to say we will continue to issue serials, scenics, comedies and short length subjects as in the past. 'Hands Up,' with Ruth Roland is to be released August 18. Present indications are that it will be a wonderful success. Pearl White has started work upon a new serial which will probably be ready for release before the closing episode of 'Hands Up.' The 'Official War Review' which we are putting out in one reel each week, is already tremendously popular. The tie-up between the Post Travel Series and the newspapers is working to the interests of all, and is making the pictures popular wherever they play. The Harold Lloyd comedies, good as they have been during the past, are showing a constant and highly pleasing improvement. We will continue to release them one every other week, each in one reel. We are fortunate to have been able to secure the services of Stan Laurel between the two theatrical engagements and the Rolin Co. made for us five comedies with him as the star. The first of these will be released along the first part of October. And of course our news weekly, the oldest and best known of them all, is another of our short releases which is found on the programs of a majority of the theatres of the country, and is so popular that frequently it receives the same amount of publicity and advertising that the theatres give to their feature.

"Our plans for the coming year were completed so many weeks ago that we are now in the enviable position of being months ahead on our prints, posters and advertising matter. We expect to have our features in the exchanges a long time in advance of release. The value of this to the exchangemen and exhibitor is obvious.

"We are convinced that we are working along the right lines, and have been greatly pleased to note the enthusiasm of our exchangemen over our change in policy.

"It augurs well for Pathe business during the coming season that the last three months have been the biggest in our history.

"Over the Top" Wins New Laurels

"Over the Top," Vitagraph's patriotic special, "gets them where they ain't," according to S. C. Wallace, manager of the Idle Hour Theatre at Cambridge Springs, Pa. In a letter received at the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, Mr. Wallace stated that although his town only has 1,200 inhabitants "when they are at home," he showed "Over the Top" to 1,335 persons. He added that in addition to making "good money" the picture was "highly complimented and was given the glad hand often, which will help out with the next big picture I put on."

Novelty for Opening of "Eagle's Eye"

W. J. Slimm, former president of the Motion Picture Exhibitors' League of Cleveland, and manager of the Marquis theatre, Crawford road, Cleveland, opened "The Eagle's Eye" at his house this week in good, old, patriotic style. Mr. Slimm engaged the services of a patriotic song leader and advertised that opening night would be a patriotic song night, in which every one was invited to participate.

NECESSARY EQUIPMENT

Lucas Set Out to Equip a New Theater and Didn't Forget the Important Detail

Lucas Theatre Supply Company

Atlanta, Ga. 158 Marietta St.

July 26, 1918.

Motion Picture News,
129 Seventh Ave.,
New York, N. Y.

Gentlemen:

Messrs. Stover, Babb and Whitmire are erecting a motion picture theatre at Greenville, S. C., which will be opened shortly under the name of the Strand.

We sold these parties two complete motor driven Simplex Projectors as well as a quantity of accessories, and included in this list which we prepared was a year's subscription to the Motion Picture News, as we felt that this was one of the very necessary requirements.

Their Post Office Box is No. 307, and we will thank you to enter their subscription accordingly, forwarding us a statement for $2.00 by return mail.

With best wishes, we are,

Yours very truly,

Harry K. Lucas,
General Manager.

Metro Exchanges Report Record

Year Declared to Have Been Most Successful in History of the Company—Plans for Still Wider Activities Discussed

METRO exchange managers are returning to their homes this week after having attended the third annual convention of the exchange managers. Meetings were held at the Hotel Astor and covered a period of three days. Thirty-two managers from all parts of the United States and Canada were in attendance.

Unusual importance attached to this meeting because of the discussion of further expanding the already enlarged Metro policies. It was reported that the past year had been the greatest in the history of the company. Officers of the company told the representatives that the Eastern and Western studios have been constantly busy during the past year and that the pictures made have surpassed those of other years in their successes.

One of the important matters discussed was the future plans for the super-production of Screen Classics, Inc. These elaborate screen masterpieces, which Metro distributes, have played to capacity houses in all sections of the country, many exhibitors heretofore opposed to week-run pictures breaking their long-established rules and doing business even beyond expectations. Among the Screen Classics features made the past year were "Blue Jeans," with Viola Dana; "The Legion of Death," in which Edith Storey was starred; "Draft 258," with Mabel Taliaferro; "The Slacker," with Emily Stevens; "My Own United States," starring Arnold Daly, which the Frohman Amusement Company made and which William L. Sherrill presented on the Screen Classics, Inc., program when Metro distributed it; "The Million Dollar Dollies," in which the Dolly sisters made their screen debut, and "To Hell with the Kaiser," featuring Lawrence Grant with Olive Tell.

Richard A. Rowland, president of Metro Pictures Corporation, presided at the meetings. Others participating were Joseph W. Engel, treasurer of Metro; William E. Atkinson, business manager; Harry Cohen, special representative of Metro All Star Series pictures and Screen Classics, Inc., super-features; E. M. Saunders, representing Boston; Cresson E. Smith, Chicago; Joseph Unger, Regal Films, Limited, Canada; Harry Lustig, special representative of the Pacific Coast; S. A. Shirley and W. C. Bachmeyer, special representatives of the Middle West, and exchange managers from Atlanta, Albany, Washington, Philadelphia, New Jersey, Buffalo, Pittsburgh, Cincinnati, Cleveland, Des Moines, Kansas City, Mo., St. Louis, Detroit, Minneapolis, Milwaukee and other sections of the country. Arthur James was among the speakers.

Fox Launches Drive

(*Continued from page* 867)

Excel Pictures, the other new trademark brand, also are to be released on a basis of twenty-six productions a year, alternating every other week with Victory Pictures. The stars thus far announced for those productions are Virginia Pearson, Peggy Hyland and Jewel Carman. The arrangement of releases provides the opportunity for exhibitors to run a week stand with Standard or Victory Pictures and an alternation of Excel Pictures.

Henry Lehrman's Sunshine Comedies will be released by Mr. Fox during 1918 and 1919 on a contract basis. The same care that has been taken in the past to make these offerings distinctive and of standard-setting quality will be exercised throughout the coming season.

The Bud Fisher Mutt and Jeff animated cartoons are to be continued as William Fox releases during the 1918-19 season. These 500-foot subjects, released weekly, are rapidly extending their territorial bounds, according to the distributor, and now are being shown in practically every city and town in the country.

In a policy statement he has issued to exhibitors, Mr. Fox emphasizes the fact that his productions always have first been made with a view to filling his own requirements as the owner of a chain of theatres extending from the Atlantic seaboard to the Mississippi River. This becomes a more important consideration every year because of the constantly increasing scope of his activities as an exhibitor. His best guarantee of good service is the fact that he is manufacturing primarily for himself.

"What Kind of a Fellow Is —Edel?"

(*Continued from page* 868)

took charge of that institution, which brings us down close to the time two years ago when Mitchel Mark scoured the country for a manager for his Strand in New York and then let his eyes come back and rest on the worker who had grown from boy to veteran in his service. And so New York gained Harold Edel.

With room for but one more fact we might add that Harold Edel's favorite sports—aside from the piano and pipe organ—are golfing, fishing and hunting. His club—the Long Island Commuters—our own.

Export and Import Settle Down

The Export and Import Film Company reports that it is now comfortably settled in the suite of offices on the eleventh floor of the Godfrey Building.

The tasteful furnishings, a cool Japanese reception-room and the still cooler projection room are said to have gained popularity among the buyers viewing pictures in the Times Square district.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"The Border Legion"

Blanche Bates and Hobart Bosworth the Stars

(Produced by T. Hayes Hunter. Release plans will be announced later)

A STRONG story well told makes this offering entertaining for the majority of audiences. The attention of the spectator is held fast throughout, as the action never lags.

It is the Western outlaw type of a story based on the famous novel of the same name by Zane Grey.

Joan Randall discovers Jim Cleeves, her fiance, has been lying so she returns their engagement ring. He begs for another chance but she says he is too much of a coward even to steal.

His manhood is awakened. He leaves for the mountains and joins a band of outlaws. Joan, learning of his step and feeling guilty, follows to bring him back. She is caught by Jack Kells, the leader of the bandits, and held for ransom. At an outburst of lustfulness. Kells attacks her but she fights back. In the struggle she shoots and nearly kills him. During his fight with death she nurses him back to life. This act ingratiates him to Joan. He promises he will protect her.

The band returns and finding the woman demand her as part of the spoils. Kells protects her. The outlaws led by "Gorilla" Gulden, the second in command, hold a conference and decide to get the woman or kill their leader. Kells tells Cleeves, who was ignorant of Joan's presence, that he must kill Gulden for the sake of a good woman. Joan overhears the conversation, jumps from the roof, overtakes Jim and begs him not to stain his hands with blood. They mount horses and run away.

Learning of the runaway Kells goes after and overtakes them. He shoots Jim and is about to harm Joan when she reminds him of his promise to protect her. His manhood again awakens just as the band reaches the place and demands the woman. In attempting to defend her he is shot and felled.

A posse arrives there in time to disperse the outlaws. Kells dies in the arms of Joan begging forgiveness. Jim and Joan return and are united.

Hobart Bosworth portrays his role convincingly. Miss Bates is somewhat self-conscious. The direction is very intelligent and the atmosphere realistic. There are some beautiful mountain scenes in it.

This picture ought to appeal to the average run of patrons. I am afraid it will prove a little too strong for high class audiences.

"Bound in Morocco"

Lots of New Stuff in "Doug's" Latest

(Artcraft—Aug. 5. Directed by Allan Dwan)

"BOUND IN MOROCCO" will entertain your patrons. Mr. Fairbanks introduces in it several new stunts, such as jumping over a wide water pool, sliding down a roof and landing on the villains, and many others.

The plot, by the director himself, transplants Mr. Fairbanks to Morocco, where he has an exciting time with the Arabs in trying to save an American girl who has been abducted and added to the harem of the chieftain.

In order to gain admission into the realms of the harem, Doug. impersonates an Arabian dame—he is really funny in this new form—although he succeeds in rescuing the girl he is arrested by the native policemen for overspeeding on the sands of the desert. Ignorance of the laws was no excuse.

While in jail and chained, some conspirators planted a bomb between his feet, intending to send him post haste to St. Peter, but some one had a heart and saved him. He was given three minutes to get out of town. Grabbing the girl and her mother, he gets in his automobile and runs for his life but has some more fights before he gets through with the Arabs.

The usual speed marks this picture also. It should prove a winner with any kind of an audience.

"America's Answer"

(Official Government War Pictures. Released by the Committee on Public Information. Screen Time, 90 M.)

THIS picture has been released by the Committee on Public Information with the purpose of acquainting Americans and the world in general with what our government is doing in this war and how it does it.

From the very first the mind is impressed with the immensity of the task. This impression is increased as the different scenes are unfolded before the eye as in a parade. When the end is reached the spectator can't help but realize that we are in this world war doing our bit and that we intend to see it through.

The picture gives a fair idea of the different engineering as well as administrative problems our army and navy had to solve, such as transporting the army and material over a stretch of more than three thousand miles, excavating marsh lands over there and building wharves and warehouses on them, constructing railroads, assembling the locomotives, building lumbermills near forests donated by the French Government, erecting hospitals, refrigerating plants, feeding and clothing the army and many other things. It also shows why we are eating rough bread and why our patriotism has been appealed to in reducing the sugar and other foodstuff consumption.

The exhibition of the aeroplane flights showing almost all the daredevil stunts such as the spiral, turning somersaults, flying upside down, turning completely over and many other thrilling evolutions are awe inspiring. They are alone worth the price of admission as an entertainment.

In addition to the above it gives a glimpse of the battle of Cantigny in which our troops gave the Germans the first taste on a big scale of the fighting qualities of the American soldier.

Were it possible for the Kaiser to have had a vision foretelling the disclosures of this picture he would never have dared challenge us by sinking the Lusitania and committing other atrocities against Americans.

Book it and show you are doing your bit.

"Fedora"

Pauline Frederick in a Sardou Play

(Paramount—Aug. 12. Directed by Edouard Jose)

WHEN Victorien Sardou wrote Fedora there was no thought of the motion picture, therefore this review is not in any way intended as a reflection against the value of the book as a literary masterpiece nor its dramatic worth as a stage play. I am simply judging the picture from the point of view of the present-day picturegoer and whether it supplies the kind of entertainment he demands.

There is no doubt in my mind that this offering will please a great number of picturegoers but I am also certain that it will displease a number equally as great, in spite of the fact that it has been given a happy ending which is at variance with the book.

Fedora, a Russian Princess, is engaged to Count Vladimir, the dissolute son of the prefect of police. Loris Ispanoff, finding his wife in Vladimir's apartments, murders him and escapes.

From certain clues the identity of the murderer becomes known. The Princess undertakes to go to Paris and entice Ispanoff to go back to Russia for the purpose of revenge.

After reaching Paris she allows him to become infatuated with her. She extracts from him a confession of the murder and notifies the authorities in St. Petersburg. Due to this information his brother becomes wrongly suspected and is put to death. His mother dies from grief.

When Ispanoff is informed that the Princess is the cause of his brother's and mother's deaths, he attempts to murder her by choking. Just at that moment his friend, who had just returned from St. Petersburg with a pardon from the Czar, enters the room and tells Ispanoff that the Princess acted against him thinking he had committed the murder for political reasons. They were again reconciled.

The picture has been produced well, but Miss Frederick did not seem at home in the first three reels.

"The Fallen Angel"

Jewel Carmen in a "Cosmopolitan" Story Well Done

(Fox—July 28. Directed by Robert Thornby)

THIS offering, as the title indicates, might be termed a questionable subject, but it is well produced. It will absorb one's thoughts from the beginning to the end. The effect it will have on the spectator will be the same as reading a very interesting novel. Had the theme been clean, the picture might be considered among the best of the year.

The scenario has been taken from the story "You Can't Get Away With It," by the famous writer, Gouverneur Morris, published recently in the *Cosmopolitan* magazine. It tells of three orphan sisters who, at the death of their father, were left without any means of support.

Jill, the eldest, was working in a department store at a small salary, trying to support her sisters and herself on it. Her unhappily married employer was attracted by her beauty and sympathetic looks and, not being able to secure a divorce from his wife, made Jill the proposition of defying society and becoming his. He gave her time to think it over, but also warned her that she could not get away with it for all the time and that some day she had to pay.

She was first shocked, but, seeing no way to escape the drudgery, eventually gave in. She was placed in a finely furnished apartment.

Shortly afterwards he died, but made provision for her before his death. In time she met a young man. They both loved each other. He proposed marriage to her, but, thinking of the past, she refused. He pressed her for the reason and thereupon she confessed. He insisted on the marriage being performed, but she gave him two years in which to think it over, and if at the end of that period he would be still of the same mind she would be waiting for him.

After the two years were over he returned, but was of different mind. He now proposed that they should forget marriage and live in a happy way. She indignantly scorned him and ordered him from the house. She was heartbroken and had lost faith in humanity.

Although the story is of the risque type, it is redeemed somewhat owing to the fact that the heroine consented to become the unlawful wife of her employer, not from choice but of necessity. She also attracts the sympathy of the spectator when she rejects the dishonorable proposals from the only man she ever loved.

This picture, of course, is not for family patronage. It is better suited for large-town theatres that cater to more or less cosmopolitan crowds.

"A Pair of Cupids"

A Clean and Corking Offering

(Metro—July 29. Directed by Charles J. Brabin)

YOU will be pleased to know, I am sure, that this Bushman-Bayne contribution is a good one. It comes fully up to the standard set by this pair in their recent pictures. We are getting accustomed to expect nothing less from them.

The fun is derived from a simple story by Luther A. Reed, in which two babies, as well as the principals, figure prominently.

Uncle Henry favors a match between Peter, his nephew, and Virginia, his ward. Peter's chief occupation is chasing dollars, Virginia's teaching table manners to her pet dog. But he will not marry a baby doll, while she, in revenge, will under no circumstances consent to become the better half of a money-making machine.

Things go on in this manner until Uncle Henry conceives a plan whereby he hopes to bring the two young folks together. He borrows Mrs. McGrogan's twins, upon a guarantee of twenty-five thousand dollars against their loss. Quietly he deposits a baby apiece at the respective doors of the homes of the hero and heroine. Finding themselves with infants on their hands, they decide to keep them, and thus practice papa and mamma, respectively.

Comes the day when two mean crooks point to old man McGrogan a chance to put a tender hand on the twenty-five thousand and split it in three ways. The plan excludes any risk on Mac's part for his twins. They kidnap them. The alarm is given, which sets Peter and Virginia in motion. For the first time it becomes known that each had a baby. They join hands in running down the kidnappers. Peter discovers their hiding place and, being a hero, beats and gags the kidnappers in rescuing the babies. Mrs McGrogan now rushes in and claims her precious twins.

Babyless, Peter and Virginia stand facing the cruel world. The plan their future life together, looking forward to the day when they will not have to borrow anybody else's babies.

The production, on the whole, is pleasing. It will get real laughs. Being of the clean kind, it ought to entertain any audience

"Playthings"

Fritzi Brunette in a Well Handled Risque Story

(Bluebird—August 12. Directed by Chas. Gerard)

JUDGING this picture from a dramatic point of view I can safely state that it is one of the best released on the Bluebird program recently. The action is steady, the suspense good, and it contains some tensely dramatic situations especially towards the end.

The plot, by Sidney Toler, is of the risque kind, and although it deals with "fire," it is not vulgar, being handled delicately. It is the very familiar tale of the boss's son who entices a pretty girl, working in his father's store, with false promises of marriage. Of course the usual consequences follow. A girl disillusioned, while the man is looking for new conquests.

In the end a fine young man, a former rejected suitor, comes to the rescue. Her past is no bar to their happiness.

Miss Brunette handles her role admirably. She photographs well. The supporting cast is also excellent. The direction and photography are of the best.

Owing to the nature of the story this picture will prove suitable to the more cosmopolitan audiences rather than to family patronage.

"Alias Mary Brown"

Pauline Starke and Casson Ferguson Please in This

(Triangle—Aug. 4. Directed by H. D'Elba)

THIS offering will please your patrons in spite of the fact that some of the situations are impossible. Picturegoers are more or less inclined to overlook such matters so long as they get entertained.

The plot, by E. Magnus Ingleton, concerns a hero who became a "second story man" in order to get revenge on some unscrupulous men who had robbed him of his inheritance by presenting false claims after his father's death. His mother dies shortly afterward from lack of such comforts of life as money could furnish.

During his crook career he saves an innocent girl, who had run away from home, from the hands of a supposed friend. In the end they fall in love and marry.

Miss Starke's work is very satisfactory. Casson Ferguson co-stars. It is his initial appearance under the Triangle banner, and he certainly acquits himself well. He is given a sympathetic part

The picture is clean and should prove suitable for any kind of an audience.

"No Children Wanted"

Gloria Joy's Second Is Even "Better Than First"

(Oakdale-General Film—Released in August. Directed by Henry King)

THIS is the second picture made with little Gloria Joy as the star. It is even better than the first one. Her acting shows a decided improvement. It can be readily noticed that she can express emotion, and she goes at it as if an old-timer.

The story, of course, is a simple one. It shows how a little child softened the hearts of her parents, who did not give her the loving care she deserved. Incidentally her photograph helped soften another heart—that of an old man who intended to do harm to her father because the latter had featured him in his novel as a bad character.

Children as well as grown-ups will be delighted with the scene showing her running away from school. She comes across a little tot about three years old, whom she induces to follow her, and assumes the responsibility of protecting her. They then come across a goose, who also joins them. There is a great deal of comedy in that.

"All Man"

Harry Morey and Betty Blythe in Strong Crook Drama

(Vitagraph—Aug. 5. Directed by Paul Scardon)

CROOK plays, when well done, never fail to entertain. "All Men" has been well produced. It will please your patrons.

The story, by Donn Byrne, is interesting. It introduces the hero as an honest, physically strong laborer, working hard for a living. He becomes dissatisfied with his lot after certain doctrines, such as "why should he slave to enrich his boss," were put in his head, so he joins a band of crooks.

In cracking a safe he is injured and taken to the home of a woman friend of his pal. During his convalesence they fall in love and when he recovers she joins the gang.

While on another job the police are informed and close in on them. In order to give the woman and the gang a chance to get away, he stays behind. He is arrested and, after a trial, sent up the river for five years.

At the expiration of the sentence he goes to the woman and finds her awaiting him and ready to continue the old life. He refuses, leaves her, goes to the country, buys a farm, marries and settles down to quiet life.

His wife learns accidentally of his past. She leaves him and applies for a divorce. The people of the town scorn him as a former jail bird. Angered against society he decides to go back to the crook life again. But the woman, whose husband is now dead, and who also is determined to lead a straight life, comes to him in time to prevent him from leaving the narrow path. They find happiness in their union.

The action is kept up steadily throughout.

The picture is clean and will undoubtedly appeal to all classes.

"A Nine O'Clock Town"

Charles Ray Will Satisfy in This Picture

(Paramount—Aug. 5. Directed by Victor L. Schertzinger)

IN spite of the absurdity of the plot this picture will entertain in as much as it has been produced as a comedy drama. People will get their money's worth.

The hero is presented in a story contributed by the director himself, as the know-it-all type of a young man trying to impress his father with the amount of wisdom he believes himself to be the possessor. The old man will not listen to the flowery talk, therefore the hero is angered and leaves for New York, which offers bigger field for brainy young men. This was perfectly agreeable to father. There he gets a job at eight per, but makes the old man believe he is holding a very prominent position.

Mother being the only person on earth who believes in his bluffs persuades father to turn the store completely over to the son. After taking possession, the hero starts selling goods at a reduced price, enough to bankrupt him in a short time. In the meantime a Vampire and her husband attempt to work a blackmailing scheme on him by luring him to her rooms. It looks for a while as if the trick will succeed but it eventually fails.

A man who has a chain of stores in the neighboring town is watching the hero. Recognizing his ability to get the crowds, he buys him out for a large sum of money, at the consent of his father, and makes him manager of the store. In the end he marries a young girl who stood by him.

The picture is clean and will have an appeal to all audiences.

"Bread"

"It's a Heavy Loaf," Says Harrison

(Universal Special—Aug. 26. Directed by Ida May Parks)

WHY not name this picture "The Adventures of a Loaf of Bread"? Such a title would be more appropriate as the most prominent situation in it is the chase of a loaf of bread.

The whole thing is slow and uninteresting. It takes some five and a half reels out of the six to get to the point. After it gets there it says nothing that would arouse one from slumber. Apparently this picture was produced with the purpose of showing how beautiful and sympathetic Miss McLaren could be made to look.

As the author, Evelyn Cambell, wills it, the heroine is introduced as a nice looking country girl who gets the stage craze. She wants to become a great actress so she can wear pretty clothes. She comes to poor old New York and meets a manager through an actress whom she met in her home town. Of course the manager wants her to love him for what he is going to do for her but she refuses to listen to him and here is where her troubles begin. She leaves the theatre and rents a room.

Unable to get a job and being left with only three cents on her hands she decides to buy a loaf of bread with it. While returning from the bakery in a driving rainstorm she is pushed by a pedestrian and she drops the loaf on the running board of a passing automobile. The loaf takes wings and she goes after it.

After a run of several blocks she comes to the conclusion there is no use going any further, so she stops and commences to dream what she could have been were she not poor. A news kid wakes her up and tells her the cops are after her. She takes to her heels.

In order to make her escape she rushes into a strange house. There she finds the manager with other fellows and lots of pretty girls having a good time. Her loaf is occupying the place of honor in the centre of the table. She tells them while they are making fun of her loaf she is dying of starvation, and faints. There comes the hero now who lifts her in his arms and places her on the couch. After the proper medical attention she recovers and the hero and the heroine marry.

"The Ghost of the Rancho"

Bryant Washburn a Real "Hero" in This

(Pathe—August 11. Directed by William Worthington)

ANYTHING is possible in the movies. Some people are aware of this fact, so in selecting stories for picturization are not discouraged by their impossibility.

The scenario of this plot, by Jack Cunningham, is based on the story by Arthur Henry Gooden. It presents the hero as a young man, the pet of his wealthy grand-daddy. Having lots of money to spend, he goes wild over wine and pretty dames. The old man is about to disinherit him, but he begs for a last crack at high life before he quits. The wish is granted.

During the banquet they frame him up to believe he has committed a murder. He escapes into Mexico. Being a regular hero, he has no trouble. He is always present when a lady needs help to drive away the assailants. He invariably beats the Mexicans, no matter how many there are. In one instance he drives the greasers away by impersonating a ghost and rescues the heroine.

All these things happen on a ranch that proves to be the property of his grand-daddy. When the fact that "he found himself" becomes known to the old gentleman he rushes to the scene to tell him the murder he was supposed to have committed was a fake and also to congratulate him for having become a man, and incidentally he blesses his marriage to the heroine.

You may be able to get by with this if your audience is not over critical.

"The Beloved Blackmailer"

Carlyle Blackwell and Evelyn Greeley the Stars

(World—August 12. Directed by Dell Henderson)

ALTHOUGH there is hardly anything new in this offering fine handling and the comedy element in some of the situations make it a pleasing entertainment. It is the kind your patrons will not take seriously but will enjoy well.

The story, as conceived by Harry O. Hoyt, introduces the hero as an overpetted rich young man. His parents would not allow him to do even an ordinary amount of physical exercise.

His sweetheart, the heroine, would like to see him big and strong, therefore she arranges with a physical instructor to kidnap him. This is the only means by which he could be set free and thus be given a chance to make a man out of himself.

In order to ruin the father of the heroine, who dares oppose his will, the hero's father, a Wall Street magnate, raids the stock market. Pretending she is the one who kidnapped his son, the girl sends him a letter threatening to return him dead unless he refrains from ruining her father. The trick succeeds, but when it is exposed, the big financier is powerless to do any further harm as the boy, now a strong man, and the girl have already been united in marriage. This brings about a reconciliation.

The bullies in the supporting cast are a scream. They are as true types as I have ever seen. They will get good laughs. Miss Greeley is very attractive. Mr. Blackwell is convincing in his role.

The picture is clean and should appeal to all audiences.

(*Continued on page* 877)

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Safety Curtain" (Norma Talmadge-Select)—"Good production. Kept business to average in exceptionally hot weather."

"For Husbands Only" (Jewel)—"Big. One of the season's best."

"The Vamp" (Bennett-Paramount)—"Average offering."

"The City of Dim Faces" (Hayakawa-Paramount)—"Very good picture." "Business above average." "One of the Jap's Best."

"Good Night, Paul" (Constance Talmadge-Select)—"Very good comedy. Better than average for week. Constance sure does draw the ladies in the afternoons."

"Shark Monroe" (Hart-Artcraft)—"Perhaps as good as he has done. Two days to exceptional business."

"The Claws of the Hun" (Ray-Paramount)—"Slow start and whirlwind finish but war pictures are being overdone."

"Hearts of the World" (Griffith-State Rights)—"Big for three days. Greatest picture ever made."

Editor's Note: The Box Office Report chart includes all pictures released since May on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Fair picture." "Good picture."
BELIEVE ME, XANTIPPE (Reid—F. P.-Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong" here; Xantippe a very good story." "Very good comedy drama." "Very good." "Very good."
BIGG T SHOW ON EARTH (Enid Bennett—Lasky) May	Big	"Very good." "Good circus stuff" "Very good; her best; getting very popular here." "Fine picture; well liked." "Great; excellent picture; star O. K. This is what the people want." "Big."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it.' "Pleased."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly." "Good stunt picture; lots of pep and action. Photography poor." "Just what the public wants."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story." "Well liked; a picture that pleases."
BRIDE'S AWAKENING, THE (Murray—Universal) May	Poor	"What's in a name? Good title plus poor picture." "Title drew."
CABARET, THE (Blackwell—World).....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture."
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture." "Just average." "Star great."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one." "A very poor picture."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies." "Only difference between this and a big feature was the reasonable price."
DAUGHTER OF THE WEST (Baby Osborne—Pathe) May	Average	No comment received with reports.
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production." "A great picture." "Best in many months." "Best Norma Talmadge since she joined Select."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture."
DOG'S LIFE, A (Chaplin—First National).....Apr.	Extra Big	"House record." "A regular riot." "Very good." "Great." "Some comedy; good on two days—some HOT." "Very good." "Not as good as other Chaplins." "Chaplin at his best—his greatest comedy—good business."
DOLL'S HOUSE, A (Ferguson—Artcraft).....June	Average	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad." "Poor picture; poor business." "Good." "Fair picture; good acting. They must have liked it; very hot, but good business second day."
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here." "Clean comedy drama; Kennedy does not pull." "Fair picture; star growing in popularity." "Very good."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked." "A tame firebrand, and in this locality the horrors of war are not wanted."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great."
FOR SALE (Hulette—Pathe).....June	Average	No comment received with reports.
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here.
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big."
GLORIOUS ADVENTURE (Marsh—Goldwyn).....	Big	"Audience well pleased." "One week to average and big business.'
GOOD NIGHT, NURSE (Arbuckle—Paramount).....	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy." "Very poor." "Good clean comedy; real comedy." "Not his best comedy."
GUILT OF SILENCE (Salisbury—Bluebird).....May	Poor	"Wonderful snow scene; fine picture." "Pleased."
HEARTS OR DIAMONDS? (Russell—Mutual)....Apr.	Big	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture." "Played to good business in hot weather." "A very good crook picture in which Russell does good work." "Universally pleased."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories.' "Frederick line of pictures don't please here; poor business." "Good." "Too tedious and slow."
HER ONE MISTAKE (Brockwell—Foxfilm).....Apr.	Average	"Should not have been released." "Pleased all who saw it" "Gets by; weakest spot on Fox program." "The first Brockwell that drew for me."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture; Charlie wants to stay in the Rube stuff." "Excellent."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft) .June	Average	"The star is no drawing card." "Cohan's best movie appearance." "Dandy picture." "Good picture, but Cohan no favorite here." "Poor business." "Great picture; too hot." "Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture: no drawing card. Will never be a favorite here." "Average business."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a big favorite here."
HOUSE OF GOLD (Wehlen—Metro).....	Average	"Excellent picture." "Very good program picture." "Average."
HOW COULD YOU CAROLINE?. (Love—Pathe) .May	Average	"Audience don't like it." "Fair."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard; too much rough stuff." "One of the best."
JOAN OF PLATTSBURG (Normand—Gold.).....May	Poor	"Poor star; poor story; poor picture." "Poor on account of public prudes." "Very fine picture." "Simple story, much padded, but gets by." "This picture a disappointment; Normand out of place in this."
JOURNEY'S END (Clayton—World).....May	Average	"Very light." "Star very popular here."
KAISER'S SHADOW, THE (Dalton—Paramount).....	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard." "An awful picture; silly." "Well liked."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people." "Excellent picture; star popular."
LONELY WOMAN, THE (Bennett—Triangle).....Apr.	Average	No comment received with reports.
LOVE'S CONQUEST (Cavalieri—Para).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out." "Cavalieri good, but people here do not want this kind." "My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?"
MADAM SPHINX (Rubens—Triangle).....June	Average	"Good story, but morbid." "Average picture."
MAN TRAP, THE (Rawlinson—Bluebird).....May	Big	"Herbert Rawlinson at his best, and a great favorite here.'
MARRIAGE LIE, THE (Myers—Universal).....Apr.	Average	"Very good." "A very fair picture." "Miss Myers is always a good value." "Average program picture; big business."
MASKS AND FACES (Forbes-Robertson—World) .May	Average	"Big, if not for costumes." "Poorest 'World' we ever ran." "Better than average business; if advertised in correct way should bring good returns. A wonderful cast is the big point."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good." "Average. Beautiful settings. Didn't take very well." "Poor Dalton picture."
MIDNIGHT MADNESS (Julian—Bluebird).....June	Average	"Better than 'Mysterious Mr. Tiller'."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here." "Goes fine: proper stuff for now. Came back good the second day." "Very excellent."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere." "Pleased them very much." "Little rough for Mary." "Very good." "Elaborate production; picture well liked here." "Nice comedy drama but did not pull."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
MME. PAULETTE (Claire Anderson—Triangle)..May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy." "Not as good as usual." "A scream, 'Fatty' is there, you have to give it to him." "Arbuckle always draws."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week."
OLD WIVES FOR NEW (De Mille—Artcraft).....May	Big	"Fine production." "Was the talk of the town." "Very good."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with reports.
ONE DOLLAR BID (Kerrigan—Paralta).....June	Average	"Star popular and audience pleased." "Poorest of the three Kerrigans but got the money."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture." "Too melodramatic."
OPPORTUNITY (Dana—Metro).....	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture."
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all." "Patrons liked it." "Too suggestive."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture."
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day." "Had booked two days but took it off." "Very poor; changed on second day."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business." "Hyland no drawing card. They don't like pirate stories." "Fair picture; good for kids only." "Above average in interest."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week."
PRUNELLA (Clark—Lasky-Paramount). .....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes." "This story her knockout; dead. Pleased few." "Good of its kind." "Good picture but went over the people's heads." "Fairy tales not wanted." "People apparently do not care for costume plays."
PURPLE LILY, THE (Gordon—World).....Apr.	Average	No comment received with reports.
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority." "Well produced, but misses fire." "Picture itself average—the author's name in connection with C. K. Young put it over; very well staged." "Easily C. K. Young's best picture." "Very good."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play.
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson) May	Average	"Not up to standard." "Very poor feature—should never have been made."
RULER OF THE ROAD (Keenan—Pathe).....Apr.	Average	"Keenan always good." "Good." 'Good picture, Keenan O.K." "Good, but did not take here." "Good picture, but no drawing card." "Keenan fine; makes good character study in this picture."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best." "A better than usual Hart. Star still attracts men heavily. There should be fewer Hart releases to maintain his popularity." "Good, but not Hart's best." "Everybody pleased." "Too sad; too many deaths." "Poorest Hart we have had."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy."
SHARK MONROE (Hart—Artcraft).....	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience; it takes hold in the first reel, and don't let up." "Good bet."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach." "Average."
SOCIETY FOR SALE (Desmond—Triangle).....Apr.	Average	"Good."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful." "Theda Bara scores again: splendid vehicle for her work." "Very good." "Fine Bara production."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather."
TOYS OF FATE (Nazimova—Metro.).....	Extra Big	"Sure fire; extend your run." "Nazimova very fine; story poor; business big." "This star is a great favorite."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..May	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star." "Good picture." "Star a good drawing card in the West."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good." "One of Alice Joyce's best." "Fine picture. Star very popular and getting more so." "Average picture."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing." "A fair picture."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Average program stuff."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture." "Very good, probably a little rough."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show." "Very pleasing. Constance is getting better every time. Picture satisfied and drew well considering weather."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary."
WE SHOULD WORRY (Lee—Fox).....June	Average	"Splendid for Lee Kids." "Poor story." "Good; Lee Kids draw well." "Some picture; great." "Lee Kids good but picture too impossible to please."
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here." "Big."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please." "Just fair." "Best Metro in long time." "Clever story in spots; stars well liked."
WOLVES OF THE BORDER (Stewart—Triangle) May	Average	"Nothing out of ordinary." "Good picture, well received."
YELLOW TICKET, THE (Ward—Pathe).....June	Average	"Very good picture." "Good film; poor business." "Average."
"$5,000 REWARD" (Farnum—Bluebird).....May	Average	"Poor business due to heat." "Rotten." "Drew fine; but Farnum is much better in comedy." "Average picture."

EXHIBITOR TO EXHIBITOR REVIEWS

(*Continued from page 873*)

"Petticoats and Politics"

Suffrage the Theme of Anita King's Play

(Plaza-Hodkinson-General Film Co.—Aug. 26. Directed by Tod Browning)

IT has been a long time since a subject of this nature has been produced. Apparently this field has been overlooked by the producers, so this picture is somewhat fresh.

"Petticoats and Politics" is an amusing comedy drama dealing with suffrage. Although absurd it is highly entertaining.

Justice is administered very loosely in the little town of Red Dog, so L. V. Jefferson, the author, tells us, and the women are up in arms. Led by the heroine, they decide to formulate a political plank, go for votes and contest the different offices. They of course win the election. They install themselves in all the branches of the civic administration.

How the poor male sex is maltreated by the female when they have things their own way, is told very amusingly. The men are made to take care of the babies, do the house work and oodles of other things. Those who refuse to obey are put in the pen.

Not being able to stand justice as the female sex would have it, the men revolt and usurp their authority. But not until the heroine finds her lifelong mate in the person of an advocate of their cause who had dropped nobody knows whence, but who had lent them a helping hand.

The picture is clean and suitable for any kind of an audience.

"Out of the Night"

(Produced by Frank Keeney—Released by Wm. Sherry. Directed by James Kirkwood)

THIS is a morality drama. It presents the heroine as a girl who erred not of choice but of necessity. However, it has been produced intelligently and in refined atmosphere, free from any vulgarity and salaciousness. It has a sure heart appeal owing to the sympathetic part given not only to the heroine but to the hero as well.

The story is based on the stage play by E. Lloyd Sheldon. It holds the interest well throughout the picture.

The cause of the heroine's fall is given as the desire to obtain money to bury her sister. The excuse is not strong enough for a picturepleay and "Movie" fans may have a hard time trying to predispose themselves to be lenient to her. However, the fact that the hero stuck to the heroine against the objections of his father, even though after he became aware of her past, will ease it up to a great extent.

Herbert Rawlinson is the leading man and he gets lots of sympathy owing to his assuming the human part.

This picture will hardly prove suitable to family patronages, but ought to take well with all other audiences.

¶ Charles G. Branham, manager of the Minneapolis Strand said last week in Motion Picture News.

¶ *"One of old Kid Harrison's vest-pocket reviews in the MOTION PICTURE NEWS means more to me than a whole display advertising section devoted to exploiting a certain star or a single picture. Because I know that old Kid Harrison has been through the mill, has conducted a theatre right in this old town and knows more about what the exhibitor needs than all the high-class ad. writers can tell you in a million dollars' worth of space."*

¶ Enough said?

The World Market

Carlos to Go Abroad for William Fox

The announcement that Abraham Carlos, general representative of the Fox Film Corporation, will start soon on an extensive trip through Cuba, Porto Rico, Mexico and Central America, is among the interesting news contained in that corporation's policy announcements for the coming year.

From the statement issued the indications are that the Foreign Department of the Fox Corporation plans increased activities in the export field during the coming year.

In addition to the Carlos trip, another Fox representative will travel down the West Coast of South America. At the present time the Fox Film Corporation has five branch offices in South America.

J. Frank Shea, European representative of the corporation, back from London after a year in that capital, reports that Fox pictures are now strongly established in that market. "Les Miserables," "A Tale of Two Cities," and "Cleopatra," are among the productions that secured especial notice.

A print of "A Daughter of the Gods" has just arrived in China, while Spain and Italy are also being developed as Fox markets. Recently the Foreign Department has taken over almost an entire floor in the corporation's offices in the Leavitt Building.

More "Stolen Orders" Sales Made

Following the announcement by the Robertson-Cole Company last week of the sale of "Stolen Orders" for the United Kingdom and colonies, it became known this week that John Olson & Company, through Harry Kosch, had purchased the rights on the Brady feature for France, Morocco, Tripoli, Algiers, Egypt, Norway, Sweden, Denmark, Japan, China and the Philippines.

Some Shanghai Figures

Tables of exports from Shanghai to the United States or its possessions during the past year contain the interesting note that 35,545 feet of motion picture film were exported to the Philippines during 1917. The declared value of the film is $3,198. During 1916 there were exported from Shanghai to the Philippines 32,815 feet, with a value of only $421 declared.

Bolton and Stone Get World Films

Inter-Ocean's English branch announces the sale of the United Kingdom rights to the 1918-19 World Pictures to F. Bolton of London, and H. B. Stone of Nottingham.

A WORD OR TWO IN PASSING

THE thought occurs to us:

The exporters active about Times Square have an association pretty well representative of the field.

The picture industry has a National Association to which the exporters have applied for admission as a branch with separate identity.

The Exporters Association, under the leadership of David Howells, has succeeded in chalking some real achievements up in its brief career.

The National Association, mainly, we take it, through the prompting of Paul Cromelin, has scored some real accomplishments on behalf of the exporters.

So far—so good. And bully for the exporters' organization and hurray for the National Association.

But—

There's a rift in the lute somewhere. There's a chasm of misunderstanding—be it ever so narrow—between the two bodies working towards the same end. No harm has been done to date. Much good has been accomplished. But until there is a merger of identities, until the two become, to some extent, correlated, there is danger.

For one of these days, when the exporters are seeking a favor from a Government official, some one is going to blurt out: "Why that National Association doesn't represent the exporters. We are the exporters—they only represent a few."

Then there will be one grand explosion. Mr. Government Official will say, "Aha! They are fighting among themselves. They don't know what they want—guess we'll give them what we want."

The beans will be spilled.

And—to change the metaphor—all the king's horses and all the king's men won't put Humpty Dumpty together again.

So, as the thought occurs to us, we write this little hint to the National Association: "Speed up action on that proposition to form a separate exporters' branch."

Get together boys—speak with one voice and you will shout!

Stroeon II

N. A. M. P. I. Protests New Export Rules

The National Association has addressed a communication to the War Trade Board presenting the viewpoint of the industry regarding the new export regulations first discussed in Motion Picture News two weeks ago.

The drastic guarantees which must be given by the film buyers are pointed out by the Association as likely to defeat the purpose of the Committee on Public Information in securing wide distribution of films showing America's ideas and ideals.

The communication also points out that if these regulations are not enforced by Great Britain, Italy and France, that the foreign buyers will turn to those countries for films. In this connection, however, it is the opinion of many exporters in New York that the War Trade Board largely followed practice in those countries in drafting the new rules.

Official Belgian Pictures Reach New York

Announcement was made this week by W. Lindsay Gordon, that all the official Belgian war pictures are now available to the trade at the office of the Belgian Military Mission, 207 West 34th street.

Among the films recently received are some showing the Belgian soldiers in their most recent encounters with the Hun, the work of teaching trades to invalided Belgian fighters, the Queen's nurseries for thousands of homeless children, and other interesting incidents.

Mr. Gordon, well known as a photographer and writer of feature lectures, has been chosen director of publicity and official photographer to the Belgian Military Mission by Major Leon Osterrieth, Chief of the Belgian Military Staff.

Mitchell, of Ideal, Dead

From *The Idealletter* we learn with regret of the death of Joe Mitchell, Liverpool manager of Ideal, and known to many English film men now active in New York export circles. Pneumonia is given as the cause.

Before taking over the Liverpool branch Mr. Mitchell was for some time attached to the Birmingham office under his brother, N. Mitchell.

Vitagraph in Argentine

New York Film Exchange, of Buenos Ayres, has announced in recent advertisements the acquisition of the Vitagraph programme for 1918-1919 for the territories of Argentine, Uruguay and Paraguay. Releases began on June 21.

WHO'S NEXT?

PICTURE producers learned a little about the foreign market last week from the advertisement on Page 691 of Motion Picture News.

The Robertson-Cole Company announced sales of twenty-seven productions for forty territories covering the globe—or, to eliminate the duplication of territories and productions—twenty-three separate pictures for sixteen different territories—IN ONE WEEK.

Walter Hoff Seeley is a modest person, but if pressed he might admit that he thinks this a record for actual sales negotiated in one week of business—without any untoward speeding up or striving for a mark.

The figures certainly stand out.

Who else has a record to enter the lists with? Have you some figures that should really be the world's record? Let's hear from you.

Who's next?

Cromelin Advocates "War Matinees" for Heroes

Paul H. Cromelin, president of Inter-Ocean Film, and a keen student of international film conditions, believes the "war matinee" in British kinemas to which wounded soldiers are invited minus charge will eventually be seen in America. The British exhibitor, Mr. Cromelin found, had worked up a degree of public good will that more than balanced the few seats given away.

"It has been the English picture man's great chance to combat censorship faddists and other enemies of the screen," says Mr. Cromelin, "and I am sure the American exhibitor, ever progressive, will want to seize this same opportunity.

"In most English military hospitals the convalescing patients are allowed out from two to six o'clock in the afternoon. The matinee show of the neighboring exhibitor is wide open to the soldier. The latter knows exactly the treat he is 'in for.' A doctor who asked a thrice-wounded Tommy how he expected to spend his first afternoon in Blighty was nonchalantly told: 'At the pictures, sir, of course.' It is easy to see why the films hasten Tommy's recovery.

"The real rulers of the new America will be its returning doughboys. They will hold the balance of political power even as the G. A. R. did after the Civil War. They will smash censor tyrants and compel Sunday opening—if we win them.

"I can do nothing better than remind the American exhibitor that two salient facts stand out as the result of the Great War. One is, 'In time of peace prepare for war.' And the other, 'In time of war prepare for—peace.' England is showing Motion Picture America its great opportunity."

Secure Increase in Cargo Space to England

As the result of a conference held in Washington recently with Lord Reading, British Ambassador to the United States, in which the National Association of the Motion Picture Industry was represented by President William A. Brady, Paul H. Cromelin and David P. Howells, a modification has been secured in the ruling in regard to the restriction of film shipments to Great Britain wherein the amount of space actually allotted is now increased from 200 to 500 cubic feet per month.

The following letter has just been received by President Brady from Richard Crawford, secretary of the British Embassy in Washington:

"DEAR SIR.—With reference to my letter to you of the 19th instant, I am now instructed by the Ambassador to acquaint you that the amount of space actually allotted for the transport of motion picture film is 200 cubic feet. In view, however, of the representations made by the deputation of your association, Lord Reading has now made arrangements whereby this allotment will be extended to 500 cubic feet per month.

"Yours very truly,
"(Signed) RICHARD CRAWFORD."

The meeting above referred to was secured by T. P. O'Connor, M. P., who is the film censor of Great Britain and who presented President Brady and his associates to Lord Reading. The committee was accompanied by George Creel, chairman of the Committee on Public Information.

The members of this committee feel highly elated at the success of their labors, as the space which they have sought, namely, 500 cubic feet per month, has been granted.

This announcement was made at a meeting of the exporters and heads of the export departments of the producing and distributing companies held at the offices of the National Association Monday.

"Mickey" in Foreign Territories

Following the announcement by W. H. Productions Company that "Mickey" would be handled on the State Rights market, comes the news regarding the handling of the production in foreign countries.

The distribution for the United Kingdom has been secured by the Selected Masterpiece Company, 86 Wardour Street. Spain and Portugal will be handled by Carlos Vasseur, Calle Lauria, 96, Barcelona, Spain. Distribution in Brazil has also been secured.

Australian Film Profits

A recent financial statement of the Greater J. D. Williams Amusement Company of Australia, shows a gross profit of approximately $85,000 during 1917. An interim dividend brought the net profits to approximately $55,000, stated as an increase of $15,000 over 1916.

REAL SERVICE

We'll Let One Exhibitor Tell You What Many Tell Us Every Week

THE TUDOR
Temple of Motion Pictures

J. F. Jackson, Mgr. Atlanta, Ga.

MOTION PICTURE NEWS,
729 Seventh Ave.,
New York, N. Y.

Gentlemen:

Note your comment on our ad which appeared in issue of the "News" under date of July 27th.

I do not know who started this column entitled "Your Idea and Ours," but exhibitors who fail to read this column—benefited by the wonderful suggestions of your offer of advertising criticisms—are missing the best part of the "Motion Picture News."

I can safely say that your criticisms have saved me hundreds of dollars in effective advertising, as well as taught me considerably about displays, etc.

Am enclosing, herewith, copies of to-day's paper showing two different ads on "THE MORTGAGED WIFE" and the one design appearing in the "Constitution" was a special drawing by the "Constitution's" artist—the idea is suggested by the "Moving Picture Weekly" magazine.

I will continue to send you copies of my ads and would thank you to show same together with your frank criticism for the mutual benefit of brother exhibitors and ourselves.

Am sending both pages of the "Journal." Do you think I am taking up too much display space in comparison with the other theatres? My contention is that a good picture, regardless of the make or star will run a week. What are your suggestions and which of the two ads do you think the most effective—the Journal ad or the Constitution?

Yours very truly,
THE TUDOR THEATRE,
J. F. JACKSON, Mgr.

Exhibitor Service Bureau

Plugging Away in Los Angeles

All the Advertising Theatres Keep at It Every Day and Commercial Rate Makes Them Use More Space

LAST week we illustrated what the Sunday papers of Los Angeles are doing in the way of supplying motion picture news matter. We are publishing this series of articles with the frank declaration that we want to encourage the newspapers to do more for motion pictures by printing more matter and to do more for their readers by publishing the sort of matter that the thousands of photoplay fans of every community are longing for.

And to do this, we repeat, it is necessary for the theatres to cooperate by liberal advertising. There are many cities where the exhibitors themselves need to take the lesson of the Los Angeles situation to themselves, for here a few of the houses, those in the downtown group are doing practically all of the advertising, but they are doing it on such a large scale that they have encouraged practically every paper in the city to do more for motion picture matter than almost every other in the country.

It is because the Los Angeles situation has such a strong meaning for newspapers everywhere that we have advised the exhibitors to call the attention of the newspapers to these articles, to encourage the papers to do more, and that we urge the theatres to do their part fully. Last week we surveyed the general situation in the California city, the rates of the newspapers, etc.

Now just for a moment let us refer back to the pages of the Sunday issues that were reproduced in the last number of the NEWS. We called your attention to the fact that the *Examiner* gives nothing more than reading notices and representation in the layout to the advertising theatres. The *Times* devotes the first page of its "Music and Song" section to motion pictures, printing a five-column drawing together with some story of interest from the studios. In the issue that we are considering it happens to be "Chaplin's Funny Feet Walk Into a War Comedy." There is a column headed "Screen" in which there are reading notices for the various houses and this "runs over" to another page on the inside of the section where there is a layout of the attractions at the first run houses. There is another column headed "Studios" which gives the news from not only the Los Angeles picture plants, but from those all over the country. This is interesting matter, but the general make-up policy of the paper prevents its appearing as attractive as it might.

When we come to the Sunday *Express-Tribune,* the Sunday edition of the Evening *Tribune* we find still more matter devoted to motion pictures. There are five pages here devoted to motion picture or other amusement matter, with separate headings used for each of the stories. For most of the theatres there is a double column heading used and the news angle of the picture is gotten into the head. While there is more space accorded each theatre under this plan, still the matter is made more interesting and the readers will enjoy this sort of stuff without feeling sure all the time that they are being fed free advertising. There is a column of gossip and other news matter under smaller heading, together with a strip on current attractions.

In this issue we reproduce the Saturday departments of the afternoon papers. First let us look at the Saturday edition of the *Tribune.* On the first page we find stories of the attractions at the Kinema and Superba theatres, together with single column pictures of the stars. There is a two column layout on the offerings at the legitimate and vaudeville houses and then more than a column of gossip of the studios and screen. The second page has two column headings and single column cuts for the attractions at the Symphony, Tally's and the Auditorium and shorter stories for some of the other theatres. We have similar stories for the Alhambra and Clune's Broadway and then matter from the legitimate and vaudeville houses. It will be noted that with the exception of the column of short matter, the whole space is devoted to reading notices, though like the Sunday issue they are disguised into appearing real news.

First page of the section from the Saturday *Record* is largely devoted to offerings at the vaudeville and legitimate houses though there is some motion picture notices. The next page of the issue that we have before us is mainly a mess. Here news matter is mixed up with the reading notices and we even have an inappropriate thing as the day's death list in France on an amusement page! The short items which appear on this page, with one exception, have nothing to do with motion pictures. The motion picture layout appears on the third page and here again the short matter is general news. The fourth page is general news matter.

The *Express* is the poorest of all the Los Angeles papers on motion pictures, with the possible exception of the *Examiner* which does not pretend to give anything but reading notices.

Now we have told you that the motion picture section of the *Herald* appears in the Tuesday issue, but just so that you can see all that the Los Angeles papers are doing we have reproduced the Saturday dramatic and motion picture pages. The latter includes a layout in the attractions to open Sunday, reading notices for each of the theatres and a half column of "Flickers" gossipy little news items from the studios. Until we consider the Tuesday edition of the *Herald* we are going to withhold our final observations.

Let us look at the class of advertising that is done by the Los Angeles papers. It is largely the same through all the papers, with the exception of the *Times* which has its own peculiar rules about the style of type that it will allow to be used.

Grauman's devotes its space to advertising the theatre instead of any particular star or production, though the feature is given prominence. Still the name of the theatre is made the most prominent thing about the display and then the entire program is given. In the issues illustrated this theatre used twelve inches, four columns.

Clune's Broadway used hand-drawn designs and features the star very largely, occupying thirteen inches across three columns.

Alhambra and the Miller each use ten inches double column with a cut of the star and type matter for the remainder.

In the issues that we are studying the Symphony is announcing its reopening and for that reason the display largely calls attention to that fact and to the entire bill.

Superba uses attractive advertising with a striking picture of the star, the title of the picture and the name of the theatre prominently displayed.

Kinema theatre, as we have told you long ago, features the arrow in all its advertising and during this week is using four columns ten inches with a picture of Mary Pickford as she appears in the current production and a little sales talk on the picture—this display declaring that it is her last picture of the season.

Tally's used three columns, thirteen inches in the Sunday *Express-Tribune* and the Tuesday *Herald* with smaller space in the *Examiner* and the *Times,* but the designs are all the same with a completely drawn ad. showing a scene from the production.

Clune's Auditorium used the same space in advertising "Hearts of the World" which is having a record run there.

Palace used 6½ inches double column in several of the papers, all drawn ads.

Garrick, Riviera, Liberty, Portola, Optic and Regent use small space across two columns in some of the papers while the Burbank is slightly more generous.

The main thing that strikes one about all of the Los Angeles advertising is that it is prepared not with the mere purpose of filling space, but that many of the theatres are willing to take large space and then use striking designs and only the minimum amount of advertising matter. There are a few theatres that have prob-

(*Continued on page* 890)

Los Angeles Papers Not Afraid to Give Space to Motion Picture News

At the top are three pages from the Saturday edition of the Express. The three pages in the middle and the one at hte left of the botton row are from the Record, and the other two show the dramatic and motion picture pages of the Saturday Herald. It's main motion picture section is part of the Tuesday afternoon issue. See story opposite

Everything New at Symphony: To Have Grand Reopening Week
Interesting Film News and Theatrical Gossip
Griffith Masterpiece, Hearts Of the World, Returns to L. A.
Wild Animals Seen to The Claw
Clara Kimball Young's Latest
Clune's BROADWAY
BILLIE BURKE
FREE—
$7000 IN PRIZES
SUMMER MATINEE PRIZE CONTEST
JUST STARTING
NOMINATION BLANK
45 MARVELOUS PRIZES
KINEMA THEATER

Two More Smaller Cities on Board

SOME additional members of the Advisory Board are announced this week. We had expected to be able to announce some other names, but it is likely that the delays in the mails are responsible. There will be further representatives of the smaller cities placed on the Board.

H. C. Horater, with whose work you are familiar from the several articles that have appeared in these columns comes from Toledo, O., to add his advice to the splendid array that we have been able to assemble.

C. A. Lick, manager of the New thaetre, Fort Smith, Ark., is one of the new representatives of the smaller cities. His town has a population of 27,136. There is an interesting article on advertising the theatre in this issue.

Another representative of the smaller cities is George J. Schade, who is doing big things in Sandusky, O. Sandusky is rated at 20,127 in the census.

But there are to be representatives from still smaller cities. Most of these are in the West and we have not had time to hear from them.

Look through the columns of the News week after week now and you will find a mass of mattter from the smaller cities. There will be several stories next week and more the week after.

And in the meantime read the opinions on the exploitations of pictures that follow. Two of them come from new members of the Board.

WILLARD C. PATTERSON, manager of the Criterion theatre, Atlanta, Ga., is one of the best advertisers in the country, but in this article he looks at the question purely from his own point of view—that of a man who has ideas and who has the facilities for exploitation of pictures. His recommendations of having special art work done for each picture, however, would be practical to a very small percentage of the exhibitors. But it is an interesting view from the point of a man who can do things.

"What's the matter with exploitation?" Certainly a big subject, with many angles!

Why is it necessary for exhibitors to ask the manufacturers how to exploit a picture? The manufacturer today gives you the outline of the story, the name of the star, the author and a general idea concerning the production.

We should not expect him to make the picture and then tell us how to play it.

The exploitation of pictures differs with manufacturers. One of them might lay out a campaign of advertising to properly exploit one of his productions and the "come-back" from nine out of ten exhibitors might be: "That idea would never get the money in my town," or "It would cost too much" to exploit it in that fashion.

Two exhibitors in different towns might adopt in detail the entire exploitation scheme of the manufacturer for a certain picture: in one of the towns the picture would be a big success and in the other town a miserable failure. Such things have happened—not once, but many times.

No set rule can be used in the exploitation of pictures. To my mind the main requisites of an exhibitor in the exploitation of pictures are: brains, imagination and a knowledge of the picture he is to advertise. This last, in my opinion, is very essential. The exhibitor, by all means, should see his picture before offering it to his patrons.

The manager of today can usually be depended upon to find some feature in any picture that, if properly exploited, will attract attention. The subject of a picture not infrequently meets a condition that exists in a town, and the manager there, if he be wide awake, can seize upon the coincidence and turn it into box-office profits.

If the manufacturer has failed, in your opinion, to furnish you with the proper class of advertising paper, use your brains and get out some sheets that will exploit the picture properly. There is a sign painter in every town, no matter how small, and many of them are clever enough to make "cut outs," banners and the like.

If the cuts and "mats" that are sent out by the manufacturer are not just what you want, go to the newspaper that carries your advertising, consult with the artist and have your cuts made according to your own ideas. In my opinion, originality in display counts for a great deal in the exploitation of pictures.

I am not condemning the cuts and "mats" sent out by the makers of pictures. They are usually good, but there appears to be a sameness about them that detracts from their pulling power. But if the manufacturers are content to use the same adjectives and phrases in describing their pictures there is absolutely no obligation on the part of the exhibitor to use this line of exploitation.

The exhibitor who is constantly asking the manufacturer: "Tell us how to exploit this picture," is laying a poor foundation for himself and his theatre. When you see a picture and buy it, be satisfied in your own mind that it is a good picture. When you are satisfied on this score, methods of advertising its points of excellence will naturally suggest themselves to you.

I see errors in the exploitation by other managers and I know

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Schade Asks For Real Selling Ideas

they detect the errors in my way of advertising, but the exhibitor who is successful is the one who does not depend upon the manufacturer except for one thing—the picture itself.

In my opinion, the exploitation must be done by the exhibitor and that, too, practically without aid from outside sources. His own ideas must be used. If he is fortunate enough to see something in the advertising matter and scheme sent out by the manufacturer that fits into his own idea, he is, indeed, lucky.

I venture the assertion that an exhibitor of the calibre of Mr. Barret McCormick, of Indianapolis, looks at his picture first and not at the advertising matter sent him by the manufacturer, and it is dollars to doughnuts that if it is a good picture and the manufacturer's exploitation is bad, Mr. McCormick makes up his own line of advertising.

Look at your picture first. If it is impossible to view it in advance of presentation, be sure to get together all the available data regarding it. Look around at what others are doing. If you are manager of a first-run theatre make every effort to see the picture you have bought. Get the story thoroughly in your mind. Study it from every angle.

Then, when you have a concrete idea of what your offering is and have formulated a plan for exploiting it, lay out a campaign of advertising in detail, and go to it! Don't be afraid to take a chance. Don't play a good picture to a financial failure just because the manufacturer did not tell you how to play it.

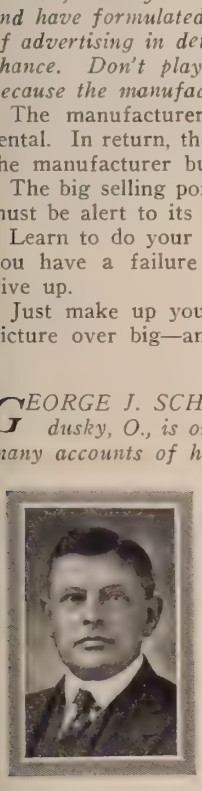
The manufacturer expects nothing from you but your film rental. In return, the exhibitor must learn to expect nothing from the manufacturer but his picture.

The big selling point of any picture is up to the exhibitor. He must be alert to its advertising possibilities.

Learn to do your own thinking. Practice originality and when you have a failure along a certain line of exploitation, don't give up.

Just make up your mind that you are going to put the next picture over big—and do it!

GEORGE J. SCHADE, manager of the Schade theatre, Sandusky, O., is one of the most enterprising of exhibitors and many accounts of his exploitations of pictures have appeared in these columns. He says that he finds it very difficult to exploit pictures from the matter provided by the producers. He points out that the producer should give these selling ideas. He is strong in making good to the public just what he promises in all of his advertising matter.



We find it very difficult to exploit pictures from press sheets furnished by the producers. The whole system is wrong. The producer finds a market for his film through various advertising mediums, forcing the exhibitor to take the picture on his say so. For the past year, we have not taken the word of the producer, all films shown in my theatre are screened before being bought. In this way we get an idea of how to exploit same, either soft pedal, or large splash, and very often *Hokum* in newspapers, is the proper way to put a picture across.

The exhibitor wants the manufacturer to show him the way to sell the producer's product to his patrons, give us the little ideas that help make the picture, show us how to put the plot or theme of the picture before the public in such a way that it will arouse their curiosity. Don't misrepresent, don't promise too much, but make good on what you do promise them.

We take advantage of every little twist in the story to exploit the picture. For instance, in "Tarzan of the Apes," we used a large auto, with banners on each side reading "Tarzan of the Apes, Schade Theatre Today." In the rear of the car were five boys, one to represent Tarzan, and the other four boys dressed as monkeys, wearing large sized monkey heads. The heads were made in a false face factory at an expense of about one dollar each. Each boy had a shrill whistle which he blew to attract attention. The car worked the city from 1 to 2.30 p. m. and from 7 to 8.30 p. m. each day for three days, and *packed them* in the theatre *for three days,* and *in July, too.*

Can you find this idea in any of the Tarzan Press Books? It is just such ideas as this from the producer that will put the exhibitor on easy street. His theatre will then make money.

We do not depend on the local newspapers for anything. We buy and pay for all write-ups and press notices, and in this way we can control the matter we want used and the amount of space. Very often we reduce our space in the newspapers and resort to "ballyhoo" methods, using circus heralds, etc.

But we always endeavor to tell the truth in our advertising. We try not to misrepresent. Very often we have put pictures over by this method that would otherwise have been total failures at the box office. Our patrons saw just what we said they would, and they were satisfied.

P. E. NOBLE, manager of the American theatre, Butte, Mont., takes a good healthy wallop at the publicity material that is furnished him. He scores the press books and so of the so-called "service" matter which tells him obvious things that he can do and which fail to tell him the main thing that he must know—about the picture itself. He declares that day after day he is being furnished with the same old stuff. He tells what he does want:

I don't think the time will ever come when the managers of the larger houses throughout the land will want the producer to frame his advertising for him word by word, or be perfect in the exploitation of any particular picture, but I do believe that the time is coming when the producers will have to show us the means they have for exploiting the picture when they sell it. It seems a shame, but day after day we are greeted with the same old stuff; half of the time some of the "stills" are not even duplicated in the production. The photographs we have wished upon us are not only poor specimens when you judge the selection, but the photography is so poor that it is ofttimes true we have to inveigle our artist into a corner, buy him a perfectly good two-for-a-quarter and coax him to draw a pen and ink sketch or a pencil drawing of the star in order that we may have something in our advertising rather than just type.

We have spent as high as nine and ten dollars for paper on subjects (buying all styles), trying to find some suitable scene to work up for a lobby or some particularly catchy looking "bit" for a cut-out and finally wound up without using any of it.

And the press matter and cuts. They are simply abominable; scenes that mean nothing and usually made up so poorly that the best you get in the paper is a black spot, and with your announcement over the top of BLANCHE WHATKNOTT, FAMOUS BEAUTY OF THE JASKY STUDIOS, NOW AT THE AMERICAN, it does look funny, and also inefficient.

The press matter, I have not the slightest idea what is the cause for it or the reason why it is gotten together; I hardly believe anyone uses these so-called books of enlightenment, and if they do I can imagine the business they do.

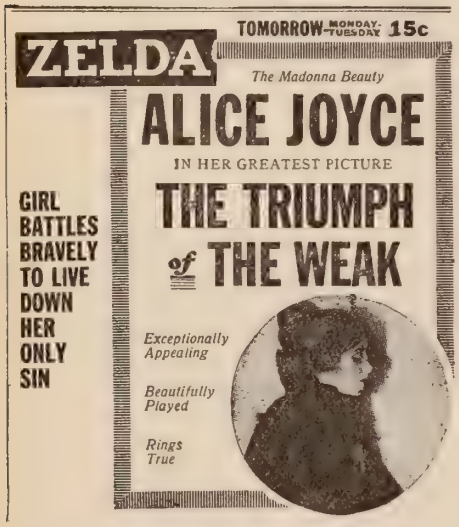
They tell you about the lobby decorations and the way to dress the usheresses up and a lot of things that any mortal on earth would know, BUT they do not tell you the things you want to know. That particular bit of information concerning a picture that gives you the lay of the land all in a nutshell.

Good breezy catch lines to work on and good editorial matter that you can walk up to a city editor's desk and not be afraid to hand in. These things, together with a lobby display that means something, I believe is one of the things that will have probably as much to do with the selling of a picture in the future as anything else can ever have.

Good looking photographs with scenes that mean something. Attractive paper. Sensible press books. Mats that a newspaper can run. Information that tends to enlighten the exhibitor rather than muss up his good graces and sweet disposition. These are the things we need.

Your Idea and Ours

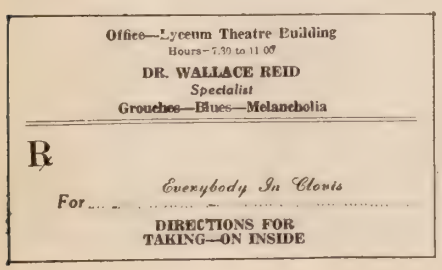
PRACTICALLY every time that we have criticized one of the displays of the Zelda theatre, Duluth, Minn., we have urged that theatre to get a name plate instead of using type. We are mighty glad to see from the latest bunch of specimens sent in that it has done so. The result is a great improvement in the general appearance of the displays. It has been made in several sizes for use in different kinds of displays.



Now this is a good advertisement to a degree, but it would have been much better, in our opinion, if the cut of Miss Joyce had been made large enough to have filled the entire space between the horizontal borders and if the matter "Exceptionally Beautiful, Beautifully Played, Rings True," had been omitted and the sentences telling of the girl who battled bravely would then have been the only descriptive matter. Now that hit the theme of the picture and the idea of advertising is to sell the theme. When you have done this further matter leaves the impression of most readers that you are not certain of your appeal and that you have added something else as a "persuader." One good selling argument does not need to be backed up by weaker phrases.

A thought in times saves many an explanation.

HERE is an idea that is new to us so far as advertising a motion picture is concerned. It comes from Hardwick Brothers, who operate the Lyceum theatre in Clovis, New Mexico, and who are just as live wires as any in the whole country. Of course, the prescription idea is old, but here the prescription idea is carried out on an envelope 2 by 3½ inches, but the novelty of the idea comes on the inside, for there one finds a large capsule, and in this, printed on tissue paper, is an announcement of Wallace Reid in "Believe Me, Xantippe." This is in the form of a newspaper advertisement, and gives the selling punch of the picture, and then the whole spirit is carried out in the final lines: "To be taken Thursday night, June 30, at 7.30 or 9.30. It took time and trouble to roll each one of those announcements, but it was worth it.



Hardwick Brothers are liberal advertisers, and, although Clovis has a census population of only 3,255, the theatre does big business, with admissions at ten and twenty cents, with the war tax added. You will hear from this firm often in these columns.

The patron is always right, of course; but that's no reason why you should be always wrong.

C. EDGAR MOMAND, manager of the Garden theatre, Flint, Mich, is devoting the greater part of his advertising to the theatre itself. Mr. Momand was recently transferred to Flint, where the competition is evidently very strong.

In this advertisement, five inches double column, he has devoted the greater part of the space to illustrating or talking about the theatre. Of course, this was not the first announcement of "My Four Years in Germany," and that explains why more space was not given the feature.

GARDEN
IN A CLASS BY ITSELF
A Theater, like a man, has a personality — the difference is noted here from the moment you enter.
HOME OF THE PHOTO PLAY PERFECT
Unless you have seen Ambassador Gerard's
"MY 4 YEARS IN GERMANY"
You don't know anything about the war
Now Showing Today & Tomorrow
NO ADVANCE. REGULAR GARDEN PRICES
COME EARLY OR YOU'LL STAND!!

It's mighty good business to keep your theatre foremost in the public mind. And you don't have to have a Rialto or a Circle or a Shea's Hippodrome to do it.

The mint doesn't hurry up money to spend it today, but as a call for the future. They think about tomorrow in coining the money; do you think about it in changing it?

Herbert Rawlinson
in
"Crashing Through"
A two-fisted thriller that makes every man want to slap him on the back and every woman want to hug him. He loved the girl and all the obstacles on earth couldn't keep him from smashing through to win her.
Chester Conklin and Mack Swain — your house 'em — in
A Mix-Up in Affinities
STAR THEATRE
Now Playing

EVERY week there continue to come to "Your Idea and Ours" newspaper displays, which were taken from the advertisements which had appeared in the Motion Picture News. Pretty soon the producers are going to realize that they ought to use this paper to give the exhibitor, in turn, a sales argument to the public.

Now the Star theatre, Portland, Ore., has here a most attractive display, yet the man who designed this simply tore out of the June 8 issue of the News the announcement of Universal and used the entire picture as the background, lengthening out the side of the building and lettering in the name of the theatre, and then leaving mortises for the other attractions. Now, in the larger of the two mortises, the first sentence is from the Universal advertisement, but the manager of the Star has added the second, and wisely, for that brings the love element into the display.

But you never tell your doctor "Everything is going to h—ll."

TEASER advertising, when it is well done, is mighty valuable to a theatre. The objection is in most cases that expressions used in the teaser campaign are misleading in that they fail to tie up completely with the first definite announcement

What Live Wires are Doing

METROPOLITAN
MADGE KENNEDY
IN
"THE SERVICE STAR"
MATINEE TODAY AND SATURDAY
TOTO COMEDY - PATHE NEWS
This picture is a drama of the American home and of mothers', daughters' and lovers' hearts. Not one scene of it is laid in Europe. Not one scene reveals a battle, or preparation for battle. There are no spies, no struggles, no tense unhappy moments to bring grief or pain to the womanhood of the nation.
But there is A WONDERFUL STORY and all the way through it you see A WONDERFUL GIRL, who, through the power that God puts into the souls of women, sends away A WONDERFUL BOY to make this A WONDERFUL WORLD TO LIVE IN.

or that they are so obvious as to lose all of the element of mystery.

Orpheum theatre, Williamsport, Pa., has developed one of the best of these ideas that we have ever seen on the advance campaign on Madge Keennedy in "The Service Star." The little reproduction of the service flag, the entire thing single column and an inch and a half deep, was scattered through the pages of the Williamsport *Sun* for several days in advance of the first announcement of the title of the picture and the star. Now note that there is nothing at all about the teasers to suggest what "The Flag of All Mothers" refers to. Obviously every one knows that it is an advertising stunt of some sort.

This is sane and sound teaser advertising and we earnestly commend it to everyone who is to show this picture in cities where it has not had a first run. Even then, the value of it would be only slightly weakened. One thing that commends this is that the whole thing can be set in any newspaper office. All that is needed is heavy border and a star, which you will find even in the smaller newspaper offices.

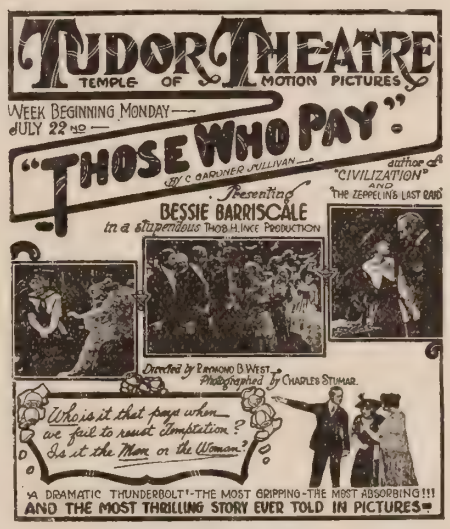
"The Service Star," by the way, has been responsible for a large amount of good advertising, and we have noted that in many cities the managers have been putting over the selling argument on this picture intelligently.

We reproduce one display from the Metropolitan theatre, Cleveland, Ohio. Here the theatre has used a cut-out of a half-tone of Madge Kennedy holding the service flag in her hand, and then below it has used a portion of the "editorial" that was prepared by the Goldwyn offices.

You can crowd 1,200 people into an 800-seat house, and you can crowd half of them out for keeps.

MERE space does not give pulling power to an advertisement. Remember that. We like to see theatres going into big space, for the reason that we believe that this policy will bring increased profits if it is consistently followed.

Now, since the Rialto theatre, Atlanta, Ga., has reopened it has done some good advertising, but here is a particularly bad one, and the fact that a quarter of page of space was used does not save it. It would have been messy, though in a slightly less degree, had a full page been employed. The sense of values must be maintained in the largest as well as in the


TUDOR THEATRE
TEMPLE OF MOTION PICTURES
WEEK BEGINNING MONDAY—JULY 22ND—
"THOSE WHO PAY"
by C. GARDNER SULLIVAN
author of "CIVILIZATION" AND "THE ZEPPELIN'S LAST RAID"
presenting
BESSIE BARRISCALE
in a stupendous THOS. H. INCE PRODUCTION
Directed by RAYMOND B. WEST
Photographed by CHARLES STUMAR
Who is it that pays when we fail to resist Temptation? Is it the Man or the Woman?
A DRAMATIC THUNDERBOLT!—THE MOST GRIPPING—THE MOST ABSORBING!!!
AND THE MOST THRILLING STORY EVER TOLD IN PICTURES

smallest display. One looking at this gets the impression that the designer did not know what was the point to bring home. In the first place, the series of cuts are confusing and utterly meaningless, even if they printed well, which they didn't. The name of the star is hidden between the lines "presenting" and the line just below. The photographer, the author and the director all get mention to confuse the reader, and on top of this we have the superlative. It may be the most thrilling story ever told in pictures, but we doubt it.

You can't afford to Hooverize on ideas.

CAREFUL readers of these pages know that we are "dead set" against the use of box effects, unless there is a purpose in their use. And right here we want to say that a somewhat unusual but one of the very best employments of the border that we have ever seen is the work of Sam W. B. Cohn, manager of the

HERE TODAY
for 4 days only
THE SCREEN'S MOST DAINTY LITTLE STAR
Norma Talmadge
in
"By Right of Purchase"
the story of a girl who married for money
We can honestly recommend this production as one of Miss Talmadge's greatest pictures.
ON THE SAME PROGRAM
"LADIES FIRST!" It's a Mack Sennett Comedy
Featuring Chester Conklin, Mary Thurman, Pretty Girls—Clean but Fast Comedy
From 11 a m to 11 p m
LIBERTY
ADULTS 20c KIDDIES 10c

Liberty theatre in Spokane, Washington.

Do you get the psychology of this display? Your eye is first attracted to the picture of Miss Talmadge, and the border or box effect seems to hold the attention there for a moment. Try it yourself and see if it doesn't. And you find yourself admiring her beauty, and you immediately have a desire to see her on the screen. You are captivated by her personality, and then you go on to find out about the production in which she is appearing.

"Once upon a time" never got any one Over the Top.

RECENTLY we commented on some of the advertising of the Parkview theatre, Johnstown, Pa., and at the time we said that the greatest fault of it was the heavy rule border that was used on practically all of the advertising. The advertising manager of the Grand Amusement Co., who does the advertising for the four theatres of the company, has seen the value of the suggestion and has greatly improved the appearance of the displays by using lighter border. In the case of the display on Kitty Gordon in "The Interloper" he has used a light double rule which runs from the cut in the upper left hand corner around the bottom of the ad and back into the cut. The white space that is left at the top gives good effect.

Another World Brady Film Success
"The Interloper"
featuring the star of "The Purple Lily," "The Wasp" and other screen successes
Kitty Gordon
A picture of absorbing interest. An appealing love drama that is splendidly entertaining. With
Billy West In "The Handy Man"
A two-reel comedy that is all laughs.
TODAY AND TOMORROW
Parkview THEATER

Seeing Rialto and Rivoli with Rothapfel

AS much as we would hate to see him leave the exhibition field, sometimes we think that we would like to see S. L. Rothapfel in the role of a producer. An hour's talk with him when he is willing to forget the theatre, gives one the impression that he has splendid ideas of what pictures should be, and that he would introduce things novel and interesting that are not to be found in as many pictures these days as we would like to see.

All of which comment is caused by the presentation of one of the new Robert C. Bruce-Educational scenics at the Rialto theatre this week. Some months ago we sat with Mr. Bruce and Mr. Rothapfel during a discussion of what pictures should be—especially the scenic productions. It is not taking the slightest credit away from the wonderful work of Mr. Bruce to say that he owes a great deal to the encouragement that has been given by the master of the Rialto and Rivoli. On that Sunday afternoon we talked over putting poems into scenics, in following the spirit of them through the photography. One of the fruits of that afternoon is "The Tides of Yesterday," marvellous picture of simple beauty.

It follows the overture at the Rialto—selections from "Traviata" which was so brilliantly rendered that the audience broke into applause several times before the picture had come to and end. The Bruce picture is set around the Longfellow poem, "The Tide Rises and Tide Falls," and there are a succession of shots at the seashore, with the tide coming in and going out on peaceful shores, and then battering against the rocks, in the day, and at night and with the twilight on the water. "Scotch Poem" is the music for this number and the entrancing score sets the picture off to perfection. And the audience appreciate the delicate bit that the combination of words and picture and melody that results, and shows it by the applause.

Before the Byzantine setting, with the curtains on the panels at either side illuminated in red, and the center set in blue, the center dome in gold and blue and orchestra bathed in blue, Miss Annie Rosner then sings the waltz song from "Gypsy Love." Now here is a remarkable thing. It was mighty hot Sunday when we saw this original presentation of the week's bill, and it was calculated to take something unusual to draw applause from that audience. And consider, too, that this Byzantine had been used probably a dozen times at the Rialto, but this time, and every other time, it has appeared different with the lighting that is used, and when it was displayed again this last Sunday the audience broke into applause. *It was not alone because of the setting itself, but because the overture and the scenic has put the soul of artistry into the hearts of all the spectators.*

Can you see the difference in having a wonderful setting shown right after a slap-bang affair, and having it carry out the spirit of what has gone before? Now in analyzing a presentation there are differences between leading up to a number and following in a number. Both of these Mr. Rothapfel does, but this is a clear case of carrying out the spirit of what has gone before, for right after it comes the Animated.

"Sunshine March" is used for the opening, Gaumont pictures of the inspection at Camp Devens, Mass., which includes instruction in driving the big army trucks and pictures of artillery returning to camp after a day's drill. The same music continues through Screen Telegram views of using the placer mining system for recovering bullets that have been fired into the banks at Camp Logan, Texas. Hearst-Pathe pictures of American soldiers sightseeing in England calls for "Merry Baker's Dance," and from the same source are pictures of the Fourth of July baseball game between the Americans, in England, with King George and many other notables in attendance. "Are You From Dixie?" is the music here. Then comes Ford pictures of "Pay Day in Dogdom," pictures of terriers, wolf hounds and police dogs, and here "Poppyland" is just the right music. This continues through Gaumont pictures showing the baby buffalo just born at the Baltimore Zoo.

Screen Telegram shows pictures of New York kids keeping cool by turning the hose on themselves, and "This Is the Life" is played. Now up to this time we have had an interval of human interest stuff, without any special thrills, but it starts up now with Screen Telegram pictures of one of the big new observation balloons while "Aviation Tournament" is the accompaniment. Then, from the same course, come pictures from Washington on Secretary Burleson taking over the wire control and "Keep the Home Fires Burning" is used. Gaumont supplied the real punch, and we are shown Secretary Baker and Gen. March, chief of staff, receiving the day's news from Gen. Pershing. We are given the text of the telegram and, of course, there is wild applause and then under the caption, "Here are the boys a year ago," we have marching thousands en masse at one of the training camps. "Here They Come" is the music for this final smash.

After Desere LaSalle has sung the aria from "Benvenuto Cellini" we are led into a bunch of laughs with the feature, Charles Ray in "A Nine O'Clock Town." There is no theme for the music, but it is all light and appropriate. "A Perfect Day" is the opening selection and this turns into "Sometime," with the scenes the night before the opening of the Emporium, and then to "Lovelight," when the girl is introduced. "Do What Your Mother Did" and "Yankee Girl" follow, and then we have the comedy of his connection with the New York department store, "Perrot and Pierrette" is played without the introduction. "Jaz-a-mine" is used for the scenes at the cabaret, then one of the numbered selections and "Song D'Ete," when Charley shows up at the store late and finds he has no job. "Cutey" follows and then "Oriental Nights" in the scenes back in the "Emporium," followed by "Mamma's Blue." "Salome Valse" is used with the parade of the corset model from New York, and jazz effects imitating the village band. The organ carries the music themes to the point where the millionaire offers to buy the store, and here we have "Capricious Annette" used up to the time that the father comes to raise Cain with his son, and then "Blame it on the Blues," with "Poppyland" for the happy ending.

"High Jinks," the next orchestra selection is in keeping with the spirit of the feature, and "Her Blighted Love," the very funny Mack Sennett comedy that follows. There are ten musical selections used in this, starting with "Follow the Girl." There are lots of laughs gained when the maiden lady is telling her story on the witness stand, when the orchestra, with mock pathos, plays "You Made Me What I Am Today," "Hearts and Flowers," "Hellow I've Been Looking for You," "Harrison Fisher," "He's My Pal," "You're in Style," "I Love Sand," a galop, and "I Never Knew" are the others.

There is an equally good hot weather show at the Rivoli, opening with "Bachanale" from "Samson and Delilah," for which there is one of the artistic John Wenger settings—one of those "different" creations that one long remembers. After a few bars of the music the curtains part

CUTTING PROGRAMS

English Paper Rule May Be Applied to This Country

IT'S a good time for managers to consider putting their program announcement into the smallest amount of space possible.

Britain's latest rule may forecast similar action in this country. Of course, the transportation element enters largely into the paper supply question abroad, for all of it has to be imported, but right with us the transportation question is resulting in cutting off the unessentials.

England has ruled that the programs must not occupy more than four pages six inches and in no case will coated or art paper be allowed.

It means crowding down the matter and if the rule is applied in this country it means getting meat into everything that you say.

Rialto and Rivoli

and reveals a Moorish setting, with an opening at the back showing the blue sky filled with stars and at either side of a stand are Moors holding torches. They stand immovable during the rendition of the number—providing the atmosphere.

Then follow Pathe-Post pictures of "Antigua, British West Indies," and for the first of this "Rule Britannia" is played, followed by three English dances.

Then with the main lighting dome in blue and orchestra bathed in blue, with no lights above the stage, Miss Gladys Rice charmingly sings "Carry Me Back to Old Virginny." For this the setting of Wenger showing the weird rocks and two arrow-like trees is used, with the stage almost in darkness.

"Jack Tar" march is used for the openings of the Animated which first shows pictures of 10,000 jackies at the Newport naval station, with some very fine marching scenes. These are Hearst-Pathe product, and then are followed by Gaumont pictures of the new game being played at Cambridge by the jackies, with "Sailor's Hornpipe" as the accompaniment. Then come pictures from Hearst-Pathe of launching the destroyer "Delphy," "Before the Mast" being played. The same service supplies views of the Cape Cod Canal, which has been taken over by the Government, and the orchestra swings into "Good Luck, U. S. A." Then we have pictures of the reception to the Japanese Red Cross, with the Jap national anthem is played until Director Davidson appears and then the music becomes "Onward Christian Soldiers."

Then comes the Official War Review, opening with Americans on watch in the shell holes, the methods of communication with the rear, using carrier pigeons and souvenirs collected where the Huns have been pushed back. Through these views "Liberty Bell" is used, and when the pictures change to the British fighting the battle of Democracy in Palestine we have "Siamese Patrol," played with the brass muted. Then come pictures of air raiders attacking open towns in Italy, and here "Il Guarany" is used. Then we have pictures of the flags of Freedom displayed in Milan, and for this "Allied War March" is played effectively. Then comes a wonderful punch with Gen. Foch and his staff honoring American soldiers, and you can imagine that the big audiences literally go with their enthusiasm while the orchestra crashed out "Pere de la Victorie." The Animated comes to an end with American sailors forming the words "Viva la France!"

Right after that with the spirit of France still in the hearts of everyone Greek Evans sings "Rose of Picardy." For this the lights are all in red and there is an evergreen on either side of the stage.

Then follows the feature, Douglas Fairbanks in "Bound in Morocco," and nearly all of the music for this is of the weird, Moorish line. For instance, it opens with "Scene de Serail," and then goes into "Orgies of the Spirit," and then "Fairbanks March" with the pursuit of Douglas. "In the Sudan" is used for the introduction of some of the Moorish characters, and then "Narcissus," played with violin solo for the appearance of the girl. There is a clever touch when he sees the Liberty Loan button on one of the Moors and the music becomes "Yankee Doodle." Following this "Crickets Serenade" is played without the introduction and then come "March Turque," "Eastern Romance," played very fast and "Djamileh." At the point where Fairbanks is seen with the revolver we have once more the "Fairbanks March," and then as he enters the harem the music becomes "Whirling Dervishes," followed by "Dance of the Hindus." At the point where Fairbanks is "pinched" we have "Marche Arabe," followed by a one step, then one of the numbered selections and "Walnut Tree" played very slowly as the bomb explodes. As they are discovered the music becomes "In the Seraglio" and then "Fairbanks One Step" with the music changing to "Bambula," as he cuts off the shiek's beard, then another numbered selection for the battle and Narcissus" at the end. There is a unique ending for the picture with the caption, "One Hundred Years Later," showing two large tombstones surrounded by a number of smaller ones—quite an original way of bringing in the usual finale.

Then the orchestra plays selections from "The Merry Widow," and soon there is humming all through the house. The comedy is Happy Hooligan in "His Dark Past," and it is filled with laughs while the music plays no little part in the enjoyment of the picture the selections being "Mr. Dooley," "Siam," "Hezekiah" and "Your Wife."

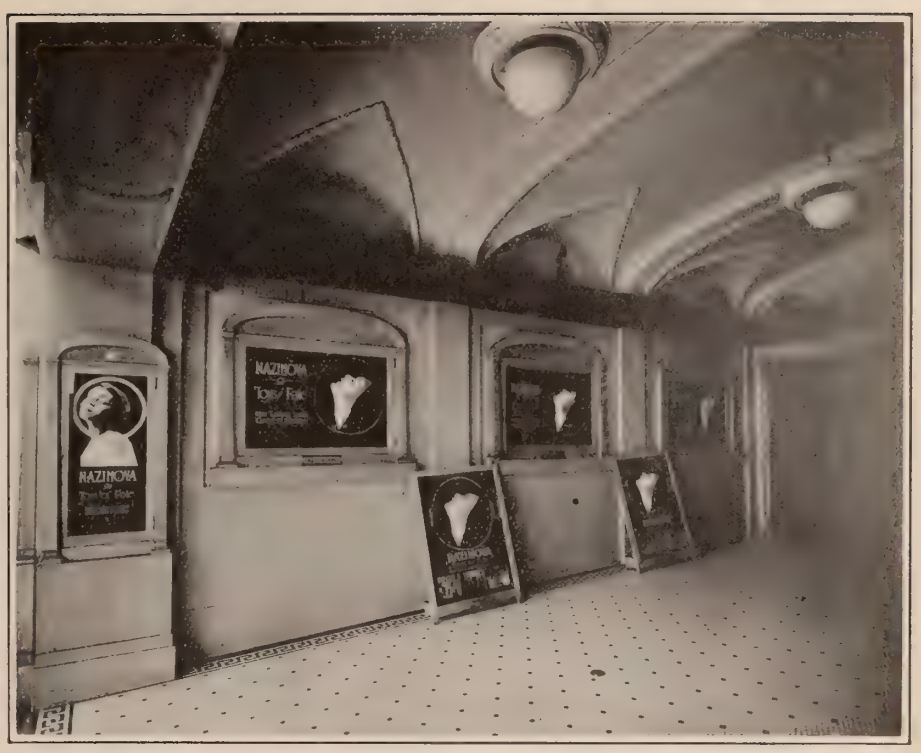
We have remarked once before that the Rialto and Rivoli furnish the examples of light bills. In these hottest days of the summer you will find that your audiences do not want to be forced to think. *They are busy enough getting rid of the perspiration without having to use their handkerchiefs to wipe away tears.*

That doesn't mean that your bills should not be as good or that your presentations cannot be just as elaborate. It does not mean that you are to let down in the summer season, for this is the very time that you should guard against such things. Many exhibitors give the first invitation to bad business, by cutting down expenses noticeably.

Now here is the difference. You do not notice the big chorus effects during the summer at the Rialto and Rivoli that we told you about week after week in the winter season. There is a very good reason for it—simply that these numbers are too heavy for hot weather times. *You cannot imagine grand opera delighting audiences in August.*

But the music selections being used these hot days are selections from light or comic operas, old time songs, or others with the sentiment of the war in them. And Mr. Rothapfel is trying to have all his pictures happy ones, or with the element of self-sacrifice in their heart appeal without appealing to overpowering emotions.

That's something that exhibitors can well afford to think about—and the producers too. There is so much psychology to the picture and the music with it, that the weather has its effect.



Futurist designs were used in the lobby display at Quinn's Rialto, Los Angeles. The displays were confined to the frames in the sides of the lobby and regular one sheet frames, the face of Mme. Nazimova being strongly featured in all of them

Ad Talks
They Appear This Week on Pages 846 and 847

How Rothapfel Presented "America's Answer" for the Government to Help All Exhibitors

LATE Sunday afternoon we sat in the Cohan theatre and when we could keep our eyes off a very stunning Goddess of Liberty with a very low-necked dress we watched S. L. Rothapfel perspire as he sought to whip an orchestra, gathered here and there into shape. Two hours later the first presentation of "America's Answer," the second of the Government war pictures, was given to an invited audience, and Monday evening the first public showing stirred the hundreds that packed the theatre to enormous enthusiasm. By that time it was a finished product of the Rothapfel way of doing things.

But it sure did take work, and Mr. Rothapfel and his able production manager, Joseph LaRose, were busy every minute of the time in order to get the picture arranged, and when you figure that not only had the sets to be planned, the performers to be drilled, and the music to be arranged, but the picture had to be changed around a great deal in order to get the proper sequence of events. There could not be the slightest comparison between the picture in its original form, and as it was presented at the Cohan—and all the result of knowing how to reach the symphony of the silent drama.

During the run of the picture the auditorium of the theatre is draped in American flags. It is tastefully done, and in fact everything about the presentation is in good taste. Of course the picture is intensely patriotic, and it is to be expected that stirring music would be the rule, but there is never anything glaring or bombastic.

As the lights of the theatre go out the footlights come up red on the curtain, and with the orchestra all standing up goes the curtain revealing one hundred sailor boys in uniform with the song leader, and immediately the orchestra starts "The Star Spangled Banner," and the national anthem was never sung with more vigor, nor did it ever appeal to the hearts of an audience more strongly as the fighting hymn of our fighting men as it does when the boys who are offering their lives for it make the immoral words ring through the theatre.

With bugle and drum roll they march from the stage as the audience continues its cheering and then we see the decorations of the settings with a wide-spread eagle over all and the seal of the nation and of the Commmittee on Public Information. The curtains in the background are in red and white stripes, and as the sailors leave the whole curtain gradually becomes pink, and then they part to revealing a special setting which shows soldiers in the front line in the position to meet a sharge, while a huge figure of Liberty bearing a big American flag stands guard over them. On the right we see one of the towns set fire by the huns, but on the left are factories, emblematic of the manner in which America is putting her every resource behind winning the war.

Again we have the adjutant's call and the roll of drums, with the orchestra bursting into "Over There," while imitations of firing come from the wings, and then we have a second set showing a front trench, and then from the blue sky there breaks out the Spirit of Liberty from the sky, and as the lights dim down behind the girl the title of the picture comes in flaming letters against the curtain, and then the screen is slowly lowered. The position of the screen is in the center of a huge circle that fills the width of the stage, the seal of the Committee.

First come pictures of workers and fighters united under the flag, and then the Statue of Liberty, and a picture of the President, with the music, "Battle Hymn of the Republic." The music changes back to "Over There" when we are shown pictures of Gen. Pershing and his staff, under the caption, "Your Leader Over There." The scene was taken in the winter, and the men are all in heavy coats and the snow is falling. Then with the title, "These are the ships, etc.," we get remarkable pictures of battleships going ahead at full steam, destroyers circling about to protect the transports, their decks brown with hundreds of soldiers. "Columbia" is played twice through for these pictures. Then we are shown the preparations being made for their reception and the construction of docks on the other side with "Hands Across the Sea," played once through and then "World's Progress" march. There is a clever shot when the noon hour comes and the men drop work, and here the mess call is given followed by "There's a Million Heroes."

Now during this constructive work even a glimpse of the locomotives with "U. S." on their sides bring applause, and a little later in the picture we see the audience cheering such an unromantic thing as a pile of logs. Then an element of comedy is brought in with a group of negroes dancing to "Chicken in the Straw"' and then we are taken back to the transports arriving in France, and first we have the chorus of "Over There," and then a couple of bars of "Marseillaise," and then the chorus of "Over There" continued in trio. As the men are seen marching away from the ships the march becomes "La Pere de la Victoire," the introduction of which is played twice until we have the title, "Here They Come," and there are fine shots of the marching men with "Here They Come" the music and the audience simply goes wild. We get a laugh and more enthusiasm with the title, saying "But the bluejackets wouldn't leave until they had seen them safely on Main street," and with the escorting sailors we have "He's My Pal."

"Giddy-ap" is played during the scenes of unloading the transports, and then as we are told that the forests of France are kind to us in furnishing the timber, "Woodland Whispers" becomes the air. With another title showing the boys at work near the Swiss frontier the air again shifts to "Ole Virginny" which is played twice through. After that we have more scenes of the construction work with "Mary Lee" played once through and followed by "Million Heroes." With the title giving us one of the reasons why we are eating war bread over here the music appropriately becomes "My Dough

CREEL ON PICTURES

Tells First Night Audience Their Importance in the War

AN incident at the opening of "America's Answer" shows the importance of the motion picture during the war, from the point of view of the government, and made the opening notable.

During the intermission Captain Robert Warwick, one of the best known stars and now in the service of Uncle Sam, and who has just come back from Europe appeared in uniform and introduced George Creel, chairman of the Committee on Public Information.

Mr. Creel, in opening, referred to the great importance that the government placed on the motion picture in helping win the war. He called attention to the specific picture that was being shown and declared that the government was going to continue to use the motion picture to show the people of our country and others what we are doing.

PRESERVE THIS

It's a Full Account of the Way to Put on Second U. S. Picture

WHEN Director Hart of the Division of Films of the Committee on Public Information looked around for some one to stage all the government pictures he selected S. L. Rothapfel of the Rialto and Rivoli. Mr. Rothapfel gave his time and every effort to the work and the result is a splendid presentation.

In this article you will see in detail how it was done, get the music for the picture. You are likely to play this "America's Answer," and if you have it in mind be sure that you preserve this account so that you can use it in your own preparation. You may not be able to present the picture on the same scale, but certainly you can modify the things done here and improve your show a hundred per cent over what it ordinarily would be.

Manager Julius Johnson, of the New Garrick Theatre, Minneapolis, was able to secure wonderful cooperation of three of the largest stores in giving displays on "Over the Top," which played to capacity for a week at his theatres. At the left is the window at the Powers dry goods store and at the right at Dayton's. There was a third display by the Donaldson Glass Block

Boy," and this continues through the scenes at one of the huge bakeries.

French women making camouflage calls for "Valse Bleaue," without introduction and until the trio, and then as we see our soldiers marching down the camouflaged roads we have "Miss Liberty" played once through. Then come pictures of the huge piles of hats and shoes being combed over, and with this "Sly Boots" is played until we have scenes of French women repairing the boys clothing, and "Sleeping Roses" is played without introduction continuing until we are shown the grandmothers of France helping in the work for our boys, and here we have "Marseillaise" (pp legato strings). Then as the train takes the boys away toward the front "Dixie Volunteers" becomes the air, and continued to a little incident where an American soldier is drilling a Chinaman and here we get four bars of "My Dreamy China" with drum solo. Far back from the front hospital we are then shown Base Hospital No. 8 with "What Are We Going to Do?" and then as there come on the screen pictures of the women Red Cross and Y. M. C. A. workers we get a real thrill as the chorus to the "Daughters of the American Revolution," in which "America" is counterpointed, is played twice through. This brings the first part to an end.

For the opening of the second part "Gate City March" is used. This includes some bars from "Old Folks at Home," "Dixie" and "My Maryland," and is played with pictures of the boys on the march to the front-line trenches and wallowing through after this is "Liberty Lads." Eight bars of "Home Sweet Home" are played with the remainder of home, and then after that come "It's Time for Every Boy to Be a Soldier" and "If He Can Fight," with no vamp. Then at the title, "Up the Roads" we have "Over There" until the drum solo, and then with the sight of the French children watching their soldier friends go by we have the chorus of "Marseillaise" repeated, and then with the aircraft guns one of the Rothapfel numbered selections is used, with the battle sounds, and then comes pictures at one of the temporary hospitals and the air is "My Angel of the Flaming Cross." "Invincible Eagle" is used for pictures of our aeroplanes in France, stopping all but the drums when the pictures of Lufberry come on the screen, and this quickly fades into "Memorial Day in France," and here we have the drum roll, and then "Taps" and a reproduction of the firing of the three volleys. By-the-way, it is well to remark that the only pictures included in this whole picture that were not made in France were those of the aeroplane stunts in the clouds. These were done by Mr. Rothapfel during his recent picture-making trip for the Marine Corps.

After the memorial days shots "Sombre et Meuse" is played for the decoration of American soldiers by the French, and until the pictures of Major Roosevelt and his battalion, and then the air changes to "Stars and Stripes." There is a great reception for these pictures and they are followed by "The Battle of Catigny," remarkable pictures of real fighting, the first in which the Americans participated. First the music is "Battle of San Juan Hill," played twice, and then it turns into some of the specially prepared music, giving the battle effects, and then as we see the marines go forward we have "Marine Hymn," followed by "Yankee Doodle" and another of the numbered selection.

Finally at the end comes "America's Answer" in living letters, formed by sailors, and the orchestra breaks into "Daughter of the American Revolution," and at the counterpoint of "America," the whole audience, cheering, comes to its feet.

Compared with any other strictly war picture, feature or what not, that we have seen the presentation that Mr. Rothapfel has arranged is wonderful. Now the Division of Films has not asked Mr. Rothapfel to do this for the benefit of the people of New York alone, but that the exhibitors of the country may be given the proper hints on how to present this wonderful picture and make the most out of it.

There's just one thing that we want to mention. During the scenes of cutting the lumber there is a real saw mill used behind the scenes. When we heard it from the front of the house we thought it a wonderful imitation, but Joe LaRose showed us he had the real thing by introducing it to us.

There's realism in the way that these pictures are presented. Everything was "done to the turn" and there wasn't a thing jarring in it. Of course, mere description does not give you all the fine points, but we believe that there is enough here to encourage exhibitors, even those with limited facilities, to do the most. And those that have any music at all, even if it is only a piano, can get lots of hints here.

---

10 Bathing Girls Used with "The Venus Model"

A bathing girls' fashion show, given at the Kinema theatre by ten living models, was one of the special features in connection with the week's showing of Mabel Normand's "The Venus Model," based upon a tale of a girl who found fortune in a bathing suit. The bathing suit fashion parade, introduced by Manager Nat Holt, was particularly timely at this season when the beaches about Los Angeles are enjoying the greatest popularity of the year.

Manager Holt had planned for this bathing parade early in the season, and upon viewing "The Venus Model" decided to stage it in connection with the presentation of this picture.

The girls came on the stage while the chorus of "Splash Me" was being played by the orchestra, and one of the ten then sang "There Must Be Little Cupids in the Briny," accompanied by dancing of the entire ten. A tiny bather, a wee girl of five, sang the verse and chorus of "Splash Me," and the stage lighting was dimmed as the beach beauties left the stage. Immediately the Mabel Normand subject was projected.

Center display of Midway theatre, Montreal, on "Enlighten Thy Daughter"

Los Angeles Theatres Keep Plugging Away Every Day With Their Advertising

(*Continued from page* 880)

ably better advertising than any of the Los Angeles, but we do not know of any city where there are so many of them that are consistently intelligent advertisers.

Now while we have not shown you any of the pages from the during the week issues, let us say right here that all the advertising theatres of that city are always plugging away. *They use space every day in the week and they keep their attractions constantly before everyone.*

The theatres that do advertise also deserve credit in the fact that most of them advertise not only on Saturdays and Sundays but during the week in all of the papers and there are a good many of them in Los Angeles. This has resulted largely from the fact that the commercial rate which they grant the users of big space allows the theatres to cover the whole field and encourages their advertising managers to take the big spaces whenever possible.

Another encouraging fact is that most of the Los Angeles papers see that there is real interest in photoplay matter. Where they have to carry the reading notices nearly all of them give news twists to this matter and it will be digested by the readers.

The Los Angeles situation is interesting because you will remember that it was only a short time ago that the theatres were doing very little in the way of advertising—during the time that all the papers were charging the amusement rate. When the newspapers saw the light and granted the commercial rate on large copy the theatres that we have mentioned became consistent advertisers. We believe that such is the case everywhere.

But it is a case of the theatres and the newspapers getting together. The theatre hasn't any right to expect the name of his house to be used in every line of matter that goes into the paper. And the newspaper hasn't any right to consider everything that refers to motion pictures mere "reading notices." The great element of the public—the interest in the photoplay—has to be taken into consideration.

We believe that all of the newspapers of Los Angeles have men who devote their whole time either to amusements as a whole, or to the photoplay alone, and in some cases this man also handles the advertising.

There is a great deal in the newspaper sending the right sort of a man into the field.

Next week we will sum up the various elements of the Los Angeles situation with some general observations that will apply to all cities. It has been necessary to lay the foundations in these two articles to show what all the elements are doing. Next week we will show you some pages from the Tuesday *Herald* and tell you the sort of matter that the fans as a whole want to read and the sort of matter that is most worth while to you, the exhibitor, in building up interest in the theatre and to the newspaper owner as a circulation builder and a circulation holder.

How Laurie Puts Over His Appeal Without Any Offense Given

A. J. LAURIE secured a smashing display on "Enlighten Thy Daughter" through an impressive setting, and put over the appeal with all the clean sensationalism possible and none of the offensive.

"While the picture," comments Mr. Laurie, "carries a strong moral lesson and has been endorsed by the clergy and leaders in thought all over the continent, yet it presented some features that were likely to shock patrons if not properly displayed. The point in the display was to emphasize the moral aspects of the picture and to minimize the other features."

Mr. Laurie has the right idea of such a picture, and he displayed his matter with good taste. The center design featured two girls at the edge of an abyss, one of them with her eyes bandaged and about to plunge into the depths and the mother coming to the rescue of the other and removing the veil from her eyes in time to save her. Certainly that tells the whole story very plainly to those who should know it, and leaves no false impression on children.

This center display was made out of cardboard, and a frame being twelve feet wide and eight feet high. It can be seen in the reproduction where the cardboard starts and the frame portion begins. The three figures are shown in cut-outs. This scene is taken from the prologue of the picture, and so is the sentence beginning, "The highest duty," etc. The other messages are those of Mr. Laurie.

At either side of this display was a large painting showing scenes from the production.

Fire Engines Do Stunts for "The Still Alarm"

Getting the city's fire department to work for you is not an easy job, but this was the stunt that was accomplished by C. Poster Mason, manager for the First National Exhibitors' Circuit of Denver, Col., for the showing of "The Still Alarm" at the America theatre. He was able to arrange with the fire department to go through a thrilling exhibition in front of the theatre and the result was immense crowds who were naturally attracted to the displays on "The Still Alarm."

CALLED AWAY

And So McCormick Advertising Article Goes Over to Next Week

S. BARRET McCORMICK, managing director of the Circle theatre, Indianapolis, was called out of the city by business last week and therefore there was delay in the preparation of the fourth of his articles on advertising the motion picture. It will appear next week.

Manager of Theatre in City of 27,000 Tells How He Makes Theatre The Thing

By C. A. Lick

Manager New Theatre, Fort Smith, Ark.

Fort Smith has a census population of 27,136, but there is not a city in the country that has a theatre taking the fullest advantage of all branches of exploitation more successfully than the New. Mr. Lick tells in this article about the methods that he uses in advertising his pictures in advance. His advice will apply to the thousands of theatres that make their bookings weeks before the pictures are actually shown. Mr. Lick is the man who adapted the Statler Hotel service rules into a booklet for his own theatre employes and the first to issue a booklet giving the biographies of the stars playing at his theatre.

I HAVE been in the advertising business, directly and indirectly, for some thirty years, and naturally have accumulated some peculiar ideas, and the most positive of them is not to boost the other fellow's game. Of course I do not mean by this that we do not advertise the name of our picture and the star and cast appearing in same, for this is absolutely necessary.

We pay particular attention to our lobby and front display, as we consider that this is just the same as a merchant's show window. My main thought, however, is put in on how to make past and prospective patrons realize that they are taking very little chance when attending the New theatre; that they will always get their money's worth in music, attention, cleanliness, comfort, etc., even if the story does not happen to please them.

We divide the art of advertising into three divisions, properly called the three "P's"—personal, press and poster. We use all three, but particularly specialize on the personal division. We have every person working for us trained to talk, and very often issue a typewritten bulletin to everybody from the janitor up, telling them of the qualities of certain productions. Another form of personal advertising is our mailing list. We have an addressograph and a choice selected list of about eight hundred names, to whom we send personal communications about once a week and sometimes oftener.

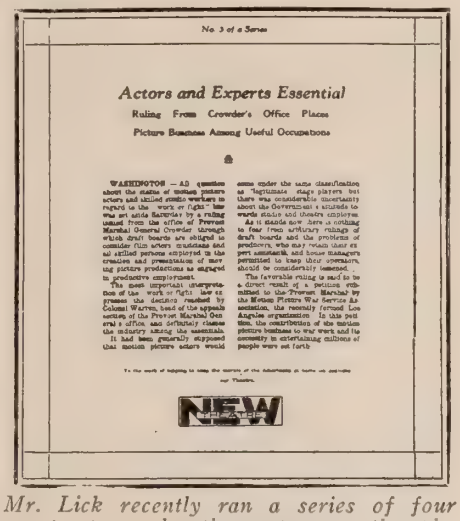
We are also very strong on the billboard end, and very often a picture carrying a twenty-four sheet poster with it is given preference over a picture with less poster display, which is much better.

Of course, the advance advertising that producers supply is absolutely necessary for even the best advertiser to lay out his campaign. The big pictures come so fast that it is impossible to keep up with them without this service from the producer, and I must say that in come cases this service is woefully lacking.

Now, I want to tell you of one thing that has done the New theatre more good than any other one form of advertising. We book our pictures some two or two and a half months in advance. We order our

We have some twenty one-sheet frames, enameled white, which are filled with one-sheets and hung promiscuously in the lobby. We never attach a date to any of these one-sheets or photogravures and we forbid any employee around the house telling the date of any production, even if they should happen to know it. When a patron asks an attache what the date is on a certain picture, he is referred to a large date board that we have in the main entrance. This date board is about 3 x 5 feet, with some twenty-four strips on which are printed the name of star, the attraction and the date.

When they are referred to this board to find out when Mabel Normand in "Dodging a Million" is to be exhibited here, they will probably look over the entire list of bookings for some two months, thus familiarizing themselves with these coming attractions, so that when they are advertised on the screen, billboards, in the papers



No. 3 of a Series

Actors and Experts Essential

Ruling From Crowder's Office Places Picture Business Among Useful Occupations

WASHINGTON — All question about the status of motion picture actors and skilled studio workers in regard to the "work or fight" law was set aside Saturday by a ruling issued from the office of Provost Marshal General Crowder through which draft boards are obliged to consider film actors musicians and all skilled persons employed in the creation and presentation of moving picture productions as engaged in productive employment.

The most important interpretation of the "work or fight" law expresses the decision rendered by Colonel Warren, head of the appeals section of the Provost Marshal General's office, and definitely classes the industry among the essentials. It had been generally supposed that motion picture actors would come under the same classification as "legitimate" stage players but there was considerable uncertainty about the Government's attitude towards studio and theatre employes.

As it stands now there is nothing to fear from arbitrary rulings of draft boards and the problems of producers, who may retain their expert assistants, and house managers permitted to keep their operators, should be considerably lessened.

The favorable ruling is said to be a direct result of a petition submitted to the Provost Marshal by the Motion Picture War Service Association, the recently formed Los Angeles organization. In this petition, the contribution of the motion picture business to war work and its necessity in entertaining millions of people were set forth

NEW

Mr. Lick recently ran a series of four quarter page advertisements on motion pictures as an essential during the war. This is the third and reproduces the ruling that actors and experts are essential

and by mailed circulars, they are in a receptive mood for same and think that they already know the picture. There is hardly a day goes by but what there are from fifty to a hundred people go up to this board to find out the date on some certain picture and I personally have heard them a great many times reading the different bookings and remarking, "Oh! there is Charley Ray. We want to be sure to see him;" and "There is Frank Keenan; I haven't seen him in a long time."

This latter scheme is, I believe, original with the New theatre, and it would not appeal to any of my fellow exhibitors unless they are booking far in advance. The trouble with this scheme is that many exhibitors hardly know what they are going to play the following week. I assure you that we have had an awful time with some of the exchanges in getting our bookings laid out as far as two months in advance. Of course, it inconveniences us sometimes, as we might run across a picture that would get us more money, but we make an

Number 4 of a Series

An Essential Wheel in Uncle Sam's Great War Machine

Gen. Crowder has placed motion pictures on the Essential List

THESE are the days when the only industries that can survive are those that have a staunch and definite part in the winning of the War. The producing of motion pictures is one of these. More than a year after the United States entered the War America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture is in the War to win the War. It has labored faithfully and efficiently for such patriotic movements as the Liberty Loans, the Red Cross, Food Conservation, and Ship Building.

President Wilson has publicly thanked the exhibitors for turning over their theatres to Four Minute Men and for war propaganda. The greatest motion picture stars, at the request of the Secretary of the Treasury, have toured the nation in the Liberty Loan campaigns. The motion picture has willingly paid hundreds of thousands of dollars in taxes. The exhibitors have opened their doors for war work, but have only just begun their splendid share in the War.

The motion picture's mightiest task is to keep up the morale of the folks at home. It is the national amusement, filling a national need.

NEW

THE BEST IN MOTION PICTURES

This fourth quarter page repeats that Gen. Crowder has held the motion picture necessary to winning the war. This was a splendid way to advertise the New Theatre

invariable rule of never changing bookings after they are once set, and we believe the advance advertising will more than offset the short time our fellow exhibitor has in which to advertise this special feature he has picked out.

Recently I used a series of four large advertisements (forty inches) emphasizing the fact that the Government has put the New theatre, among some 15,000 other picture houses, on the essential list. This has done much to overcome the slump that we had about the time Liberty Bond and War Saving Stamp drives were going on. You will notice these ads are boosting the New theatre, and that we have not paid out our good money to foist any particular star or production.

I want to say that in my opinion it takes a great deal more thought to advertise the *theatre* than it does to advertise a certain star or a certain production, but it pays in the long run.

Mme. Petrova Makes Record in Twin Cities

Addressing audiences in two of the largest cities of the country in the same afternoon and selling $5,000 worth of Thrift Stamps in one and $4,000 in another, is the record-breaking feat that has just been accomplished by Mme. Petrova. Of course it happened in Minneapolis and St. Paul

According to the preliminary arrangements, Mme. Petrova was to spend a day in each city, but she had to come all the way from Seattle, and in the meantime Mr. McAdoo had changed the schedules so that she was practically a day late in reaching her destination and then she had to yield to many hospitalities. She arrived at Minneapolis late at night, and the next morning she motored to St. Paul, where she sold $3,000 worth of the Liberty pasters at a noon meeting. This meeting was preceded by a big parade and after the stamp sale she headed a parade of naval cadets to the Dunwood Institute parade grounds, and then went to the New Garrick, where she sold $5,000 worth. It was then a quick trip to the New Garrick, Minneapolis, where she got $4,000 for the government before taking a train for Milwaukee.

advertising matter this far in advance also.

Fox Plans Complete Service on Every Picture

FOX FILM CORPORATION is starting out the year of 1918-1919 with elaborated ideas for aiding the exhibitors in the exploitation of pictures. Careful plans have been laid for giving real service on each production that is released during the year with a special eye to providing matter for the live wires of the country. Strong recommendations for advertising will go along with the other matter.

In addition to merely furnishing the material for the exploitation, the publicity department is going to outline the especial appeal of each production and endeavor to show the exhibitors just what things to play strongest so as to get the greatest box office returns. And along with this advice there will be supplied full material to use in taking advantage of every angle. This material will be supplied to the exchanges in advance so that no time will be lost.

Elaborate press books have been issued already on a number of the productions. For instance, thirty-two pages are devoted

Cover of press book on "The Prussian Cur"

to "Why America Will Win," a big patriotic production which is based on the life of Gen. Pershing. There has been a great publicity plan prepared in connection with this picture as a 35,000 word story of the life of the American commander had already been syndicated and will appear in more than a hundred of the largest dailies. In addition there is a series of shorter stories, elaborately illustrated, containing somewhat the same matter which has also been syndicated to a number of papers. Exhibitors are urged to see that this story is used by their local paper so that they will get the direct benefit.

Fox points out that the big dominant note to be followed in all of the advertising of this picture is Victory. It is pointed out that the picture can be coupled up with the progress of the war, for certainly there is no more dominant figure today. Many other noted characters appeal in this picture including the President, Col. Roosevelt, Gen. Foch, King George, Premier Clemenceau, the kaiser, the crown prince and other German officials.

This press book includes a full series of advertisements, both illustrated and in ordinary type. The illustrations are largely cuts of Gen. Pershing. There are, of course, ample press notices already prepared to take care of any emergency.

One of the big features of the exploitation will be the distribution of a million copies of a sepia-toned photograph of the American commander.

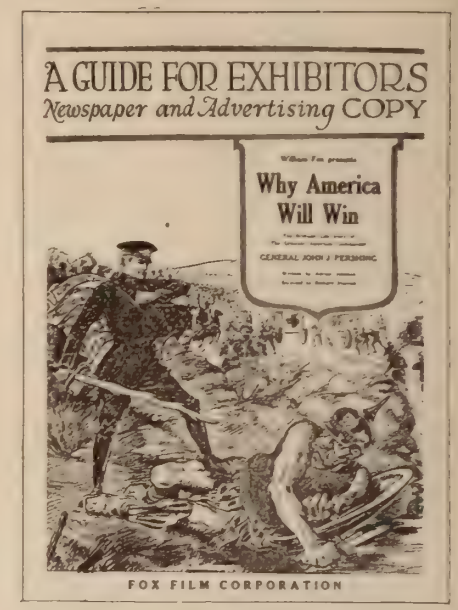
Fifty-four pages are occupied with the advertising suggestions on "The Prussian Cur." This is another picture bearing on the war, treating of German spy activities in this country both before the war and since this country entered hostilities. While the greater portions of the scenes are laid in this country there are many abroad, the kaiser and his minions being introduced. In fact, this picture tells of the wiping out of the submarine menace, the absolute supremacy of the air and then the final victory over the Huns.

Left-hand pages of the press book are devoted to a large number of scenes from the production, together with the advertising aids. There is a great variety of newspaper advertising which will be published in cut form and there are many other specimens in type display only. In addition the striking paper is illustrated. There are two one-sheets, two three-sheets, one six-sheet and one 24-sheet. In addition there are twelve 8 x 10 black and white photos, twelve 11 x 12 colored gelatins and three 22 x 28 colored gelatins together with serial gelatins of Miriam Cooper, the featured player. There are six single column and six double column mats on the production. Eight two-column cuts and mats and four one-columns provided for the advertising matter, together with slides and music cues.

In addition to the usual press notices there are a series of stories provided bearing on the spy menace in this country and telling of the things that have been made a matter of record through the activities of the American Secret Service. There is also a series of five stories based on the career of Capt. Horst von Goltz, the head of the German spy system in this country, and the exhibitors are advised that they can get splendid results if they are able to have this matter reproduced in their local paper just before the opening of the picture. It is good interesting matter and it will probably be printed where the ordinary press matter would be cast aside.

On this picture, too, there will be a million copies of special poster work distributed, this being a cartoon of the kaiser.

A full assortment of press and advertising matter is supplied with the William Farnum picture, "Riders of the Purple Sage." There is an extended series of press notices about the star and the picture, and the author of the novel from which it is taken. Besides an assortment of type advertisements there are single and double-column advertising layouts and



Full exploitation on "Why America Will Win"

four one-column and four double-column cuts and mats of the production, besides one, two and three-column cuts and mats of the star. Two one-sheets, two 3-sheets, one 6-sheet and one 24-sheet are provided in the paper and there is the usual supply of photos for the newspapers and lobby display.

Fox points out that one of the points to be played up in connection with "Queen of the Sea" is the beauty and the swimming accomplishments of the star, Annette Kellerman, as well as the massiveness of the production and that more than a year was occupied in its making. Most of the press matter supplied in the exploitation book bears on these points.

In this connection there are a series of articles by Miss Kellerman and also nine short lessons in swimming by her which the exhibitors will be able to get many of the newspapers to use.

Naturally the figure of Miss Kellerman and the hundreds of sea nymphs are played up in the advertising and the paper. There are two one-column, two two-column and one three-column prepared advertisements and a variety of type displays. Two one-sheets, two 3-sheets, one 6-sheet and two 24-sheets are all striking. In addition there are the unusual number of photos and a series of poses of the star.

Exploitation books on "Cleopatra" and "Salome," in both of which Theda Bara is starred, are in different form, telling the story and the character of the productions. They are elaborately illustrated and give a fine idea of what can be achieved in the way of advertising. The various Fox exchanges will supply a full line of advertising aids and lavish paper on these productions as on William Farnum in "Les Miserables."

A special design of press book has been prepared for each of the Victory Pictures. In a new form, this book will con-

(*Continued on page* 893)

At the left is the striking window display of Central Park Theatre, Chicago, on "Old Wives for New," and at the right is that used on "Missing." They helped bring big business

Striking Window Displays Bring Business to Central Park in Summer

READERS of the MOTION PICTURE NEWS are familiar already with the splendid display work that is being done at the Central Park theatre, Chicago. This is one of the handsomest houses in the country in every respect, and it is fitting that the exploitation as conducted by Alexander Frank should be artistic.

Mr. Frank uses none of the stock paper which is sent out by the film companies in his lobby work. Instead, as we illustrated for you in a recent article, all of this matter is especially prepared in the art rooms of the Central Park, and no two of the displays are alike. Simplicity in the illustrations and the lettering are striking points.

Now Mr. Frank has been able to go a step forward and to get the use of a show window next door to the theatre. This window is twenty feet wide and ten feet deep, and therefore gives excellent opportunity for unusual display. It is estimated that more than 60,000 people pass this window each week, and so there is great advertising value.

These displays are made a week in advance of the attractions. Everything except the raw material is made in the Central Park studios, none of the so-called advertising aids furnished by the producers being used. For instance, in the display on "Missing" the pillars were made of Compo board with a fern placed on top of each and then the displays made from cut-outs of the three sheets. All of the lettering is done by Mr. Frank.

While smaller theatres could not operate on the same scale as the Central Park, exhibitors will find that it is a mighty good thing to arrange displays like this in connection with one of the local stores or by using a vacant building. Before investing heavily at the start, try out the idea on some picture that you know is a good one and you are likely to get surprising results.

According to reports from Chicago, the Central Park gives these windows a considerable portion of the credit for the fact that the theatre is doing just as big business during the supposedly poor summer season as it did in the winter months.

Fox Plans Full Exploitation of All New Pictures

(*Continued from page* 892)

tain a large number of helps for exhibitors in exploiting the productions of Tom Mix, George Walsh and Gladys Brockwell.

For the Excel Pictures the Fox News, in new and more attractive dress, will be issued bi-weekly, each number being based on one of the pictures in this series.

Besides all these helps the Fox Film Corporation will give enlarged service direct to newspapers throughout the country, through the mailing of still photographs the William Fox Press Service, mats and other material which is calculated to increase the prestige of Fox stars and productions.

Virginia Theatre Gets Credit for Fourth Flag Idea

For the first time since the Exhibitors' Service Bureau has been established we have made an error in giving the credit for an idea to the wrong theatre. Recently we printed an account of a flag arrangement used by the Bedford theatre, for a Fourth of July bill announcement, and we stated that it was located in Brooklyn. However, this flag stand was the work of R. S. Brewbaker, manager of the Bedford theatre, Bedford, Va. The flags were bought by wholesale, the announcement of the picture and the cost of making the flag stands was neglible. The entire cost was 1⅛ cents each.

Hyman Opens Offices to Book Pictures for U. S.

Edward L. Hyman, former manager of the Victoria theatre, Buffalo, and member of the Advisory Board, has reached New York and has opened headquarters at 1520 Broadway, where he will be head of the picture division of the War Department Commission on Training Camp Activities. Mr. Hyman will have charge of the selection of all the pictures to be shown in the various Liberty theatres in the army camps throughout the country.

When Mr. Hyman entered the service of the Commission he was assigned to Camp Wheeler, at Macon, Ga., and afterwards he was shifted to Camp Gordon, Atlanta, and in addition was given the task of selecting all the films for ten of the theatres. Very shortly after that he was given his new post, which he has assumed after conferring with the heads of the Commission in Washington. He is now making arrangements so that the very best of the pictures may be secured for the Liberty theatres while they are new.

In the past the pictures that have been shown for the soldier boys have been, to a considerable extent, junk, except when some special picture was secured, and consequently they became unpopular, but the careful selection of good subjects immediately restored them to full favor.

Perry Becomes Manager of Camp Upton Theatre

Charles C. Perry, until a few days ago manager of the Strand theatre, Milwaukee, Wis., is the latest manager to enter the service of the Commission of Training Camp Activities. He has just reached New York to take charge of the Buffalo theatre, one of the Commission's houses, at Camp Upton, Yaphank, N. Y.

Mr. Perry has been one of the most successful of the young managers of the country and he attracted much attention by the manner in which he conducted the Strand, making it a big success.

Live News from the Producers

"Sue" Chosen for Bessie Love

Will Mark Winsome Star's Debut Under Vitagraph Banner in Blue Ribbon Features—Based on Bret Harte Story

"SUE," the play made from Bret Harte's story, "The Judgment of Bolinas Plain," has been chosen as the first subject in which Bessie Love will appear on the Vitagraph Blue Ribbon program. Albert E. Smith, president of the Vitagraph company, makes this announcement, adding that the first Bessie Love production will be released on November 4. It will be made at the Vitagraph Western Studio, under direction of David Smith.

The news last week that Miss Love had been added to the list of Vitagraph stars was one of the outstanding features of motion picture developments, because it indicated that Vitagraph, in signing a new star of Miss Love's importance, is carrying out its promise of expansion recently made by the president of the company.

This is the second change Miss Love has made since she started her career as a motion picture actress. Beginning with David W. Griffith, at the Triangle-Fine Arts Studio, she received her first training at his hands, and then was under the direction of Thomas H. Ince. When Griffith and Ince severed their connection with Triangle, Miss Love continued with her original company, remaining until about a year ago, when she accepted a contract for a series of pictures to be released by Pathe. Having completed these, she was made an offer by Vitagraph and accepted it. The length of time provided for in the contract is not known, but it is stated that Vitagraph has her signed for a long term.

Albert E. Smith declares that he has already outlined plans for Miss Love for a year in advance, and promises exhibitors that he will present her in a series of pictures specially selected for her which will surpass any feature in which she has ever been presented.

Bessie Love, Whose Winsome Personality Will Register Itself on the Screen for Vitagraph

"Miss Love is that rare combination of comedienne and dramatic actress," said Mr. Smith, "and in order that she may do herself justice it is necessary that she be given stories and roles that are suited to her. With this in mind, and taking into consideration her youth, we have rounded up a number of first-class plays for her and they will be given the finest production modern methods and manufacturing facilities afford."

"Sue," the initial Vitagraph production in which Miss Love is to be shown, is an old play in which Annie Russell scored one of the successes of her career. It was produced in New York some twenty odd years ago.

Ascher Brothers Book World Pictures

The claim of World Pictures that staff organization properly co-ordinated means maximum efficiency seems to be conclusively demonstrated by the results of a recent private showing in Chicago of "The Beloved Blackmailer," with Carlyle Blackwell and Evelyn Greeley starred; "Merely Players," with Kitty Gordon; "To Him That Hath," with Montagu Love; "T'other Dear Charmer," with Louise Huff," and "Just Sylvia," with Barbara Castleton. As a result of the impression created by these features Ascher Brothers, beginning September 1, will present World Pictures in twenty-eight of their houses. Incidentally this is said to be the third largest booking controlled by any one firm in the United States.

World Film was also able to book on this showing the Ziegfeld, Orpheum, Lyric and Bijou theatres for first-run presentations.

William Fox Purchases "The Road to Berlin"

The announcement comes from the Fox Film Corporation that William Fox has purchased "The Road to Berlin," by Gladys Wright-Ukers, for production by William Farnum.

Work on this production, which, it is said, affords admirable opportunities for Mr. Farnum's type of playing, probably will begin after the completion of the Zane Grey books which have just been bought by William Fox. Mr. Farnum recently completed one Zane Grey book, "Riders of the Purple Sage," which will be released in September, and is now at work on another, "The Rainbow Trail," also scheduled for early release. The two other Grey novels which he will film are "The Lone Star Ranger" and "The Last of the Duanes."

Triangle Studio Handles All Publicity

A change has been made at the Triangle with respect to the publicity department, which has been taken over and will be conducted at the studio under the supervision of the Triangle Distributing Corporation, owners of the exchange system, distributing subjects made by the Triangle Film Corporation. S. J. Warshawsky and Charles Hill have been sent to Los Angeles, and are in charge of the department. This change means that all publicity matter pertaining to Triangle subjects will be handled from the studio in the future, the matter being sent direct to all newspapers throughout the country.

General Claims Success for Ebony Comedies

High speed humor, with a number of clever new comedy touches, is to be found in the newest Ebony Comedy release, "Fixing the Faker," according to the General Film prospectus. This is said to be one of the best of the new series.

The Ebony Comedies are proving unusually popular with exhibitors looking for summer program novelties, General reports, and easily establish themselves as pulling attractions. Inasmuch as the new series promise an even higher grade of comedy, General Film anticipates a lively demand for the comedy novelties during the fall months.

New Barriscale Subject Is Chosen

Kathleen Norris' widely read novel, "The Heart of Rachel," has been selected for Bessie Barriscale's next Paralta play, and the filming of the production is at this time under way at the Brunton Studios at Los Angeles, Cal.

Kathleen Norris is a San Francisco girl, although she is now living in New York. She first gained attention as a writer of short stories, which she contributed to many of the popular magazines. In 1911 came her first novel, "Mother," which gained instant popularity and is still a good seller. Since then she has produced a book a year. "The Heart of Rachel" was published in 1916.

Fox Adds Victory Pictures to List

Also Announces Three Stars to Appear in Excel Pictures, with Both Brands Released at Two-Week Intervals—First Releases Come in September

IN its broadside announcement of elaborate production intentions for the coming year, the Fox Film Corporation has included plans for two new brands which will shortly make their appearance. These new brands are Victory Pictures and Excel Pictures, each to present three stars. Both will be released on the basis of twenty-six a year, or one each two weeks.

These two brands, the Fox organization states, are to be a big and important part of the Fox policy for 1918-19. Months of careful planning and preparation, prefaced by a thorough investigation of the exhibitors' needs, were gone through before it was decided to present the six individual stars in productions booked under the two new brand names.

Tom Mix Comes First

Victory Pictures will be made by three William Fox stars—Gladys Brockwell, George Walsh and Tom Mix. The plans for Victory Pictures in 1918-1919 call for twenty-six productions, to be released at two-week intervals. The first Victory Pictures will be released early in September. It will be Tom Mix in "Fame and Fortune," a Western drama that is based on the magazine story, "Slow Burgess," by Charles Alden Seltzer.

The second will be Gladys Brockwell in "Kultur," which reveals the intrigues by which Germany forced Austria to declare war on Serbia. The third will be George Walsh in a picture which bears the temporary title of "I'll Say So," which name may be changeed. This is a story of the love and patriotism of a young American, and will be followed by the fourth Victory Picture, Tom Mix, in "Mr. Logan, U. S. A."

In announcing Victory Pictures the Fox Film Corporation declares that this series is the logical development of the William Fox policy to meet the demand of exhibitors—a policy which has been adhered to throughout the history of the corporation. It has been estimated that the Victory Pictures series will give a great flexibility and thus enable exhibitors better to satisfy their patrons.

The stars who will make Victory Pictures during the coming year have not been taken, willy-nilly, from the regular stage, regardless of their ability as screen players. They have grown up and developed in the William Fox organization and their popularity is based on good, solid achievement and honest, intelligent work.

Excel Pictures Ready

The stars announced for Excel Pictures are Virginia Pearson, Jewel Carmen and Peggy Hyland, all three of whom have won enviable reputations since joining the Fox forces.

Miss Pearson, Miss Hyland and Miss Carmen have already completed the first of their Excel ricture releases, which will be offered to the exhibitors of the country early in September. Miss Pearson has just finished her first Excel Picture, "The Queen of Hearts," under the direction of Edmund Lawrence, which is declared to be the greatest play this star has yet enacted. Miss Hyland made her first Excel Picture, "Marriages Are Made," under the direction of Carl Harbaugh and the first Excel production by Jewel Carmen is "Lawless Love," a Western play based on a story, "Above the Law," by Max Brand, which appeared in one of the popular magazines.

Herman Robbins, Assistant General Manager, Fox Film Corporation

Decision to put these three Fox stars in Excel Pictures is said to be a direct result of a thorough canvass of the exhibitors of the country. The development of these stars in ability and popularity has been one of the outstanding events of the past year, and that they should be put in Excel Pictures is a logical outgrowth of their steady progress.

Miss Carmen, since coming under the management of William Fox, has shown a steady, definite advance, due to her thorough workmanship, a close attention to the demands of her art and a genius for portraying difficult situations in a convincing way.

Miss Hyland has shown a sure and unmistakable progress both in her work and in the demand for her that exhibitors have voiced.

Exhibitors Write

In announcing Miss Hyland as one of the stars of Excel Pictures, the Fox Film Corporation points to numerous letters from exhibitors, the burden of all being that they like Miss Hyland, they like her plays and they want to get more of her pictures. By putting her in a series that will be released on a basis of twenty-six a year, the Fox Corporation will thus enable Miss Hyland to make more pictures. But in making more pictures, there will be no let-down in the quality; in fact, purchase of stories by some of the best known authors writing for the screen insures even better pictures for this star than those she has yet enacted.

The forthcoming Excel Pictures made by Virginia Pearson are said to furnish greater opportunities than she has had in any plays she has yet done. Miss Pearson's well known ability to portray strong dramatic roles has earned her a position in the front rank of American screen actresses and prediction is made by the Fox corporation that during the coming year she will shine with even greater brightness than she has in the past.

The plays for Miss Pearson under the Excel Pictures banner will be chosen with great care and eye to increasing the prestige which she has made by her excellent work since joining the Fox forces, and exhibitors who have written to the Fox home office asking for more Pearson pictures will be satisfied, the statement says, both by the quantity and the quality of this player's productions in 1918-19.

Fox Depends Greatly on the Director

"No motion picture is greater than its director," is the policy which the Fox Film Corporation has followed in the past, and it will continue to be the rule during the year 1918-19, according to a statement by the corporation in announcing its program for the coming year. Pointing to the directors of its films as a corps d'elite among motion picture directors, the Fox Corporation asserts that during the coming year these directors will be given every means to produce even better pictures than they have in the past.

In the opinion of the Fox organization, the men who make Fox pictures are the flower of directorial genius. These men are J. Gordon Edwards, who directed "Cleopatra," "Salome" and twenty-six other William Fox productions; R. A. Walsh, creator of "The Honor System," "Woman and the Law," and what is considered his greatest picture, "The Prussian Cur"; Frank Lloyd, who made "Les Miserables"; Richard Stanton, whose patriotic play, "Why America Will Win," is expected to be the box-office sensation of the year; Edward J. Le Saint, Lynn Reynolds, Edmund Lawrence, Harry Millarde, Kenean Buel, Carl Harbaugh, Robert Thornby and Henry Lehrman, creator of the Fox-Lehrman Sunshine Comedies. which have proven so popular.

The roster of producers gives an indication of the quality of work promised next year.

A Highlight from the Eighth Episode of "A Fight for Millions," Vitagraph's Serial Featuring William Duncan, Supported by Edith Johnson and Joe Ryan

Vitagraph Promises Big News

Year's Productions and New Releasing Plan Expected to Be Announced Next Week—Liberal Booking System Forecast

ALBERT E. SMITH, president of the Vitagraph Company, and Walter W. Irwin, general manager of the Vitagraph Distributing Organization, are preparing to make an important announcement to the trade relative to plans and policies for the forthcoming year. They expect to have it ready for publication next week. While no details are available, it is understood that both Mr. Smith and Mr. Irwin will issue statements to the exhibitors of the United States and Canada, the one outlining production plans for the 1918-19 season, the other setting forth the distributing plans for the period.

From the meagre information at hand, it is learned that Vitagraph is preparing to launch an entirely new policy in production and a radical booking plan, the latter said to be a system which will permit exhibitors to book Vitagraph Blue Ribbon features on any basis adaptable to their business.

"We are rapidly getting matters in shape," said Mr. Smith, "so that we can tell the exhibitors and the public at large our plans for an entire year. We have already done this in connection with our serials, having given exhibitors the dates and stars for the next twelve months, and we will soon be in a position to make the same sort of announcement regarding our Blue Ribbon program. There is a vast amount of detail connected with the plan and a terrific amount of preparation necessary before we can discuss it. However, I may state that we will be ready next week, and at that time we will give to the public complete plans for the forthcoming year. To do it now would be inadvisable, because before making this announcement I intend to have our plans as to stars, stories and productions so complete that there will not be any chance of a slip-up."

Mr. Irwin, discussing the new release plan which is contemplated by the Vitagraph Distributing Organization, said:

"We have been at work for many weeks now on a booking plan which we think unequalled for fairness and flexibilities. In fact, I believe that when we announce it and exhibitors have had a chance to analyze it they will vote it the most liberal proposition that has ever been made to them since the beginning of motion picture making."

Stage Reaches Out for Little Madge Evans

Madge Evans, the juvenile World star, is said to be in great demand for legitimate productions, there being no less than three producing managers who have during the past two weeks made overtures for her services in forthcoming plays that are to be seen in Broadway theatres. The latest offer came through Eleanor Gates, author of "The Poor Little Rich Girl," who after looking over the field for a child to play the leading role in her forthcoming production, selected Madge for the role. This production will be made in association with Klaw & Erlanger and rehearsals for it will begin on August 5. So impressed was Miss Gates with the ability of Madge that, finding she was unable to secure her services, she seriously considered postponing the rehearsals of her play until such time as Madge was free. She was informed that Madge began a new picture, entitled "Snug Harbor," on August 1, and that it will take four weeks to complete it.

"Over There" Advances

Select's patriotic production, "Over There," is said to be mowing down the small towns the way the Yankees are tearing through the Huns. Down in Denton, Md., where the natives are in the habit of hitting the virtuous hay in the neighborhood of nine-thirty, they stayed up until the wicked hour of one-forty-five. The manager of the theatre where "Over There" was shown had to give three night performances to accommodate the crowds.

Fox Expects Record Farnum Year

The coming season is expected by the Fox Film Corporation to prove William Farnum's greatest. For this famous star, whose work during the year just past has firmly established his position as the premier actor of the screen, have been purchased a series of books which will, beyond doubt, be the most successful pictures this star has ever made.

The first of these stories to be released will be "Riders of the Purple Sage," a dramatization of the famous novel by Zane Grey. This story, with its scenes laid in the Grand Canyon of Arizona, is described as "the greatest Western drama ever made." Considered the best story Mr. Grey ever wrote, "Riders of the Purple Sage" is expected to rank next to "Les Miserables" in the success it will establish. This picture will be released some time in September, it is expected now.

Mr. Farnum and his company have returned from the Grand Canyon of Arizona, where they have been making scenes for the next of his great Zane Grey pictures. This is "The Rainbow Trail," the sequel of "Riders of the Purple Sage," and it forms a fitting twin play for that production.

"The Tiger Woman," Petrova's Next

The fifth production in which Madame Petrova is scheduled to appear carries probably the most impressive court-room scenes ever recorded on film. The story of "The Tiger Woman," an adaptation of Gertrude Atherton's novel, "Patience Sparhawk and Her Times," details vividly the battle for the life of an innocent woman accused of a mysterious murder. The screen version of Gertrude Atherton's novel has been prepared for Madame Petrova by Mary Murrillo. The production which marks the appearance of Madame Petrova in her fifth special starring vehicle has been directed by Ralph Ince, also responsible for the actress' latest feature, "Tempered Steel." Ince, who is noted for the spectacular effects common to practically all of his production work, determined to make the court-room scenes of "The Tiger Woman" on a larger scale than ever before attempted. The results achieved by the producer have been good.

Juanita Hansen, Featured in Universal's Serial, "The Brass Bullet"

Gillstrom Joins Fox as Director

Arvid E. Gillstrom, one of the best known directors of comedy-drama productions in the country, has joined the forces of William Fox, it is stated by the Fox Film Corporation. He will begin work soon on a production starring Jane and Katherine Lee, the Fox "baby grands." The title of the picture has not yet been chosen, but it is said that the production will give the children ample opportunity to display those talents which have made them the leading juvenile players.

Mr. Gillstrom has had a long and successful career in directing screen comedies. Born in Gotenberg, Sweden, he was educated in the School of Mines, Colorado, and in his youth served as a mining engineer and prospector. His screen career has been almost wholly along comedy lines, and many of the comedy effects which are now in universal use were originated by him. He has a keen sense of the ludicrous, besides being the possessor of a thorough appreciation of dramatic values.

Brunton Studio Houses Eleven Companies

The Brunton studios at Los Angeles are rapidly filling up with producing organizations, among the latest being one promoted by R. G. Matzene, Los Angeles photographer, who has formed the Matzene Pictures Company, Inc., with Mme. Yorksa as the star. Another is the Helen Keller Corporation, organized recently in New York. George Foster Platt, director, arrived July 21. The Zane Grey Pictures Corporation will produce "The Up Trail," by Zane Grey. Four other organizations are in the process of formation, and it is said all will produce at the Brunton studios.

Fox Puts Bara on High Pedestal

Theda Bara, in the opinion of the Fox Film Corporation, stands today as the most consistent winner of all feminine screen stars in the world. Now at work on her thirty-second production for William Fox, this player, whose success has been one of the high lights of the motion picture industry, has behind her a record of solid achievement.

In making this statement, however, the Fox Film Corporation promises that in the coming year Miss Bara, if present plans are carried out, will be seen in productions which will outshine even those that she has already done.

A glance at Miss Bara's productions shows a list of screen triumphs that will no doubt stand for many years.

Miss Bara's first release under Standard Pictures during 1918-1919 will be "When a Woman Sins," which describes the regeneration of a modern vampire.

The picture that probably will follow "When a Woman Sins" is the super-production, "The She-Devil," a drama of a woman without a conscience. In this picture Miss Bara has splendid opportunities which she is peculiarly fitted.

Select Names Four Features for August

Constance Talmadge and Her Director, Walter Edwards, During a Rest Between Scenes of "A Pair of Silk Stockings," Select Picture

SELECT Pictures Corporation announces that it will release during August four productions, the excellence of each of which is such that the four establish a new high level of quality for a month's output. The latest attractions of Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge are included.

"The Savage Woman," about which so much has already been written, is the Clara Kimball Young production for the month. This picture was originally scheduled to be released at the end of July, but such is the magnitude of this production that it was found impossible to complete and provide prints on the picture before the early weeks of August.

Probably the second of the Select releases during August will be "The Death Dance," which is Alice Brady's next picture. This is a story of New York life in which Miss Brady is seen in the role of a breezy modern girl who determinedly follows a course of clean living and upright conduct in the face of many embarrassing situations. The story is credited to Marie Eve, the photoplay being prepared by Paul West—the last work which this veteran scenarioist did before leaving for the Western Front. J. Searle Dawley directed the picture and the quite extraordinary camera work was done by H. Lyman Broening.

Norma Talmadge again comes before the picture lovers of the country during August in "Her Only Way." This story is from the pen of George Scarborough, author of "The Lure." The scenario is by Mary Murillo. It is a story of small town love and intrigue—with a surprise at the end. Because this element of surprise is one of the factors which contributes to the success of the story, it is inadvisable to detail the plot in advance of the picture's presentation.

Fox Buffalo Office Reports Big Business

UNDER the direction of Clayton Sheehan, special representative, and Thomas W. Brady, manager, the Fox Film Corporation's office at Buffalo reports a big increase in business in all lines of Fox films.

"A Daughter of the Gods," R. A. Walsh's drama; "Woman and the Law" and "The Blindness of Divorce" are reported as being particularly popular. Manager Earl Crabb, of the Strand theatre, Buffalo, has extended the run on "A Daughter of the Gods" because of the unusually heavy business. The lobby displays used at the Strand during this showing have attracted attention, it is said. Mr. Crabb is an artist and designed the displays himself.

The run of the Annette Kellermann picture has also been extended at the Drohen theatre, Dunkirk, N. Y., and at Haven's Opera House, Olean, N. Y. Fred Bitner, who has just taken over this latter house, reports an exceptionally heavy business. He has injected new life and new ideas in the management, and has livened up the attractiveness of the theatre. Mr. Bitner has just booked the complete Fox series, including "the Big Six of 1918" and the William Fox Standard Pictures.

Fox service has also been taken by the Como and Abbott theatre, Buffalo; the Andrew theatre, Salamanca, which has also booked "the Bix Six," and the Princess theatre, Corning, N. Y. The Symphony theatre at Binghamton has resumed the Fox service and has found business better, it is said.

Manager Harold Franklin, of Shea's Hippodrome, Buffalo, has resumed the showings of the Fox-Lehrman Sunshine Comedies, and is also playing the regular Mutt and Jeff Animated Cartoon program.

The Morgan theatre, Auburn, is now using the Fox service, Mr. Sheehan reports, and the smart summer house at Loon Lake, N. Y., the Casino, has also booked the Fox pictures. Manager Jack Matthews has taken on the Fox service for the Plattsburg Opera House.

William Kelly in Metro Production

Olive Tell has as her leading man for her initial picture as a Metro star none other than William J. Kelly. "Secret Strings," which in its original form was a short story from the pen of Kate Jordan, published in *Ainslee's Magazine*, and later converted into play form to serve Lou Tellegen, has been scenarioized by Miss June Mathis for Miss Tell. Mr. Kelly has the role formerly played by Tellegen.

Although a newcomer to Metro, Mr. Kelly is not unfamiliar with work before the camera, having co-starred with Jane Grey in "When My Ship Comes In," and also in "Romance" and "The Woman's Resurrection."

Hughie Mack, of Julius Stern's Century Comedy Company, Decided to Be a Scotch Laddie During the Hot Weather. "Bawled Out" is His Latest Picture

The Motion Picture and the War

By Harry Levey

Industrial Department, Universal Film Company

(The following is an address by Mr. Levey before the Associated Advertising Clubs of the World, at San Francisco, recently.)

SINCE the day of our entry into the world war it has been imperative that the whole nation should be made to feel that it was an active, vital and necessary participant in the struggle. For, as has been many times said, war is no longer merely a fight between armies representing nations, but a combat of the nations themselves—in the fullest sense a personal, spiritual, social, political and industrial conflict.

To put it another way: The things we fight for are ideas and ideals and that demand understanding and unselfish personal devotion.

As a nation we were not aroused to what was needed of us and we could not wait for the casualty lists to make us realize that every one of us was on the fighting line.

The call was plain and the two great moulders of public opinion—the press and the motion picture industry—responded instantly. A study of the newspaper files of the past year is a revelation of able, independent leadership in right thinking about the issues of the war. Even the President's crystalline clarifications of our world-relations were largely anticipated by the thoughtful men in the editorial chairs of the country.

The motion picture men—a younger but no less potent force—followed promptly. There were specific messages that it could bring home with especial force. The country must be aroused to the need of food saving. Our industry at once volunteered. Within a month many millions of our people had been reached by the moving eye-appeal of pictures. The follow-up has been continuous and it is by no means over. The nation has saved as it has never saved before and a fair share of the credit must certainly come to the picture producers, distributors and exhibitors.

Closer to the War

The activities of our fighting forces were, of course, news and motion pictures of every phase of preparation were eagerly sought. This culminated in the arrival of film from abroad showing our soldier lads actually in France and, at last, on the firing line. This film was made for the Committee of Public Information and distributed to the weekly news releases through the Red Cross. Later the Committee itself undertook the distribution. But that is beside the point.

The big fact is that the screens of the country were filled with motion pictures that stirred the pulses of a nation. They brought us closer to the war and to our responsibility than any other thing had done or could do. We woke up. The "ayes" had it.

Followed the dramas of the war, stating in story form and more or less clearly but always with force, the issues at stake. Of these the deluge has just begun and their value is immeasurable.

But of more direct and special interest are the films made for special war purposes. A typical example of this is the four-reel subject Universal made for the U. S. Fuel Administration.

The purpose of this subject is to show the operators of hand-fired manufacturing plants how, by better firing, they can save some 20 per cent on their fuel bills and thus contribute to the 100,000,000 tons of saving that is required for war purposes. Unpromising as this subject at first was for pictorial purposes the final results were a most satisfactory surprise. The parallel narrative method was employed. A properly operated small plant was thrown into contrast with a carelessly operated one. The full day's operations were carried through, with frequent cut-backs from one plant to the other and sufficient contrast in scene, lighting, business and casting to keep the two narratives clearly separated. The distribution of this film is to be made by the Fuel Administration and the purpose is to reach not only the operators of plants, but, through them, the fireroom staffs.

Also Fuel Help

The importance of an adequate fuel supply to the prosecution of the war is plain enough and there is no doubt that the most direct and effective way of bringing this lesson home is by the graphic exposition of the screen.

Along a somewhat different line was the motion picture appeal for labor to carry out our shipbuilding program. Here the patriotic appeal—the need for destroyers and merchantmen to help feed our allies—was strongly emphasized. The labor to be employed would be largely of foreign birth and the need was to link up their perception of duty and opportunity with their anxiety for the land of their birth.

I need not go into the efforts of the industry in helping the Red Cross. The results are all fresh in our minds. The campaign was vigorous and undoubtedly effective—another substantial proof of the oft-repeated claim that the eye-appeal has a potency beyond anything else.

There is, however, one other motion picture achievement in connection with the war that marks a milestone. In the midst of the storm of denunciation that broke over our aircraft program a couple of months ago and the wave of national discouragement that ensued, a need was felt for a message of reassurance to our forces in France. It was certain that they were hearing some of the roarings of the storm and equally certain that they had troubles of their own.

While the storm was at its height, the long months of preparatory strain and effort was bearing fruit. Our battle planes had reached production and a steadily increasing stream was starting for France from at least one of the many factories depended upon. The number was still small but the application of American factory methods to the building of airplane engines in existence was assured—and it would soon be adequate to our needs.

Tells of Airplane Film

The operators of this plant—the Dayton-Wright Aeroplane Company of Dayton, Ohio—believed that the frank telling of the story of what they had done and were doing would be a valuable contribution to American and allied morale. They wanted General Pershing and his forces to know that "the Yanks were coming," so far as aeroplanes were concerned—that we were behind them heart and soul.

They chose motion pictures for their message—a most significant innovation. Here was to be a semi-official military report in film.

Naturally military information was involved and the way was not easy, but the assent of officers of the War Department was secured and the film made—in eight reels. It showed how quantity production had been worked out on the American plan for the supplying of battle planes and took the spectator through the big factory step by step. Then it showed the planes in the air, being maneuvered under the power of Liberty motors and a most spectacular exposition of modern war aeronautics gave the film a thrilling finish.

When this film was shown to administration officials it was at once seen that it would have extraordinary value as a message of hope to the American people as well as to the forces abroad and that without revealing information not already known to the enemy it would give the American people a stimulating inside view of one important phase of our war participation. Negotiations for the public showing of this film are in progress as this is written.

If it were possible to estimate the film footage devoted to war purposes in the first year of our participation the total would undoubtedly be astonishing, but this is less important than the resulting proof of the films' incalculable influence. And I think all film men will agree with me that what we have done is but hint of what is still to be done.

More and more every month the silver sheet is being called upon to play its part in the world's affairs and the part is always a larger and larger one. There is still bigger work for it to do in the gigantic task before us of welding the nations of the world into a united family with common aspirations and ideals. Therein its task is immeasurable for it is the common language of all nations—the only one capable of stating so that all can understand the great epic of the Brotherhood of Man.

Helene Chadwick Goes West

Helene Chadwick, the Pathe star, has completed her work in "The House of Hate," and two two-reel dramas in which she was starred, "Get-a-Way Kate" and "Lovey Marbury-Chasier," directed by Frank Leon Smith, and has gone to California, where she will continue being featured in two-reel dramas for Pathe.

Miss Chadwick will work at the Pathe studio in Universal City, but has purchased a little cottage at Hollywood.

"Hands Up," the New Pathe Serial, Presents Ruth Roland as the Heroine

Exhibitors Awarded Victory Pledges

Government Devises Plan to Show Appreciation for Patriotic and Propaganda Pictures Shown—Official Recognition Will Be Given Each Theatre

PATRIOTISM brings its own reward. Although that has been proven in countless instances before, the exhibitor has additional causes to be proud of his efforts in teaching loyalty and truth through the screen.

It was announced this week that the Division of Films of the United States Government, Committee on Public Information, has devised a plan whereby the Government may convey to the public its appreciation of the efforts of exhibitors in presenting United States official film features as part of the committee's propaganda to acquaint American citizens with their country's efforts and accomplishments in the great war.

In short, the move is a direct method of honoring any exhibitor who shows in his theatre one of the Government official films.

Victory Screen Pledge

Beginning with those exhibitors who have booked "Pershing's Crusaders" the Division of Films will send direct from its New York headquarters an official diploma which will be known as a Victory Screen Pledge.

It is a handsomely designed and printed vellum sheet, 19 x 26 inches, bearing the official seal of the Committee on Public Information, and worded as follows:

"Victory Screen Pledge.

"This is to certify that the———— theatre has enlisted its screen in the service of the United States Committee on Public Information through the Division of Films for the purpose of illustrating the industrial and military accomplishments of the United States of America in our Country's fight for Liberty and Freedom.

"In recognition of the patriotic action of these American citizens, who through the medium of Motion Pictures are contributing to the cause of Democracy by the dissemination of Public Information, this Victory Screen Pledge is presented and permission for its public display is hereby given.

"Signed, Committee on Public Information,
"George Creel, Chairman.
"Through the Division of Films,
"Chas. S. Hart, Director.
"For Country, Liberty and Victory."

"Pershing's Crusaders" Cited

Charles S. Hart, Chairman of the Division of Films, states that: "The purpose of the Government in presenting these pledges is twofold.

"First, the Committee on Public Information wishes to express its appreciation of the exhibitors' patriotic co-operation in Government propaganda work. The films, such as "Pershing's Crusaders" and other features which will follow from time to time can hardly be classed in the same category as the ordinaary profit-earning release.

"Certainly the exhibitors will earn a profit on every Government film which they show, but many of them, impelled by patriotic motives, will cancel previously booked attractions for which they will have to pay, in order to run Government features. We find that in the case of "Pershing's Crusaders" exhibitors are employing extensive advertising campaigns and making unusual efforts to bring the film to the attention of the public.

Victory Screen Pledge, Awarded to Exhibitors Who Show Government Pictures

"I personally believe that such efforts should not go unacknowledged by the Committee on Public Information, and the Victory Screen Pledge is the best means we could contrive to enable exhibitors to convey in a dignified manner to the public the patriotic aid the screen is contributing to the winning of the war. We have tried to make these pledges sufficiently impressive as to deserve a prominent place in the picture theatres of America where they may be displayed, so that the exhibitor's fellow citizens may see and appreciate just what he is doing."

Provision is made in the pledge for the adding of additional titles of Government films as they are released so that in time to come the Screen Pledge will convey to posterity the fact that the theatre which displays it took its part in the winning of the war alongside the newspaper, the statesman—even the soldier himself. It will record the fact that the screen has fully done its part—no man or institution could do more.

Lewis May Quit Serials for Drama

An announcement from Western Photoplays, Inc., this week carries the declaration that, as a result of the edict of his wife, Virginia Pearson, forbidding him to engage in any more hazardous feats for the screen, Sheldon Lewis will, at the completion of the serial in which he is appearing with Leah Baird, forsake that type of screen production.

During the past several years Mr. Lewis has been almost continuously at work in serials. His exploits and adventures as the "Clutching Hand," "The Iron Claw," etc., have made his name well known in "fandom."

Fire Burns "The Kaiser" to Jewel's Regret

A fire which destroyed one of the three prints of "The Kaiser" working in the Denver territory will cost Jewel productions a large amount of business during the next twelve days unless another print can be obtained, the company stated this week.

A wire received by Manager Armstrong of Jewel's Denver Office from Joe Yager, of the Rex theatre, Trinidad, Colo., stated that as the result of a fire in his booth the night before, all that remained of "The Kaiser" was a couple of charred and twisted metal reels. Details of how the fire started are lacking.

"Prussian Cur" Brings More German Exposes

"The Prussian Cur" is described by the Fox Corporation as a film epic that goes back through half a century of history and reviews every important phase of the world war. It also is said to be a startling exposé of the workings of German spies and propagandists in the United States, and depicts Horst von der Goltz, the man who hatched the Welland Canal plot.

The action opens with a dramatic contrast between peace-loving America and war-mad Germany. Abraham Lincoln, at the close of the Great Rebellion, congratulates a reunited nation on the birth of a new freedom. But in Europe, a few years later, Wilhelm I of Prussia, having crushed France in the war of 1870, plans with Bismarck and his Junker nobles to build a mighty military empire.

In America our people, going on their ways of peace, are warned by Ambassador Bernstorff that the "Lusitania" will be sunk. His warning is scorned, the giant liner departs, and hundreds of innocent lives are lost. Eventually Bernstorff is sent home, President Wilson delivers his War Message to Congress, and the United States and Germany plunge into war.

The hour has struck for the arch-butchers in Berlin. The Allied fleets have driven the U-boats from the seas, the air is filled with swarms of American airplanes.

Ince Prepares "False Faces"

Irvin Willat and Jerome Storm Chosen to Direct Special Feature —Henry B. Walthall Will Star in the Picture

IRVIN WILLAT and Jerome Storm have been chosen by Thos. H. Ince to direct "False Faces," the production in which Henry B. Walthall will be starred either by Paramount or Artcraft, as a special feature. Work is to begin on this Louis Joseph Vance story in about a week. It is a difficult picture to stage, requiring many exceptionally large and important sets including much submarine stuff.

Charles Ray, the Thos. H. Ince star in Paramount pictures, recently commented upon the sort of roles he is playing, using his latest picture, "String Beans" as an example:

"I can say frankly," declared Ray, "that I like this type of picture and part best of all—it is a typical country boy character and I think the best I ever had. Incidentally, people seem to have gained the idea that this so-called 'boob' or 'rube' type is natural with me but that is absolutely untrue. It required some of the hardest study I ever undertook to get the gestures and expressions down right. Before I played my first role of this description I used to practice in front of a mirror at home in the evenings, but somehow this didn't seem to fill the bill. I got so tired of seeing my face that I hated it. Then I was seized by a brilliant idea. I got a small camera and a flashlight apparatus. Then I would put the camera on a table, focus it on a handkerchief on the floor, assume my pose, reach forward, touch off the flash, jump back and assume my pose, press the bulb and take the picture—all in a breath you might say. Then I'd have the films developed and I could study my expressions at leisure. From just this sort of study and practice I've developed the characters I've played under Mr. Ince's careful supervision.

"You see, it isn't the idea to burlesque the character. It must be natural, unassumed, real and inoffensive, yet full of the homely humor and good natured 'smart aleck' quality that is so often found in the young fellow who thinks he's a devil in his home town but is green as grass. Also there's the other side—the pathos of it; the pitiful efforts to get somewhere, be somebody, do something worth while. Those boys are the ones who make some of our greatest men—and it isn't my purpose to parody them or make them seem silly or foolish. Rather to show how from small beginnings, from positions of little promise, out of environments pinched and narrow, there develop great characters who make up the sinew of our wonderful nation."

Enid Bennett is between pictures and is considering a new story which may be substituted for the C. Gardner Sullivan picture she has been figuring on doing next for Paramount.

Dorothy Dalton is hard at work on her new picture for Paramount which is a war story with much new material. H. H. Van Loan, who wrote the story from which C. Gardner Sullivan did the continuity, is waiting to see at least part of it run off before he goes to New York.

William Fox Favors Plays and Stories

THE coming season will see produced by William Fox some of the most famous stories and plays written in the last few years, according to an announcement from the Fox offices. This is merely the execution, it is stated, of William Fox's belief that none but the best books of the most popular authors should be shown in motion pictures.

Having already completed "Riders of the Purple Sage" William Farnum is now at work on "The Rainbow Trail," sequel to the "Rider" story. Both of these plays are picturizations of books by Zane Grey, the author of Western novels.

So successful was "Riders of the Purple Sage," when shown at a private screening in New York, that William Fox immediately purchased two more of Zane Grey's books. These are "The Last of the Duane," and "The Lone Star Ranger," and each of them has sold into the millions of copies in book form.

For Tom Mix Mr. Fox has also bought a noteworthy list of books. These include "The Two-Gun Man," and "The Coming of the Law," by Charles Alden Seltzer, and "The Highgrader," by Robert McLeod Raine. Mr. Seltzer also wrote "Slow Burgess," a popular magazine story, which has just been filmed by Mix under the name of "Fame and Fortune."

Another well-known literary work which Mr. Fox has just bought is "The Strange Woman," the stage success of William J. Hurlbut, which ran a full season on Broadway a few years ago and later toured the principal cities of the country. "The Strange Woman" will be an early release of Gladys Brockwell's under the Victory Pictures' banner. This play is considered peculiarly fitting for Miss Brockwell's talent and methods, and in film form is expected to be one of the really big productions of the coming season.

"Buchanan's Wife," one of the most popular of the novels of the late Justus Miles Forman, who lost his life when the Hun torpedo struck the Lusitania, has been bought by William Fox and will soon be started in work.

Donovan Arranges for Release of Diamonds

Frank P. Donovan, director of the Diamond Film Company of New Orleans, left for that city July 31, after ten days in New York. While in New York he arranged for the General Film Company to release a series of six one-reel comedies which he will start on his arrival in New Orleans.

Lillian Walker's First Nears End

"The Embarrassment of Riches," the first of the series of eight "happy" pictures, as they have been termed, in which Lillian Walker is to star, is nearing completion at the Thanhouser studios in New Rochelle, it was announced this week. Work on the second production, which has already been selected, will follow closely upon the final scenes of the first picture.

With the announcement of the releasing arrangements for the Lillian Walker series will probably come also the details of the organization of the new producing combination, of which the Lillian Walker Pictures Corporation is one of the units.

This new combination has for its purpose the production of pictures for distribution on a co-partnership basis.

The pictures produced by the Lillian Walker Pictures Corporation will be but one of several star series to be presented by the new combination. It is known that the output of three additional stars have already been contracted for, and it is said that the new organization will include several producing firms which have heretofore been classed as independents.

The name and the personnel of the new company is being withheld until the announcement of its plans in detail.

Lester Park, the president and general manager of the Lillian Walker Pictures Corporation, is said to be closely identified with the producing combine.

Mr. Park has been active for more than a year in furthering a closer relationship between exhibitor and producer and the new combination, as well as his own releasing arrangements, are expected to reflect his activities in this direction.

"Les Miserables" Gateway for Carmen Success

From playing small parts to a star in the William Fox Excel Pictures, all within a year, is the record of Jewel Carmen, the "girl with the champagne eyes."

Miss Carmen had her first training on the regular stage, later entering the films. After playing several minor roles, she was cast for the part of Cosette in the William Farnum production, "Les Miserables." William Fox, observing the talent she showed in this production of Hugo's masterpiece, made her a star and since then she has been appearing in Fox Special Features.

Throughout her appearance in Fox plays, Miss Carmen has shown a steady improvement in ability.

"The Hypocrites" Marks Up Big Bookings

Bookings for George Loane Tucker's screen version of "The Hypocrites," starring Elizabeth Risdon, have been so numerous and important as to indicate a repetition of the triumph scored by the stage play twelve years ago, General Film Company announced this week.

The demands for "The Hypocrites" are particularly strong in the New England territory, according to J. D. Levine, manager of the General's Boston branch.

World Begins Work on "The Driving Power"

Montagu Love under the direction of Oscar Apfel begins work next week at the World Studio at Fort Lee, on "The Driving Power," the story of which was written by Harry O. Hoyt. Mr. Love in this picture will be called upon to create another unique character to hang in his gallery of screen creations.

In "The Driving Power" World Pictures believes it has a story of unusual dramatic tensity dealing with politics of a metropolitan centre, where the will of the people expressed by their voice at the polls is suborned by a political boss whose word is law. Dying, he calls his son to his bedside and bequeaths to him all the power he possesses. The son is built of different stuff and determines to rid the city of the political incubus which has throttled the will of the people, and he destroys the machine that has controlled the municipality for many years. In doing this he brings his father's shame into the limelight. All of which is done for a woman's love.

Incidentally World Pictures calls attention to Mr. Love's work on the screen as an evidence of versatility of characterization that no other star has equaled.

Smith Names Vitagraph's Newest List

Albert E. Smith, president of the Vitagraph Company, announces the following schedule for releases the week of August 12: Blue Ribbon feature, 5 parts, "Wild Primrose," featuring Gladys Leslie. Written by Joseph Franklin Poland. Directed by Frederick A. Thomson.

Serial, 2 parts, "The Path of Thrills," Episode No. 5 of "A Fight for Millions," featuring William Duncan, supported by Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big V Comedy, 1 part, "Shines and Monkey-shines," featuring Earle Montgomery and Joe Rock. Directed by Jay A. Howe.

Vitagraph Drew Comedy, 1 part, "Diplomatic Henry," featuring Mr. and Mrs. Sidney Drew.

Caruso Begins Work on First Picture

Enrico Caruso, the tenor, who was recently announced as the latest acquisition to the stellar ranks of the Famous Players-Lasky Corporation, has already started work at the Fifty-sixth Street studio on the first of the two Artcraft pictures in which he is to appear. Elaborate preparations had been made for the production by Director Edward Jose and his staff of assistants, to the end that when the tenor was ready for the camera the filming of the first scenes moved with rapidity and smoothness.

The picture in which Caruso will make his first appearance on the screen is from a story by Margaret Turnbull, titled "My Cousin." It is a romance of that section of New York City known as Little Italy and contains a charming love story, it is said.

Mme. Petrova Completes Patriotic Tour

MADAME OLGA PETROVA returned to New York on July 30, after completing a thirty-day personal patriotic tour for the United States Government. The star visited every large city in this country, campaigning in behalf of the thrift and war saving stamp movement. The tour was carried out under the auspices of the War Saving Stamp Committee of Washington, D. C., under the direction of the local War Saving Stamp Committee, and she received the utmost attention and assistance in her efforts for the Government.

Leaving New York on June 22, the emotional artiste visited the following cities in the order named: Atlanta, June 22; New Orleans, 25; Houston, 26; Dallas, 27; Fort Worth, 28; Kansas City, 30; Des Moines, July 1; Omaha, 2, Denver, 4; Salt Lake City, 6; Los Angeles, 8; San Francisco, 10; Portland, 12; Seattle, 13; Butte, 14; Minnepapolis, 16; St. Paul, 17; Milwaukee, 18; Chicago, 19-20; St. Louis, 21; Indianapolis, 22-23; Newark, 24; Louisville, 25; Cleveland, 26; Pittsburgh, 27.

Before starting her personal patriotic tour, Petrova promised Mr. Benedict, of the War Saving Stamp Committee at Washington, that she would raise at least $200,000 during the course of her trip. Bobbie North, manager of Petrova Studios, who accompanied the star, stated last night that the sale of thrift and war saving stamps went well over the half million mark, exceeding the expectations of all concerned.

In addition to enriching the treasury of the United States Government to the amount of more than half a million dollars, the patriotic star also made a personal appearance in each of the theatres controlled by the members of the First National Exhibitors' Circuit in the various leading cities visited by her. During these appearances, in addition to her war talk, she gave an interesting performance, composed of songs, recitations and a rendition of the patriotic number, "Freedom for All Forever," written by Lieutenant B. C. Hillman, a former Canadian officer. Coincidental with the personal talk which Petrova made in the theatres of the First National Exhibitors' Circuit, her latest screen production, "Tempered Steel," was presented in order that the various audiences might glimpse the Polish star in the flesh.

Her return to New York following the completion of her governmental itinerary was timed in order to permit her viewing "The Tiger Woman," the fifth special production turned out by the Petrova studios. This picture, which is an adaptation of Gertrude Atherton's novel entitled "Patience Sparhawk and Her Times," was scenarioized by Mary Murrillo and directed by Ralph Ince. It will be released in the near future.

Famous Players Announces New Bookings

CONTRACTS negotiated by the Famous Players-Lasky Corporation with the three pre-release houses of New York, the Strand, Rialto and Rivoli theatres, have just been announced by Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of distribution.

These contracts involve the booking of Paramount and Artcraft feature productions for eighty-six weeks in the Rialto and Rivoli, forty-three weeks for each, and thirty-five weeks in the Strand. This total of 121 weeks' bookings, Mr. Greene points out, insures, according to the schedule plans of the Famous Players-Lasky Corporation for the year commencing September 1, not only at least one Paramount or Artcraft feature each week of the year in one or another of the three Broadway picture palaces, but nearly every week there will be at least two and in some weeks three being shown simultaneously. This leaves only thirty-five weeks, out of the total of 156 in the three theatres, available for the booking of productions other than Paramount and Artcraft.

In addition to the feature productions booked, the Rialto and Rivoli have contracted for forty-six Paramount short subjects and the Strand for sixteen.

The complete list of productions booked by Managing Director S. L. Rothapfel for the Rialto and Rivoli: Eight productions starring Marguerite Clark, three with Pauline Frederick, eight with Lila Lee, seven with Dorothy Gish, eight with Enid Bennett, eight with Charles Ray, two with Enrico Caruso, eight with Douglas Fairbanks, eight with William S. Hart, eight with Elsie Ferguson, three with George M. Cohan, six Cecil B. DeMille Special Artcraft productions, nine Paramount and Artcraft special productions, ten Paramount-Arbuckle comedies and twenty-six Paramount-Mack Sennett comedies.

Manager Harold Edel, of the Strand, has contracted for the following: Four productions starring John Barrymore, three with Lina Cavalieri, eight with Wallace Reid, two with Mary Pickford, two with Billie Burke, eight with Shirley Mason, three with Fred Stone, five D. W. Griffith Special Artcraft productions and sixteen Paramount-James Montgomery Flagg comedies.

Sawyer Seeks Location for Ince Feature

Arthur H. Sawyer, of General Enterprises, Inc., returned to New York this week, following a trip to Atlantic City. The purpose of his visit to the seaside resort was to survey the possibilities of locations for the forthcoming "Ralph Ince Film Attraction," the story of which calls for several scenes along the Atlantic coast line, together with a spectacular effect to be staged on the water. Mr. Sawyer reported that he has discovered several ideal spots for these scenes and stated that he completed arrangements while in Atlantic City whereby the places in question have been secured through option and will be used exclusively in the initial "Ralph Ince Film Attraction."

No Three Aces In the Motion Picture Deck Are Better Known at the Box-Office Than Theda Bara, William Farnum and Gladys Brockwell, William Fox Stars

Pershing's Life Film Finished

William Fox Corporation Plans to Show Production to Public Shortly—"Why America Will Win" Is Name

THE announcement comes from the William Fox offices that Director Richard Stanton has completed "Why America Will Win" and that it will be ready shortly to be shown to the public. The picture is based on the life of General John J. Pershing, commander of the American Expeditionary Force in Europe, and is promised to be one of the most sensational box-office successes ever made.

Very seldom is the biography of a great man published before he dies. But William Fox foresaw the day which has just arrived when General Pershing would hurl the American army through the Hun lines on their way to final victory.

"Why America Will Win" was produced not merely as an answer to the vital question, but also to give every American a true insight into the character and life of the U. S. army commander.

Director Stanton and his assistants spent months in investigating the true facts of the history-making events in which General Pershing has played an important part. His birthplace, the scene of his early schooldays, as well as the fields of his later victories, were combed to obtain the exact settings and the true atmosphere necessary to portray the events with vivid realism.

The keynote of "Why America Will Win" is victory. Every event, every campaign that this man has planned and fought has resulted in victory. He was victorious over Geronimo and his fierce Apache warriors. He rescued Colonel Theodore Roosevelt and his Rough Riders and saved the day for the Stars and Stripes on the shell-swept hill of San Juan.

One after another he subdued and brought under the American flag the savage tribes of the Philippines, completing the pacification of the islands in a battle unique in history—the battle of Bagsag, which was fought in the crater of an extinct volcano.

The Fox studios created six huge armies to picture the great battles of the different decades. It was necessary to reproduce the courts and palaces of the rulers of the great countries of the earth to form settings for the many historic events.

"Why America Will Win" shows the human side of General Pershing, the man, the husband and the father.

Marcus Loew Books Paramount-Artcraft

WHAT is probably the largest single booking contract ever made in the history of the motion picture industry has just been consummated by Marcus Loew with the Famous Players-Lasky Corporation. This contract calls for sixty Paramount and Artcraft feature productions for each of twenty-one theatres in Greater New York and vicinity. In addition, thirty-six short-reel subjects have been booked for the year in each house. The total sum involved is said to be in the neighborhood of $400,000.

The productions contracted for, each for one week's run in each theatre, are as follows: Two featuring Enrico Caruso, three with Fred Stone, three with George M. Cohan, eight with William S. Hart, eight with Douglas Fairbanks, eight with Charles Ray, two with Mary Pickford, four with John Barrymore, eight with Wallace Reid, five D. W. Griffith productions, nine Paramount and Artcraft special productions, ten Paramount-Arbuckle comedies, and twenty-six Paramount-Mack Sennett comedies.

This guarantees almost a continuous representation for Famous Players-Lasky in Loew's houses—a trade-marked picture every week of the year.

Following are the Loew theatres in which the above productions are booked under the contract: Loew's Boulevard, Eighty-sixth Street, Forty-second Street, Greeley Square, 116th Street, Delancey, National, Avenue B, West End, Lincoln Square, Circle, Victoria, Orpheum, American, all in New York City; Loew's Bijou, Warwick, Palace, DeKalb, Broadway, Fulton, all in Brooklyn; Loew's New Rochelle in New Rochelle and Loew's Lyric in Hoboken, N. J.

St. Louis Exhibitors Guests of Goldwyn

Four St. Louis exhibitors whose efforts at the Boston convention of the Motion Picture Exhibitors' League of America were largely responsible for bringing next year's gathering to the Mound City, were guests of Goldwyn in New York last Saturday. The St. Louis boosters are Thomas J. Lavin, of the Melba theatre; Edward Pohlmann, of the Bridge theatre; Joseph Mogler, owner of the Mogler and Bremen theatres, and Lewis V. Stephens, of the Juniata theatre. They were accompanied by Charles F. Hatfield, secretary and general manager of the St. Louis convention and publicity bureau, a part of the St. Louis Chamber of Commerce.

The visitors were driven to the Goldwyn Studios at Fort Lee, N. J., and escorted through the various buildings by A. Lehr, manager of productions. All four exhibitors are Goldwyn customers and were eager to meet the stars of the productions then present. They were cordially greeted by Madge Kennedy, Mae Marsh and Mabel Normand. Later they had the pleasure of seeing the three artistes at work on their coming releases.

Peggy Hyland Shows Rapid Progress

Although she has been in motion pictures only a comparatively short time, Peggy Hyland has developed so rapidly that her selection by William Fox as one of the stars who will make Excel Pictures was inevitable.

This English girl is considered by Fox one of the real beauties of the screen; but her talent does not stop with a pretty face. Bringing to her work the benefit of a long stage experience on the British boards, she bases her screen work on the sound foundation of a thorough training in the fundamentals of the art of acting.

Miss Hyland has made only three pictures for William Fox, but these have been considered so successful that it was decided to put her into Excel Pictures.

The play she has just completed, under the direction of Harry Millarde, is "Bonnie Annie Laurie," a drama of a Scottish girl's love and patriotism. She is now at work on a big production which will be released as her first Excel Picture. The title of this play is "Marriages Are Made."

Ball Game Tops Universal Outing

The employees of the Universal Film Manufacturing Company's Home Office and Laboratories had their annual outing at Donnelly's Grove July 20. As usual, the most important event was the ball game, in which the Laboratoryites beat the Home Office. The strategy of the H. O. was to allow the Laboratory to score a few runs in the first inning and then to shut down on them and beat them in the home stretch. The opening of this campaign developed as planned, but that was the only part of the campaign which developed that way.

Nat Rothstein, the most generous pitcher who ever hurled the pill, permitted the factory eighteen runs in the first two innings.

Hampton Changes Things in Scenario Field

There is, after all, something new in the motion picture producing industry!

Jesse H. Hampton, who has just assumed the management of J. Warren Kerrigan, is the daring and rather revolutionary-inclined individual to upset the monotony of the average studio, with his announcement that he will have a scenario department, at the head of which will be a scenario editor WHO WILL NOT BE PERMITTED TO WRITE STORIES OR SCENARIOS FOR ANY OF THE HAMPTON PRODUCTIONS.

In other words, Mr. Hampton proposes to benefit by his experience as a magazine publisher and will install a scenario editor whose duty will be to pass upon stories, get in touch with the best writers of the day, and to see that nothing worth while gets away from the Hampton studios in the shape of a good story that will adapt itself to the purposes of the screen.

Mestayer with Triangle Corporation

Harry Mestayer, who journeys to Los Angeles fresh from New York to create the role of the parson in Jack Lait's new play, "One of Us," which was given its premier by Oliver Morosco recently at the Morosco theatre, is again in pictures. He was engaged by Triangle for the leading role in "High Tide," which has just been completed with Gilbert P. Hamilton directing and which is scheduled for release on the Triangle program for the week of August 18.

Mestayer is almost as well known in pictures as on the stage. He will be remembered for his work in "Stop Thief" and "The House with a Thousand Candles." Included in his supporting cast are Yvonne Pavis, John Calhoun, Jack Rollen, Leo Pierson and Frederick Vroom and those who have seen the picture predict that "High Tide" will make an exceptional program production.

Bessie Barriscale, in Her Paralta Play, "Maid o' the Storm"

Tom Mix, Jewel Carmen and George Walsh, Three Winning Stars, Whom William Fox Will Present In a New Brand of Pictures

Fox Picks Well for Victories

Tom Mix, George Walsh and Gladys Brockwell Expected to Put New Brand Over with a Bang—Pictures Now in Making

THE choice of William Fox in designating Gladys Brockwell, Tom Mix and George Walsh as the three stars to inaugurate the new brand of Victory productions has given rise within the Fox organization to the statement that the head of the Fox concern is a wise "chooser." This opinion will no doubt be echoed throughout the country by exhibitors who have done well with pictures in which these stars have appeared.

In speaking of Mix, the Fox publicity bureau said:

"Less than a year ago William Fox saw Tom Mix in a comparatively minor role in one of his pictures. The absolutely new, fresh and unhackneyed style of Mix's acting fairly lifted Mr. Fox out of his seat, and as soon as telegraph wires could carry the message West Tom Mix was a star.

"That was only a few months ago; and Tom Mix's name soon appeared on the list of stars making Fox Special Features. Mix, under the direction of Lynn Reynolds, was put on a play called 'Cupid's Round-Up.' It went over big. This was followed by 'Six-Shooter Andy,' and from all over the country letters began to pour into the Fox Film Corporation office asking who this new man was."

Concerning George Walsh, the company said: "By being chosen one of the three stars who will make Victory Pictures for William Fox, George Walsh, the 'human thunderbolt,' has added another chapter to the amazing story of his career in motion pictures. The success of George Walsh and his rapid climb to the top rung of the ladder of stardom are the phenomena of the motion picture industry."

Of Miss Brockwell the statement said: "Gladys Brockwell is a motion picture actress who takes her work seriously. And taking it seriously, she puts every ounce of her energy and thought into the making of better Gladys Brockwell pictures. The result is that since joining the William Fox forces her popularity has grown steadily and consistently until demand for her pictures became so insistent that William Fox was obliged to put her in Victory Pictures. The first of these Victory Pictures to be done by Miss Brockwell will be 'Kultur.'"

Miss Brockwell first appeared in motion pictures in 1913 and has been with the William Fox forces on the West Coast for the last three years.

Miss Brockwell had important roles in "The End of the Trail," in which William Farnum starred, and in "Fires of Conscience," also a Farnum subject. She gave such splendid performances in each of these productions that Mr. Fox elevated her to stardom in "Sins of Her Parent," and she has been starred ever since.

"Flower of Dusk" Promises Unusual Art

Art scenes of great beauty in connection with Viola Dana's forthcoming Metro feature, "Flower of the Dusk," are said to have been conceived and executed by Henri Menessier, art director, and John H. Collins, who directed the production. "Flower of the Dusk" is a screen version of Myrtle Reed's well-known novel of the same name published by G. P. Putnam's Sons, and it is claimed star and director have succeeded in capturing the elusive charm that, together with its unique story, has given the book a wide-spread vogue.

Rural scenes for "Flower of the Dusk" were taken at Yorktown Heights, New York, where a part of "Blue Jeans," Miss Dana's multiple reel Screen Classics, Inc., version of Joseph Arthur's famous play, was produced.

Otto Joins Triangle

The most recent addition to the Triangle directing forces is Henry Otto, who has had years of experience in the motion picture game. His first Triangle picture is "Wild Life," in which William Desmond is the featured player. Harry Connely is Otto's assistant. Josie Sedgwick will again be seen as Desmond's leading woman in "Wild Life."

Davies Sign Dazzles Broadway

Huge Electric Device Involves Maze of Complicated Figures Worked Out in Countless Bulbs of Many Tints — Unique Advertising

AS the pedestrian on New York's only Broadway walks up the glittering stretch of the Gay White Way on the nights that the fuel administrator lifts his official mantle of darkness, his attention is at once compelled by the glaring and imposing electric sign on the northwest corner of 46th street and Broadway, proclaiming Marion Davies in "Cecilia of the Pink Roses." The publicity campaign with which Marion Davies was announced to the public in her first Select production, in which she was directed by Julius Steger, was responsible for the presence of this dazzling sign in the heart of New York's "Lobster Square."

Few people realize as Marion Davies smiles expansively—and expensively—upon them, the amount of work and detail involved in the construction of an electric sign of such proportions. The sign is in th very heart of the theatrical, hotel and restaurant district of the world's metropolis, and it is estimated that 200,000 persons pass it daily, a circulation and condition that doesn't exist in any other part of the globe.

If the casual observer isn't impressed by the artistic appeal of the big electric medium, at least the figures will command his attention. The rental for a sign of this character is in keeping with the value of the site—$30,000 a year, or about $600 a week on a contract covering an entire year. It is forty-five feet wide and fifty feet high, and after having been fabricated at numerous shops scattered throughout the country, required the services of three expert sign assemblers for as many weeks to place it in position.

The oval panel devoted to Miss Davies' smiling countenance is nineteen and one-half feet high. There are a few more figures to startle the unsuspecting reader. The decorations and explanatory text surrounding the portrait are composed of 3,100 electric light bulbs of high wattage. Twelve distinct shades are employed to emphasize the desired color effects. Some idea of the magnitude of the sign may be obtained from the fact that the letters forming the credit line to Julius Steger, who directed the picture, are two feet high. The letters of the title, "Cecilia of the Pink Roses," are three and a half feet high, while the letters that form Miss Davies' name are six and a half feet high.

On Nights that Are Not Lightless This Marion Davies Sign Adds much to the Dazzle of Broadway

Parsons Comedies Secure More Territory

THE Goldwyn Distributing Corporation announces completed arrangements for the distribution of "Smiling Bill" Parsons' Capitol Comedies throughout many foreign lands in addition to the United States.

In the United States "Smiling Bill" Parsons' pictures are distributed through Goldwyn's exchange in twenty principal cities. In Canada the Monarch Film Co., Ltd., offices in Toronto; Montreal, St. John, New Brunswick; Winnipeg, Manitoba; Calgary, Alberta and Vancouver, B. C., will distribute his productions. Prints of his pictures are now being forwarded to Goldwyn exchanges in other foreign lands and the smiling "Smiling Bill" will soon greet his audiences in all the brilliant comedies in which he has delighted millions in America.

The necessity of a world-wide distribution is, in itself, unmistakable evidence of the quality of "Smiling Bill" Parsons' comedies. "Smiling Bill" is a born comedian, rather than a tailor-made one. His wit is natural. His humor is genuine. ""Smiling Bill" doesn't have to be coaxed by a director or follow the cut-and-dried lines of ordinary comedy. Everything that he is and everything that he does typifies the type of jolly, effervescent man that one loves to meet to drive dull care away.

Garrett Enthuses Over Leah Baird Serial

Sidney Garrett, president of J. Frank Brockliss, Inc., reports that after a quick trip to Newfoundland to watch the making of some thrill scenes in the new Leah Baird serial, he is more enthusiastic than ever over the prospects of this production on which he owns the world rights.

The new serial will be in sixteen episodes. After his Newfoundland trip Mr. Garrett declared, "Every foot of the serial will be packed with thrills."

"Exhibiting Is Selling," Says Schlesinger

Writing to Sales Director J. L. Kempner from Detroit, Leon Schlesinger, special representative of the Manx-Man Company, emphasizes the success of the firm's "Face-to-Face with the Exhibitor" policy. Mr. Schlesinger expresses regret that he could not have embarked on such a trip before.

"For exhibiting today is a selling game," says the Schlesinger communication, "and the theatre man wants service just as the modern retailer expects it of the manufacturer. The exhibitor wants to see the manufacturer's representative, too, and to talk the sales angle with him. If he can see the sales angle he will buy your picture. Otherwise he is not likely to be interested, as it takes real merchandising on his part to put a picture over.

"I have very easily convinced newspapers and British-Canadian Clubs of the subtle Anglo-American propaganda contained in 'The Manx-Man.' Having a war hero like Lieutenant Ainley in the leading role is a great help. After planting the publicity I have had no trouble lining up the theatres. In Buffalo I interested a half dozen exhibitors before I left—after just two days there—and the first house to sign was the Strand. Here in Detroit I have four contracts already, beginning with Kunsky's Washington."

Mr. Schlesinger has since wired Mr Kempner from Chicago, that he is visiting leading exhibitors in that city, and headquartering at the local Goldwyn exchange "The Manx-Man" is a Goldwyn specia release.

Hodkinson Corrects Erro

W. A. Bach of the advertising depart ment of W. W. Hodkinson Corporation has written the following letter to Mo TION PICTURE NEWS:

"In the August 3 issue of the NEWS page 752, we note you have listed 'Th Swamper,' a Warren Kerrigan pictur presented by Jesse D. Hampton as a Par alta play.

"Please be advised that, commencin with 'The Swamper' all future Kerriga pictures will be in no way connected wit Paralta Plays, Inc. They will be known a Hampton-Kerrigan pictures, distribute through Hodkinson Service."

Kathleen Clifford, Star in "Angel Child," Plaza-Hodkinson Picture

Appraisal Shows Huge Investment in Fox Studios

An investment of millions of dollars is represented in the William Fox studios in Hollywood and in the East, according to an appraisal recently made by officials of the Fox Film Corporation. It is in these studios —veritable mills of drama—that the Fox stars and companies and directors turn out the plays that are sold by William Fox.

At Hollywood the Fox studio covers more than 100 acres, opportunity being given for every phase of motion picture making. This studio, which is the largest on the West Coast, is equipped with the most up-to-date appliances and every facility possible is afforded the directors for the making of their productions. Huge buildings give ample room for the "interior" shots and various open-air stages provide the necessary settings for many exteriors.

In the East William Fox has studios in three boroughs of New York and also at Fort Lee, N. J. Some Fox company is almost always at work at the Biograph studio in the Bronx, and the Victor studio in Forty-third street, has been the scene of a number of Fox productions. Within the last few months Mr. Fox has taken over the old Blackton studio in Brooklyn, renovated it and fixed it up generally, until today it is one of the most complete studios in the business. Virginia Pearson and her company, under the direction of Edmund Lawrence, have just completed "The Liar" there and are now at work on another play.

Mutual Sets Date for Goodrich Feature

The first of Edna Goodrich's new series of features for Mutual, "Her Husband's Honor," a domestic drama from the pen of Maibelle Heikes Justice, author of "The Glory of Yolanda," "The End of the Trail," and "Durant of the Bad Lands," is to be released on August 5, Mutual has announced.

"Her Husband's Honor" was chosen from a great collection of plays submitted for Miss Goodrich as the one best suited to her requirements. The plot deals with a young wife's determination to save her husband from impending ruin. Discovery of the danger that threatens him transforms her from a butterfly of fashion into an earnest woman, dangerous in her keen pursuit of a definite object—"Her Husband's Honor."

Miss Goodrich's second production of the present series, "Treason," is already completed and will be announced for later release.

Jack Sherrill In It

It was announced this week that "Once to Every Man," by Larry Evans, is now in production. Jack Sherrill is starred, with Mabel Withee opposite him in the leading feminine role. The company has gone to Saranac Lake, N. Y., for all exterior shots.

Miss Withee was formerly a member of the Winter Garden cast, in "Sinbad," with Al Jolson.

A Group of the St. Louis Boosters Who Captured the 1919 Convention of the M. P. E. L. of A. for the Mound City. They Were Guests at Goldwyn's Fort Lee Studio Recently. Incidentally, They Use Goldwyn Pictures.

Goldwyn Names Six Fall Films

Geraldine Farrar First on List That Runs from September to October—Will Rogers Engaged for Production

GOLDWYN PICTURES CORPORATION believes in starting a drive with its "big guns." This policy becomes apparent with the announcement that the first six fall releases of Goldwyn under Star Series for the coming season are to be:

September 2, Geraldine Farrar in "The Turn of the Wheel," by Tex Charwate. Directed by Reginald Barker. September 9, Mabel Normand in "Peck's Bad Girl," by Tex Charwate. Directed by Charles Giblyn. September 16, Tom Moore in "Just for Tonight," by Charles A. Logue. Directed by Charles Giblyn. September 23, Madge Kennedy in "The Kingdom of Youth," by Charles A. Logue. Directed by Clarence G. Badger. September 30, Rex Beach's great story, "Laughing Bill Hyde." Directed by Hobart Henley. October 7, Mae Marsh in "Hidden Fires," by J. Clarkson Miller. Directed by Hobart Henley.

Miss Farrar's first production to be released under the Goldwyn imprint is said to be a dramatic, present-day story of New York and Monte Carlo. Under her new auspices Miss Farrar is surrounded and supported by what Goldwyn claims is the best cast she has ever had in a motion picture. Herbert Rawlinson, himself a star of long standing, is her leading man. Violet Hemming, a star both of the stage and screen, has the other important feminine role, and other big parts are played by Hassard Short, Percy Marmont, and Maude Turner Gordon. Mr. Barker has done a big, brilliant piece of directing.

Mabel Normand returns to the broad comedy that made her famous for her first Star Series production. "Peck's Bad Girl" is the ideal type of vivacious, animated, happy-go-lucky story that Mabel Normand's tremendous following desires to see her have. In the cast are Earle Foxe, Corinne Barker, Ryley Hatch and other favorites.

Goldwyn springs a surprise with the announcement that Will Rogers, an unrivalled entertainer and an unparalleled persoality in the American theatre, is already at work in Rex Beach's great story, "Laughing Bill Hyde." Many producers have tried to lure Rogers to the screen and never before have they had a chance of success. But Rex Beach insisted on having Will Rogers for the name role of his story, "because," says Mr. Beach, "Will Rogers is Laughing Bill Hyde, just as he stands, without make-up. All that we will do is to take his personality just as he is known across the country and put it into film." This first big Beach production is being directed by Hobart Henley and the scenario is the work of Willard Mack, editorial director of Goldwyn. "It is the best scenario ever made of one of my stories," says Mr. Beach.

Traver Company Has Big List on Western Coast

Jose Traver and company, with headquarters in Santiago, Chile, have a campaign under way now for an interesting list of productions. The Traver house controls these pictures for the Pacific coast of South America, including Chile, Peru, Bolivia and Ecuador.

The roster now being booked includes the following products: Goldwyn, Vitagraph, Four Square and U. S. Exhibitors.

When Famous Players-Lasky Opened Its New Projection Room It Also Opened a Cozy Reception Room for Those Who Visit It. A Copy of MOTION PICTURE NEWS Is the First Thing to Attract the Eye Upon Glancing Toward the Table

Hodkinson Starts Sales Forces

Country Divided Into Three Parts, with Division Manager for Each —Salesman Located at Each General Film Exchange

THIS week the W. W. Hodkinson Corporation is putting into effect its new field forces whereby Paralta, Plaza and Douglas Natural Color Pictures, now forming a part of Hodkinson Service, will be represented by their own salesmen operating through the exchanges of the General Film Company.

During the past two weeks W. W. Hodkinson has been recruiting, through the medium of MOTION PICTURE NEWS advertising, seasoned film men who know the faults of the industry and are in sympathy with the Hodkinson plan of service and the slogan of a fair deal to the exhibitor.

Each exchange will be represented by a Hodkinson salesman. The entire United States has been divided, for the present, into three sections, the salesmen representatives in each section being under the supervision of a division manager. John A. Stevenson will control the Southern division and P. N. Brinch the Western. C. E. Shurtleff, though continuing his duties as general sales manager, will cover the Eastern division until a manager is appointed. These three men are of long association with Mr. Hodkinson and thoroughly familiar with his ideals and business creeds.

P. N. Brinch, who left New York last week, will install picked salesmen representatives in the West, his division covering all the territory west of Omaha and Minneapolis.

C. E. Shurtleff will make a short tour of the East to get the salesmen representatives installed, returning to the home office to continue his duties as general sales manager. W. A. Bach will retain his capacity of assistant general sales manager.

The first of the salesmen representatives to take up his duties of giving personal service to Hodkinson customers is Arthur S. Abeles, who will handle the territory covered by the New York branch office. Mr. Abeles was previously with Pathe for four years, acting first as New York branch manager and later as special representative.

Other Hodkinson representatives have been appointed as follows: C. W. Perry will be located at Detroit. Joe Levey, in charge of the Omaha office, after long experience with Fox and Select, went into the State Right business for himself. Hoyt G. Morrow, who will have charge of the Dallas territory, has served many years in a managerial capacity for both theatres and exchanges, his latest associations being Dallas manager for Artcraft and First National Exhibitors' Circuit.

World Releases "Inside Lines" in August

Much interest has been aroused among exhibitors everywhere by the announcement that World Pictures will on August 26 release "Inside the Lines," with Lewis A. Stone, star of the original stage production, in the stellar role. This special production will be released on the regular World program.

"Inside the Lines" is the picturized version of the stage success which had a long run in New York City. It was written by Earle Derr Biggers. In the screen version Marguerite Clayton is seen in support of Mr. Stone.

Pathe Heads Return East

Ferdinand Zecca, Director General of Productions, and L. E. Franconi, head of the Film Editing Department of Pathe Exchange, Inc., have returned to New York, after a stay of nearly three weeks in California. During their absence, Messrs. Zecca and Franconi visited the studios of Astra, Diando, Rolin and Anderson-Brunton Company, whose product is released by Pathe.

Famous Players Opens Projection Room

What is undoubtedly one of the largest and best appointed private projection rooms in New York has recently been completed and is now in daily use at the offices of the Famous Players-Lasky Corporation. The new room is located on the ninth floor of the building at 485 Fifth Avenue and is 15 x 35 feet in dimensions. Twenty-eight opera chairs have been installed, placed in five rows, each row being set slightly above the row in front of it, affording everybody an unobstructed view of the screen. The seats, of extra large size, are upholstered in Spanish leather. The screen, which is aproximately twenty feet from the first row of seats, is nine feet in width by seven in height. The pictures are projected from two new Simplex machines.

The room is finished in a rich brown color, the walls being wainscoted and trimmed with oak and painted in imitation of Spanish leather, with a conventional border design. Heavy gray velour curtains hang at the windows, which are of orange glass, while a gray velvet carpet covers the floor. The semi-direct lighting system is used, the light being shed from six lamps hung from the ceiling.

Sherman Does a Good Turn

Dustin Farnum, the actor, and Zane Grey, the author, are vacationing together this summer. A year ago they did not know each other, except by reputation. They were brought together by Harry A. Sherman, of the Sherman Productions, who secured the screen rights to Zane Grey's novel, "The Light of Western Stars," and engaged Dustin Farnum to play the leading part.

Gerard Picture Going Big in Ohio

Following a five weeks' down-town engagement, "My Four Years in Germany" played its first neighborhood engagement at the Dennison Square thatre, Cleveland, last week, and did a phenomenal business, according to Manager Fine. "We ran the picture four days," Mr. Fine said, "and could easily have kept it over the rest of the week."

Ruby de Remer, with Harold Lockwood in Metro's "Pals First"

Serials Prove Good in the Hot Weather

Serials are proving winners for hot weather in the Salt Lake territory, according to advice from G. A. Hager, Manager of Universal Film Exchange, Inc., in Salt Lake City.

Serials throughout the territory are said to be booked solid. Exhibitors claim that the regular clientele which the to-be-continued stories bring them is the principal thing on which they depend to beat the so-called "summer slump."

The same conditions obtain in the Colorado territory, where many of the exhibitors are re-booking some of the older serials with good results.

It is for this reason that Universal's serials, "The Lion's Claws," "The Red Ace," "Liberty," "The Mystery Ship" and "The Brass Bullet" are being worked to such an extent that an emergency call for extra prints has been sent to New York.

Farrar Reaches Cody, Wyo., for Scenes

Geraldine Farrar has arrived in the Far West and is now in the midst of "The Hell Cat" in the country once the stamping ground of the pioneer Buffalo Bill.

On account of war conditions the long trip was accomplished under unusual difficulties which told upon Reginald Barker, the director, and the company of twenty, but which seemed only to stimulate the star and to make her more eager to reach her destination.

When Cody was finally reached, Geraldine Farrar and Lou Tellegen, who accompanied his wife, were received at the Hotel Irma by Mrs. Irma Cody Garlow, daughter of Buffalo Hill and proprietress of the quaint hostelry.

New Industrial Film

The Industrial Department of Universal, under the management of Harry Levey, presented at a private showing at the Broadway theatre, New York, on July 30 its latest industrial film, "Hearts and Jerseys." The picture is a comedy-drama in five reels and was made for the American Jersey Cattle Club. Most of its circulation will be in communities somewhat more bucolic than Broadway, Universal announces.

May Irwin is one of the players in the feature.

Triangle Presents Dick Rosson In "High Stakes," a Current Production

Sheldon Lewis, Leah Baird, Charles Hutchinson and Joseph A. Golden Rest After Luncheon While Shooting Scenes for Miss Baird's Serial, "The Messenger of Death"

Title Chosen for New Leah Baird Serial

THE international title campaign conducted by Leah Baird has come to a close. The majority of film fans decided against the opinion of Miss Baird, and the original title selected by President and Director-General Joseph A. Golden of the Western Photoplays, Inc., has been settled upon as the final selection for the serial in which Miss Baird is being starred.

Many curious and odd suggestions were received—from every nook and corner of the world replies poured in. An overwhelming majority, however, counted in favor of the choice originally placed on the serial, as being the most appropriate and the most interest compelling.

"The Messenger of Death" is the ominous title of the coming fifteen-episode serial starring Leah Baird. From Maine to California, from South America to Europe, in the towns of our own West and in the Far East—the above mentioned words will flash for many months to come.

Miss Baird cheerfully states "The King is dead, long live the King—the present title is the choice of thousands, and I have congratulated Mr. Golden heartily." She furthermore added, "Do you know the more I have thought it over the better I like 'The Messenger of Death,' and all along as I saw that exhibitors were voting for it, I was ready to capitulate in favor of Mr. Golden. However, in many ways our contest proved of value and benefit to us, so upon behalf of Messrs. Golden and Alperstein and myself, I wish to thank the many many friends who have tendered us valuable suggestions and ideas."

Vitagraph Serial Wins Boston Exhibitor

"A FIGHT FOR MILLIONS" apparently has blazed the trail for future Vitagraph serials in the Park theatre, Boston, judging from a telegram which John D. Soriero, manager of the house, sent to Walter W. Irwin, general manager of the Vitagraph distributing organization. The Park comes under the head of those "non-serial" houses which Mr. Irwin stated last week, had booked the newest Vitagraph chapter sensation featuring William Duncan, supported by Edith Johnson and Joe Ryan.

The Park is a downtown house and plays the best productions offered for the screen. It had only run one serial in its history, prior to starting with "A Fight for Millions" two weeks ago, and the continued screen story had been taboo there until Manager Soriero saw several episodes of Vitagraph's latest offering screened. He booked it and opened to one of the largest crowds in the history of his theatre, then sent the following telegram to the general manager of the Vitagraph distributing organization:

"Vitagraph serial, 'A Fight for Millions,' starring William Duncan, is a wonderful serial. First episode held audience spellbound at Park theatre. I consider it one of the best of season. Exhibitors that have never run serials will make no mistake booking it. Our house plays to the best people in Boston and New England. This serial will prove a good business builder to every one who plays it. I cannot speak too highly of the episodes I have seen. I could write more, but it is not necessary."

Quits Scenario Field

Adelaide Leitzbach, playwright-scenarioist, for the past year a member of the scenario staff of the Fox Film Corporation, announced this week that she has withdrawn from the Fox company.

Fox Policy Invites Exhibitor Contracts

WINFIELD R. SHEEHAN, General Manager of Fox Film Corporation, has advised the Fox Exchange Managers of the new policy by which their groups of pictures will be released during the season starting September.

"We found that every motion picture exhibitor had a problem of his own," said Mr. Sheehan, "and we have tried to find ways and means of solving the various situations that exist. We feel that every exhibitor in the United States can arrange, by our new releasing method, to make a financially successful contract with Fox Corporation for next season. For instance, any exhibitor can walk into our exchange and book the four big individual productions, or two or three or the entire four as best suits his booking and playing dates. We have planned for a year to make four such productions, and we have every confidence that Annette Kellermann in 'Queen of the Sea,' the R. A. Walsh production, 'The Prussian Cur'; 'Why America Will Win,' based on the life of General Pershing, and the great morality picture, 'Why I Would Not Marry,' will prove complete successes wherever played.

"Standard Pictures, 26 in number, including William Farnum, Theda Bara and other stars, will be the best that money, brains and energy can produce. In the Victory group pictures, including Tom Mix, Gladys Brockwell and George Walsh, there will be staged the best stories, plays and themes that are available in the world market of today. In the Excel group of pictures we have made a series of five-reel features that will compare with the best on the market.

Peggy Hyland, Fox Star

"By our arrangement of three groups of pictures, the exhibitor can book 26, 52 or 78 feature pictures in addition to the four big productions. Mutt and Jeff will create laughs at the rate of one picture a week during the next year, and Sunshine Comedies, greater and bigger than ever, will be released at the rate of 26 during the twelve months."

The four big productions, as well as the September releases on the Standard, Victory and Excel groups, will be screened for exhibitors at the Fox Exchange by applying to the manager, Mr. Sheehan states.

Three Metro Productions Near Completion

UNDER the personal supervision of Maxwell Karger, the manager of productions for Metro, three of their most anticipated photoplays will see completion this week ready to take their place on that concern's list of early releases.

First is "Our Mrs. McChesney," the screen adaptation by Luther A. Reed of Edna Ferber's stories starring Ethel Barrymore and directed by Ralph Ince. Miss Barrymore is surrounded by a large and notable company.

Edith Storey in "Shadow and Substance" and directed by Herbert Blache, assisted by Edward Lawrence, is the next on the list. "Shadow and Substance" is a drama of the rugged Northwest, by Lois Zellner, and in addition to being a story replete with action and human interest, is one calling for unusual sets, some of splendor, some of picturesque quaintness, and with its exterior scenes showing marvelously beautiful scenery.

"Flower of the Dusk," the well-known Myrtle Reed novel scenarioized by John H. Collins, which is Viola Dana's current starring vehicle, is also practically completed. Mr. Collins has also directed this picture, in which Metro's popular star has one of the best opportunities for a display of all her histrionic ability of any in her career, playing, as she does, Constance North, the young mother, in the prologue, and Barbara North, the daughter, in the play. Director Collins chose a cast not only of exceptional players, but one who virtually brings to life the dearly loved characters of the book. Prominent in the company are Guy Coombs, who plays Lawrence Austin; Howard Hall as Ambrose North, Alice Martin, Bliss Milford, Charles Sutton, Maggie Beyer, Mrs. L. Ford, Jack McGowan, Margaret McWade and others.

Lyons-Moran New Style Gets Approval

In departing from the old slap-stick style of comedy and adopting as the basic idea for their pictures the little troubles that beset every man and his wife, Eddie Lyons and Lee Moran are said to have scored a direct hit upon the bull's eye of popular approval.

Their newest subject is entitled "Damaged God," and is scheduled for release during the week of August 19. It is claimed to be an excellent example of the new type of comedy released under the brand name of Lyons-Moran Star Comedies.

Irene Castle Stays in Motion Pictures

Irene (Mrs. Vernon) Castle is not to retire from the screen, it became known this week, when Carolyn Wagner, secretary to Mrs. Castle, informed a representative of Motion Picture News that the dancer-picture star is considering several offers from producing organizations, and that she is very likely to accept one of them after she has continued with her patriotic work as long as the country wants her.

It was Mrs. Castle's intention to go to France to aid the Over There entertainment movement, but it is probable that she will remain on this side, doing special work to help offset German propaganda.

Mrs. Castle's secretary, unintentionally mixing press-agentry with enthusiasm for the star's patriotic work, stated that it is as yet uncertain what the special work will develop into, but that a "tremendously stirring and thrilling patriotic scenario has been prepared for Mrs. Castle, which will rank alongside of 'Hearts of the World' and other big features of the kind." It was not stated whose would be the master hand to shape this production into the masterpiece Mrs. Castle's secretary expects it to be.

Metzger Settles with Jewel in East

Gus A. Metzger has come out of the West to take charge of Jewel's New York City Exchange. Metzger is a pioneer in the film business of Oregon and because the word "pioneer" carries with it the idea of whiskers reaching down to the fourth button of the vest, we take the liberty of stating that this particular Jewel executive is not that kind of a pioneer.

Mr. Metzger arrived in New York at 8:30 o'clock on a Monday morning. At nine he was at his desk on the seventh floor of 1600 Broadway and had taken up his duties as general manager of the Jewel Exchange, succeeding the late Sol Burman.

Edna Goodrich, In Mutual Pictures

Gilson Willets, Scenario Writer of the Pathe Staff

Castle Subject from Pen of Gilson Willets

Gilson Willets, who is now a member of Pathe's scenario staff in New York, has written twenty-five books, some of which have been best sellers in their day. "The First Law," one of his most successful volumes of fiction, forms the basis for the picture of the same name in which Irene Castle stars and which was released by Pathe as a regular program feature July 28.

Mr. Willets also wrote "Hands Up," the Ruth Roland serial, the first episode of which will be released August 18.

In addition to writing the final episodes of "Hands Up," he has finished plays for Baby Marie Osborne and Frank Keenan, both to be filmed on the coast this winter. He is now at work on a new drama for Fannie Ward.

Lytell Picture Nears Completion

Bert Lytell's newest picture, "Unexpected Places," is said to be rapidly nearing completion at Metro's west coast studios in Hollywood. Less than a week of camera work remains to be done before the film will be assembled and edited. It is Lytell's fourth subject since becoming a star under the Metro banner, the others having been successively, "The Trail to Yesterday," "No Man's Land" and "Boston Blackie's Little Pal."

"Unexpected Places," which is a screen adaptation by A. S. Le Vino of Lieut. Frank R. Adams' fiction story, is declared wholly unlike any of the Lytell pictures which have preceded it. The star has the role of an enterprising reporter.

Rhea Mitchell, formerly a star in her own right, who was leading woman with Lytell in "Boston Blackie's Little Pal," again plays opposite him in "Unexpected Places." Others in the supporting cast are Edythe Chapman, Colin Kenney, Louis Morrison, John Burton, Stanton Heck and Jay Dwiggins. E. Mason Hopper is the director.

About New Pictures

The Earle Williams Vitagraph company, on July 13, completed its newest picture, "The Man from Brodney's," from the story by George Barr McCutcheon. This picture was made under the direction of Jack Conway and had Grace Darmond in the role opposite Earle Williams.

Montagu Love and his company, including his director, Oscar Apfel, who have been to Wilmington, N. C., making exteriors for his new picture play, "Pirates' Gold," have returned to Fort Lee. The interiors are now being taken.

A Hudson Bay trading post, really a lumber jack's general store, is one of the many very interesting scenes in Edith Storey's new picture, "Shadow and Substance," a five-act feature photodrama by Lois Zellner, which is now being filmed under the direction of Herbert Blache, assisted by Edward Lawrence.

Alice Brady, the screen star whose latest Select picture, "The Whirlpool," has just been released, has been made sponsor for a government war ship, at the request of the crew on the Submarine Chaser 19.

Work was finished on the current Baby Marie Osborne picture, "Dolly's Vacation," this week. Every night this week the company has been taking night scenes in a big iron foundry.

Two of the best-known young women in pictures are in the cast of "The Temple of Dusk." They are Jane Novak and Sylvia Bremer. Both of these actresses have appeared in numerous successful pictures.

Bert Bracken has finished assembling his latest feature, "Vengeance Is Mine," which stars the well-known Mitchell Lewis of "The Barrier" and "Bar Sinister" fame, and the film is now ready for shipment.

Clarence Badger has started work on his second Madge Kennedy picture, "The Kingdom of Youth." He spent over a week and a half going over the script, scene for scene, with the scenario department and nearly a week selecting his sets and exterior locations.

Many beautiful outdoor scenes are now being taken for "Young America," the George K. Spoor feature taken from the Cohan and Harris stage success. These elaborate exterior settings greatly enhance the beauty of the picture.

In Louise Glaum's new Paralta Play, "A Law Unto Himself," which is being filmed at the present time, at the Brunton studios in Los Angeles, under the direction of Wallace Worsley, Miss Glaum will be surrounded by a supporting cast including Samuel de Grasse, Joseph J. Dowling, Edward Coxen, Irene Rich, Elvira Weil, Burwell Hamrick, George Hackathorne, Peggy Schaffer and Jess Herring.

Many of the scenes for "Kildare of Storm," the early Metro release in which Emily Stevens will be seen as the star, were made on the estate belonging to Major Parsons, who is now in France with the American Aviation Corps.

F. McGrew Willis, author of J. Warren Kerrigan's latest Paralta Plays' offering, "A Burglar for a Night," has provided Mr. Kerrigan with one of the most congenial roles that well-known screen star has had since he deserted the speaking stage in favor of the celluloid records of romance and adventure.

Dorothy Green, who lately returned to the screen via the World Film, left with the company Friday night for Marblehead, Mass., to film exteriors for "Pirates' Gold."

When Fred Stone makes his second appearance in the films, through the medium of Artcraft pictures, in "Johnny Get Your Gun," he will have for his leading woman, Mary Anderson, one of the most skilled of motion picture ingenues.

Douglas Fairbanks, who recently completed "Bound in Morocco," his new Artcraft picture which will be released August 12, is now at work with Ted Reed on the scenario for his government propaganda picture to be used in exploiting the Fourth Liberty Loan.

Al Jennings has turned his first six-reeler, "The Lady of the Dugout," over to Ernest Shipman for selling purposes, and is now at work upon his second feature in which a highly sensational episode with the late O. Henry is screened.

William H. Clifford has completed "A Prisoner of War," the fifth of the Shorty Hamilton five-reelers.

Marion Davies, Whose New Picture for Release by Select Is About Half Finished

Seibel Likes Outing-Chester Films

A snappy testimonial to the box-office value of the Outing-Chester adventure pictures released by Mutual is presented in a letter from William H. Seibel of the Third Street theatre, Easton, Pa., who writes:

"Please send us two one-sheets for each of the Outing-Chester travel pictures as far ahead as you can, commencing with the second issue. Also write me letting me know in what rotation they will be played by us. If all the following reels are as good as the first—Oh, Boy!! I was with Lyman H. Howe for nearly eight years, and I have a sneaking idea that I know real pictures when I see them."

S. Barrett McCormick, managing director of the Circle theatre, Indianapolis, has booked the entire series of Outing-Chesters.

General Provides Films for U. S. Ships

General Film service is being used to provide entertainment for a number of United States warships stationed in southern waters, according to word received this week from the Atlanta branch. A contract for supplying the U. S. S. "Dorothea," the service including fifty reels every two weeks, was awarded after the government had received bids from nearly a dozen companies, representing the strongest kind of competition. General Film's bid was selected, according to a government official, "for price, for service and for courteous attention."

Lois Wilson as Lead

J. Warren Kerrigan, the Paralta Plays' star, in his newest offering, "A Burglar for a Night," will have Lois Wilson for his leading woman once more. Miss Wilson seems to be a fixture with Kerrigan, and her popularity is growing.

Lewis Stone Is Presented by World Pictures in "Inside the Lines," Said to Be an Unusual Production

World Cuts Titles to Fit Electric Signs

WORLD FILM, having consulted with a large number of exhibitors, will endeavor whenever possible to shorten the titles to such pictures as they produce as will make it possible for the exhibitors to display them on the electric signs in front of their theatres. The motion picture theatres throughout the country are rapidly installing electric signs, and as the space on these advertising mediums is limited as regards the number of letters that can be employed, it becomes necessary to shorten titles of features. If there is any value in a title, then advantage should be taken on it. The space on these signs generally permit of the name of the star and if the title of the picture is not too long it also can be displayed. The original title of Madge Evans's new picture, which will be put in work on August 1, was "The Latch String Hangs Out." To make it possible for all theatres to use both the name of the star and the title of the picture, it will be released as "Snug Harbor."

In regards to newspaper advertising, where an exhibitor has contracted to use a certain amount of space each season, he will be benefited by this change of policy, as a title of an average length of ten or fifteen letters can be displayed to greater advantage than one of twenty or thirty letters. The same amount of space is used but the letters are larger and carry further.

Paramount Credits Star for Picture's Success

As evidence of the increasing popularity of Dorothy Dalton and fulfilling the predictions made for her latest Ince production for Paramount, "The Kaiser's Shadow," the success scored by the picture recently at the Columbia theatre, Portland, Ore., is cited by Paramount. C. M. Hill, branch manager of the Famous Players-Lasky Corporation at Portland, felt so good over it that he believed himself justified in sending the following telegram to the home office in New York:

"So great has been the attendance at the Columbia theatre during the past few days for the showing of Dorothy Dalton in 'The Kaiser s Shadow' that all records for attendance for this season of the year have been broken and popular demand has made it imperative to extend the booking from five days, as originally booked, to the whole week."

Tefft Johnson Directs Madge Evans

Tefft Johnson, the director, has been engaged by World Pictures to direct Madge Evans in "Sung Harbor." Work on this picture started at the studio at Fort Lee, New Jersey, on August 1.

Mr. Johnson was born in Washington, D. C., and educated at Georgetown College. After having played twelve years with David Belasco, supporting Mrs. Leslie Carter in "Heart of Maryland" and Blanche Bates in "Under Two Flags" and other Belasco successes he became a screen actor. He has appeared in productions of Edison, Vitagraph, Fox and other companies. As a director the most notable of his efforts were disclosed in "The Turn of the Road" and "The Writing on the Wall." He also directed the Bobby Connolly Series of two-reel comedies. He produced a series of juvenile comedies familiaraly known as "Sonny Boy."

Stern Increases Comedy Organizations

So great has been the demand for the comedies put forth by the Century and L-Ko Comedy companies, reports Julius Stern, president of these organizations, that the force engaged in production work has been increased more than 100 per cent.

Among the many recent acquisitions to the Century and L-Ko producing staff are Directors Charles Parott, Vin Moore, Charles Avery, Jimmy Davis and Craig Hutchinson.

The artists recently placed under contract are Billy Armstrong, Harry Gribbon and May Emery, all of whom were formerly with Mack Sennett; Babe Hardy, whose work with the King Bee aggregation of fun-makers elicited much favorable comment; James Donnelly, a former Keystonite, and Phil Dunham, who will be remembered for his work in L-Ko comedies a year or so ago.

Two new cameramen have also been added to the L-Ko and Century roster. They are Robert Walter and George Robinson.

Moreno Serial Reaches Eastern Studio

The first episode of the Vitagraph circus serial in which Antonio Moreno and Carol Holloway are to be co-starred has already reached the Eastern studio, according to an announcement by Albert E. Smith, president of the Vitagraph Company. Work was started on the serial July 1, he says, and the first episode was finished within two weeks. This was made possible, according to Mr. Smith, by the completeness of the arrangements which had been made before Mr. Moreno arrived at the company's studio in Hollywood. Paul Hurst, the director, had all his working scripts in shape, Miss Holloway was fully prepared, and all of the tents, wagons and other paraphernalia which were necessary for the production were ready.

Mr. Smith says that he expects to be able to announce the title of the serial within the next week or ten days. He and Cyrus Townsend Brady wrote the story from which the fifteen-episode play has been made.

Betty Blythe, Vitagraph Player

"Boston Blackie's Little Pal," Metro Production, with Bert Lytell in the Star Role, Is Said to Carry a Particularly Strong Appeal to Lovers of Clean Stories

Los Angeles Manager Compliments "Tinsel"

Among the many congratulations received by World Pictures on "Tinsel," in which Kitty Gordon is starred, is the following telegram sent by B. C. Steele, manager of the Symphony theatre of Los Angeles.

"Ricord Gradwell, president World Film Corporation, 130 West Forty-sixth street, New York, N. Y.: I want to congratulate and thank you for your production, 'Tinsel,' starring Kitty Gordon. People who know gowns, people who know acting, people who know photography—in short, those who know motion pictures—are highly elated over 'Tinsel.' We are doing capacity business and, what is more, every one is going away satisfied. Give us more pictures like 'Tinsel' and there won't be any more cry about the war hurting the movie business."

(Signed) B. C. Steele, manager Symphony theatre.

James E. McBride, of the Fox Film Corporation

Eleven Metro Directors Active

East and West Coast Studios Finish Productions and Prepare to Start Work on Others — Some New Directors Added

ELEVEN directors are busily engaged in preparing multiple-reel features for Metro Pictures Corporation, in the firm's East and West Coast studios. The roster includes Edwin Carewe, Albert Capellani, John H. Collins, Charles J. Brabin, Herbert Blache, Wilfred Lucas, Ralph W. Ince, John Ince, Harry L. Franklin, E. Mason Hopper and William S. Davis.

Several big productions have been completed in both studios, with Maxwell Karger, manager of productions, supervising the output at the New York centre, and George D. Baker in charge at the firm's Pacific coast studio. Other pictures are approaching completion, with still others in the full swing of production. Ethel Barrymore, Viola Dana and Edith Storey are the stars who have just completed feature pictures in the eastern brace of studios at 3 West Sixty-first street and at the Biograph studio, while Harold Lockwood, Bert Lytell, May Allison, Anna Q. Nilsson and her co-star, Franklyn Farnum, have finished photoplays in the West. The productions thus made ready for release in Metro's All-Star Series are "Our Mrs. McChesney," starring Ethel Barrymore, directed by Ralph W. Ince; "Flower of the Dusk," with Viola Dana as star, directed by John H. Collins; "Shadow and Substance," starring Edith Storey, with Herbert Blache directing; "A King in Khaki," a Screen Classics, Inc., production starring Harold Lockwood, directed by Fred J. Balshofer, president and general manager of the Yorke Film Corporation; "Boston Blackie's Little Pal," starring Bert Lytell, directed by E. Mason Hopper; "The Return of Mary," a starring vehicle for May Allison, Wilfred Lucas directing; and "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum, directed by William S. Davis. These differ widely in theme and handling, and illustrate Metro's policy of providing a well-balanced program.

Ralph W. Ince and John Ince are the latest additions to Metro's staff of de luxe. Ralph Ince comes to Metro by a special arrangement with Arthur H. Sawyer and Herbert Lubin. He will direct the fortunes of a new Metro star, Hale Hamilton, in the Izola Forrester-Page Mann five-reeler, "The Fourflusher," formerly called "The Tightwad," to be given immediate production. Katharine Kavanaugh is making the adaptation from the original story, and Mr. Ince is choosing a suitable cast. Mr. Hamilton has already shown his quality to Metro patrons in "Opportunity," in which he appeared opposite Viola Dana, and in "The Winning of Beatrice," with May Allison. His success on stage and screen has been marked, notably in "Get Rich Quick Wallingford."

Wilfred Lucas is one of the most recent acquisitions to the directing staff of this busy concern. Mr. Lucas has been directing May Allison in "The Return of Mary," a screen drama by Hale Hamilton, now practically completed. Miss Allison's next picture will be "The Testing of Mildred Vane," written by Charles T. Dazey, the author of "In Old Kentucky," and adapted by George D. Baker.

Kappeler Appears with Gladys Leslie

Gladys Leslie, Vitagraph's girl with "the million-dollar smile," will have another strong supporting cast with her in her next Blue Ribbon feature, the working title of which is "The Nymph of the Foothills." For her leading man she has Alfred Kappeler, recently leading tenor in the Broadway production "Oh, Look," and leading man for Ethel Barrymore in the Metro production of "An American Widow." Another member of Miss Leslie's support will be Walter Heirs, comedian.

This picture, like "Wild Primrose," which is to be released on August 12, is directed by Frederick Thomson. Miss Leslie's leading man in "Wild Primrose" is Richard Bathlemess, so often seen opposite Marguerite Clark and Nazimova. He was especially engaged to play the leading male role.

Coming Program Offerings

Omaha Has All-Goldwyn Week

Strand and Rialto Find Business Good with Unusual Programs Starring Big Favorites—Managers Want Star Series List

GOLDWYN'S summer releases, with three of its most popular stars, held the center of the stage of the silent drama at both the Strand and Rialto theatres, Omaha, last week.

Goldwyn productions held forth at the Strand theatre the entire week, the first half being given over to Mabel Normand in her Goldwyn comedy-drama, "The Venus Model." The latter part of the week featured Mae Marsh in Goldwyn's modern drama, "All Woman." While these two productions were drawing capacity houses at the Strand, Madge Kennedy in the stirring patriotic drama, "The Service Star," was magnetizing the box-office of the Rialto.

H. M. Thomas, manager of the Rialto, was quick to take advantage of the patriotic "punch" contained in "The Service Star" and ran full double-column newspaper advertisements, with specially designed patriotic borders. The hand-lettered head-line of the ad. arrested attention with: "A Message to YOU from the Rialto theatre ON the Most Important Subject In All the World." This was followed by an eloquent editorial on "The Service Flag as the Insignia and Emblem of the Heart," and a brief outline of the story of the play. The newspaper advertising was supplemented by other vigorous forms of exploitation and the press was most generous with write-ups and notices.

Mr. Thomas reports: "'The Service Star' batted 1,000. The people stood up and yelled, so intensely thrilling was the action of the play."

Mae Marsh, Popular Star in Goldwyn Pictures

The Strand also did excellent business with Mabel Normand in "The Venus Model" and Mae Marsh in "All Woman."

The fact that the Strand and Rialto were playing Goldwyn pictures simultaneously gave the amusement page of the Omaha newspaper the appearance of being a Goldwyn press sheet. The large advertisements of Goldwyn attractions dominated the page and the effect of such a broadside obtained exceptional results.

So gratifying were the results of "Goldwyn Week" that the directing heads of the Strand and Rialto have declared their intention of booking Goldwyn pictures under the new Star Series plan, which is in practice the coming season.

Universal Proves Its Interest in Shorts

EVIDENCE that Universal is paying special attention to its short subjects is said to be evidenced in "Roped and Tied," a two-reel Western drama scheduled for release on August 17.

Featuring such players as Neal Hart, Eileen Sedgwick, Joe Rickson and Lola Wright, the newest Universal short subject, is declared to be full of dash and vim that went so far towards popularizing the subjects some years ago. It tells the story of the adventures that befall Dide Lewis, a wealthy young cattle baron who comes to Hell Gate, Montana, in search of recreation.

A visit to the dance hall run by Minnie Ralston results in a meeting with Lola Dorn, one of the girls in the place. Lewis falls earnestly in love with Lola and so arouses the jealousy of Minnie, who in the meantime falls in love with him.

Matters are complicated when Roddy Jensen, a hanger-on, also falls in love with Lola. The men declare war on each other. Minnie takes a hand by warning Lola to steer clear of Lewis because of her prior claim. Minnie's story soon spreads over Hell Gate and is generally believed. Lewis is justly angry and determines to clean up the town in revenge, knowing that nothing would so irritate the lawless element as much as a wave of reform.

In the meantime Roddy, determined to win Lola at any hazard, frames up on Dide in an endeavor to shake Lola's faith in him.

With Lola's help Lewis sets about to reform Hell Gate and succeeds in closing permanently the dance halls and gambling houses.

It is cited that this production is only one of the Universal short subjects to which special attention is being paid.

General Scores on Oakdale Bookings

Advance bookings and inquiries for the Oakdale Productions featuring Gloria Joy have been enthusiastic, General Film Company announces this week. "The Locked Heart," the first Oakdale to be released, has been booked for the Loew houses in New York City. Other important bookings in New York are reported by Branch Manager J. A. Hammell, while other managers are reporting that their facilities for handling the Oakdale series will be taxed to the utmost.

One feature of the Oakdale Productions which is said by General Film to be winning the approval of exhibitors, is the entire absence of objectionable details, such as booze scenes and domestic incidents of a risque nature.

"No Children Wanted," the second release in the series, presents the child star in a sympathetic and highly entertaining story of domestic life for which General Film predicts unusual success.

"Unchastened Woman" Does Well in Ohio

"The Unchastened Woman," the first Rialto-Deluxe feature, has caused quite a sensation in the Cincinnati territory, according to reports received by Motion Picture News from J. F. Brett, manager of the George Kleine System branch at Cincinnati. Mr. Brett advises that Cincinnati was slated to get the picture September 1, but since it was screened for the principal cities the exhibitors insisted upon a pre-release showing.

The picture opened at the Dayton theatre, Dayton, O., July 7, for four days. On the opening night the house had a hold-out for two hours, it is said. The theatre seats 2,600 people. Other bookings are the Walnut, Louisville; Circle, Indianapolis; Alhambra, Cincinnati; Charleston, Bluefield, Huntington, all in W. Va.; and Chillicothe, Marietta, Springfield, Ohio. Another print has been ordered to take care of other bookings.

Stewart's Own Play on Triangle List

The U. S. Mexican frontier forms the background of "Cactus Crandall," the featured production offering Roy Stewart and scheduled as the first release on the Triangle program for the week of August 11. A production which strikes a patriotic keynote, "Shifting Sands," is the second release for the week, and features Gloria Swanson.

"Cactus Crandall" was written by Roy Stewart himself and he plays the hero in this production, which is described as a Western thriller.

Nestor Announces a Laugh

William Franey in a modern version of "Young Lochinvar" entitled, "The Pie-Eyed Piper," is the Nestor comedy scheduled for release on Monday, August 19. Franey is supported by Zasu Pitts, Lillian Peacocke and Milton Moranti in this burlesque on the old poem.

J. Warren Kerrigan's Newest Paralta Play Is "A Burglar for a Night"

Four Girl Stars in Ray Production

In Charles Ray's newest Paramount picture, "A Nine o'Clock Town," which was produced under the supervision of Thomas H. Ince and which will be released August 5, the young star will have the advantage of the support of a quartette of well-known and undeniably clever actresses: Jane Novak, who will have the chief feminine role; Dorcas Matthews, an Ince favorite, with a decided penchant for portraying young women who snap their pretty fingers in the face of convention; Gertrude Claire, for several years prominently identified with Ince "mothers" and the like, and Beverly Travers, a young actress who will be seen in the role of a corset model, a new style of screen "Vampire."

Victor L. Schertzinger, Ray's director, wrote "A Nine o'Clock Town," and is said to have given his star innumerable chances for some new screen accomplishments that ought to prove interesting and entertaining.

Arbuckle Finishes Comedy for August

At his studio at Long Beach, Cal., Roscoe "Fatty" Arbuckle has completed his Paramount-Arbuckle comedy for August release. The title is "The Cook," and it is said to be even funnier than "Good-Night, Nurse," which was released three weeks ago.

In "The Cook," Arbuckle assumes the role of the boss of a kitchen of a beach cafe, and the ingenious contrivances which he employs to make the cuisine game easy promise to meet the appreciation of every housewife. Of course there is a ludicrous and highly entertaining plot in which "Fatty" as an ardent lover has his troubles with persistent rivals.

Luke, the terrier, has a strenuous and exceedingly useful role, playing the part of a friend in need on more than one occasion. The heavyweight comedian is assisted in the fun-making by Buster Keaton, Al St. John and Alice Lake.

Program Glances

A masterpiece of film craft is the description given in an announcement by the Fox Film Corporation of "Queen of the Sea," the $1,000,000 submarine phantasy which will soon be released as a William Fox Extraordinary Picture, Annette Kellermann is the star of the production.

If the old saying, "Love levels all ranks," is true, the newer one, "War levels all ranks," is doubly true. This will be forcefully revealed, it is promised, in "The Great Love," D. W. Griffith's first production for Artcraft, to be released August 12.

In "Her Blighted Love," the Paramount-Mack Sennett comedy release scheduled for July 29, there are said to be a goodly number of funny little jokes poked at lawyers. Charley Murray has one of the leading roles.

Evidence of Harry Carey's popularity in the West was recently forthcoming when the Strand theatre, at Denver, played "Hell Bent" to capacity business although circumstances prevented the management from advertising the picture properly.

Although all of Douglas Fairbanks' Artcraft pictures have been distinctive in their subtitling, "Bound in Morocco," the star's newest picture, released on the Artcraft schedule August 5, is declared to set a new standard in this respect.

The next Theda Bara super-production to be released as a Fox Standard Picture, it is announced by the Fox Film Corporation, is "When a Woman Sins." This picture, which is described as a powerful story of the regeneration of a modern vampire, is fully expected to create one of the sensations of the season.

Amazing pictures of an American outpost on the west front in France are the most important contained in the Official War Review No. 5, released by Pathe July 29. In the scant shelter of a shell hole our boys are shown blandly and grinningly awaiting a German attack.

Select Pictures Corporation has come into possession of a most interesting letter written by Dave H. Schuhmann, the lessee and manager of the Florence theatre in Pasadena, Cal., telling how that theatre linked in one showing, for a four-day run, Constance Talmadge's "Up the Road with Sallie," and Charlie Chaplin's latest release, "A Dog's Life."

In "All Man," the Vitagraph Blue Ribbon Feature announced for release the week of August 5, by Albert E. Smith, president of the Vitagraph Company, Harry Morey is said to have a role that is superior to the one of Joe Garden, that which won him recognition in "Within the Law."

"A Hoosier Romance," the Selig production to be released August 19 by the Mutual Film Corporation as a special, is the first of the poems of the world-famous poet, James Whitcomb Riley that has ever been produced as a photoplay.

"That Devil Bateese," a five-reel Bluebird which affords Monroe Salisbury an opportunity to return to the type of role which originally brought him fame and popularity as a Universal star, will be released by that organization during the week of August 12.

One of the final scenes of "Our Mrs. McChesney," Ethel Barrymore's shortly to be released feature, filmed at Metro's Sixty-first Street studio, was a veritable feast for the eye, inasmuch as it was the exact replica of a fashion show in New York City, and what is more, was an actual exhibition of the advanced styles for our coming season.

All the workings of a Maine lumber mill now engaged on contracts for the Government's shipbuilding program, are shown in Mabel Normand's newest Goldwyn production, "Back to the Woods." Miss Normand alone is responsible for this touch of realism.

For the second time within a month, an O. Henry story released by General Film Company has been featured on the program at the Rivoli theatre. "Mammon and the Archer," an intimate and appealing heart interest story of high life in New York City, was shown by Directing Manager S. L. Rothapfel during the week of July 21.

One of the cinematographers of the Paramount-Bray Pictograph recently returned from a trip to Bermuda with a series of pictures covering the high points and beauty spots of the 365 islands of the group, and they are a leading feature of Pictograph No. 130, released July 30.

William S. Hart, In His Newest Pose for An Artcraft Picture

"Tarzan" Sequel Booked Through First National

Telegraphic advice to Los Angeles from William Parsons, general manager of the National Film Corporation of America, are to the effect the company's second super-picture, "The Romance of Tarzan," has been sold to the First National Exhibitors' Association, who handled "Tarzan of the Apes."

While in the East, Mr. Parsons made arrangements for the future releases of the National Company which provide for the making and sale of six De Luxe features annually starring Billie Rhodes; twenty-six two-reel comedies featuring Mr. Parsons, and two super-pictures each year of the size of the Tarzan subjects. The National Company has already purchased film rights on suitable stories for their next super-picture and have several under consideration as starring vehicles for Miss Rhodes. It is expected Mr. Parsons will shortly return to the Coast to continue the making of two-reel comedies for Goldwyn instead of remaining in the East where he had planned to work at the Goldwyn studios.

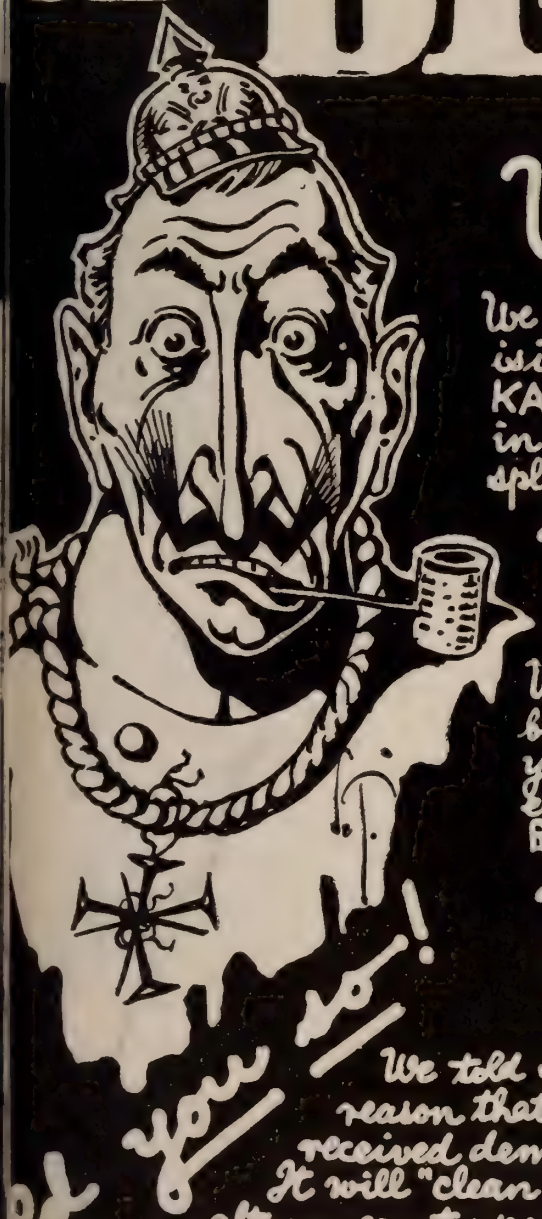
August Marks Year for Standard Pictures

Just a year ago this August William Fox released the first of his Standard Pictures, "The Spy." During the year that has passed twenty-three Standard Pictures have been completed, and, in stating that these pictures have made a record of rare excellence, the Fox Film Corporation says something that it expects will find an echo in the heart of every exhibitor who has booked them.

But William Fox is not content to rest on this record. For the coming year Standard Pictures, according to present plans, will surpass anything that has yet been attempted by the organization. The best writers, the greatest stories, great events of the hour as well as outstanding events in history—all will be used to make Standard Pictures.

What did we t
"The GEEZER
We told You so!
Form 1204
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
CLASS OF SERVICE
SYMBOL
Day Message
Blue
Day Letter
Nite
Night Message
N L
Night Letter
If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.
RECEIVED AT
T96 FBH 23 3 EX MILWAUKEE WIS 846PM JUL21 1918
JEWEL PRODUCTIONS INC
1600 BWAY NEWYORK
GEEZER OF BERLIN GREATEST COMEDY EVER SEEN IN THIS HOUS
INTENSE INTEREST START TO FINISH PHOTOGRAPHY WONDERFUL ABS
KNOCKOUT PACKED EM TO CAPACITY BIGGEST RETURNS ON ANY COMED
WE EVER PLAYED
CHAS C PERRY
MGR STRAND THEATRE
1030
We told You so

ll you about — of BERLIN"



We told You so!

We told you that the tremendous Advertising and Publicity already done on "The KAISER; the BEAST of BERLIN" would pack 'em in - to see "The GEEZER of BERLIN" - the side splitting Travesty on "The KAISER, the BEAST of BERLIN"

We told You so!

We told you that "The GEEZER of BERLIN" would be a sensational Comedy Success. We told you it would go BIG. We told you that everybody who saw the "KAISER - the BEAST of BERLIN" would clamor to see "The GEEZER of BERLIN"

We told You so!

We told you to BOOK IT BY WIRE for the very good reason that the immense number of Bookings already received demands that we accept bookings in rotation. It will "clean up" for you and we'll say "WE TOLD YOU SO" after you count up your profits. Wire your nearest JEWEL EXCHANGE

JEWEL PRODUCTIONS (Inc.) — 1600 BROADWAY, NEW YORK

BOOK NOW by Wire

Many a packed house is directly traceable to an advertisement in the "News."

UNIVERSAL
ANIMATED WEEKLY
and CURRENT EVENTS
ENTIRELY unsolicited, scores of Exhibitors have written to us stating that with proper advertising and exploitation, they have built their business on UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS to larger returns than they believed possible.
These Exhibitors have come to realize that the CASH VALUE of the wide public demand for all the latest news of the world, including all the latest war news, is a tremendous asset.
If YOU haven't realized that yet, do so NOW. Book both these Weeklies. Advertise them. Show your public that you can keep the crowds coming every week. Your nearest "U" Exchange will give you facts and figures.
Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MNF'G CO., Largest Film Mnf'g Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

Coming closer every minute!
"For Husbands Only"
JEWEL Productions Inc. 1600 Broadway N.Y.
LOIS WEBER'S coming fascination for the whole family
MILDRED HARRIS of "The Price of a Good Time" & "The Doctor and the Woman"

How can an advertiser continue advertising? By giving YOU value.

Repeat BOOKINGS Simply Pouring In

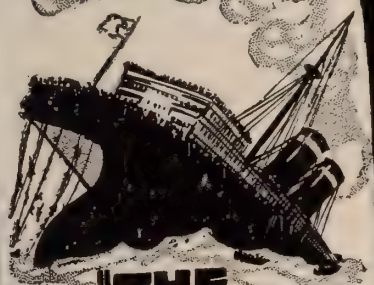
JEWEL PRODUCTIONS INC. 1600 Broadway. New York.

JEWEL PRODUCTIONS INC. 1600 Broadway. New York.

WE THANK OUR IMITATORS! They've had their chance—and they've failed! Practically every Exhibitor in the country who has shown "The KAISER, the Beast of Berlin" has been watching the course of our imitators to see if he should play the imitation —***or repeat "The KAISER"!*** Today that question is settled for all time. Our offices are being ***swamped*** with requests for repeat bookings. And a great percentage have ***already shown "The KAISER, the Beast of Berlin" three—four—and five times!*** Surely, this is the most remarkable appreciation ever given any production in the history of Moving Pictures. Wire your nearest JEWEL Exchange for either your booking, or your repeat, without fail ***today.*** JEWEL PRODUCTIONS, Inc., 1600 Broadway, N. Y.

'Twill burn in your brain forever!

-down -down -down



"THE SINKING OF THE LUSITANIA"

The world's only record of the crime that shocked humanity

SEE IT from beginning to end—the sailing, torpedoing, explosion, sinking, rescues, famous men and women who were lost—the most amazing picture ever shown. Authentic to the last detail. Once seen, never forgotten.

{ Your theatre name here }

See the world's only record of the crime that shocked humanity

WINSOR McCAY'S BLOOD-STIRRING PEN-PICTURE

"The Sinking of the Lusitania"

(Theatre name, date, etc., here)

Book this Reel

Use these Ads.

JEWEL Productions INC.

1600 Broadway, New York City

"Belgium" Through Classic Films Company

"Belgium, the Kingdom of Grief," full-page advertising of which appeared in Motion Picture News of August 3, is being handled on the straight-to-the-exhibitor plan by the Classic Films Distributing Company, recently formed in Chicago. This organization is also handling state rights of the film, in addition to "Battle Fronts of France."

The officers of the new corporation are: Henri Hanause, president; Fred H. Sears, vice-president, and M. L. Fulton, secretary and treasurer.

"Belgium, the Kingdom of Grief," is a photo-history of the kingdom of Belgium from its very early history to the time of its devastation by the Germans. The scenes were taken by order of the officials of Belgium and are historically correct, and made up of scenes taken on Belgian soil.

"Battle Fronts of France" is a feature made up of pictures taken by the French government during the present war and gives authentic information regarding the great battles on the other side up to and including the time of the arrival of General Pershing and our American boys.

Kleine Reports Demand for Chaplin Film

"Triple Trouble," the new Charlie Chaplin comeedy, which was produced when Chaplin was with Essanay, but just released, is reported to be booking rapidly by the George Kleine releasing system. It opened for a week's run at the Castle theatre, one of Chicago's loop houses, on Sunday, July 28, and several first runs have been arranged in other large cities.

The play is said to be strictly up to the minute, touching on the world war, with considerable humor at the expense of the Kaiser. Chaplin, though a humble janitor, is instrumental in preventing German spies getting hold of the formula for a "wireless explosive," which they are trying to steal.

Essanay Announces "Triple Trouble," Said to Be a New Charlie Chaplin Picture

Virginia Pearson, In Photoplays Supreme, Produced and Dictributed by William Fox

Excel Brand Gets Pearson Talent

The choice of Virginia Pearson as one of the stars whose work will be seen in William Fox Excel Pictures is said to be the logical outcome of Miss Pearson's record in the last year. This player, who adds to her conscientiousness a keen intelligence, has developed along the best lines of motion picture art, and that she should be named to appear in Excel Pictures should occasion no surprise.

Miss Pearson is now working on the first of her plays to be released under Excel Pictures. It is described as a powerful drama of a girl who solves the mystery of her father's murder and at the same time is united to the man she loves. This picture, entitled "The Queen of Hearts," has several intensely dramatic situations and has a climax that is claimed to be swift and surprising in its solution of a perplexing problem.

Worsley Directs Fourth Glaum Feature

Wallace Worsley, since joining the Paralta forces has become identified as the director of all of the productions in which Louise Glaum has been seen as the star. At the brunton Studios in Los Angeles, where Paralta Plays are being produced, Miss Glaum has completed three productions under Mr. Worsley's direction and is now working on the fourth. The plays thus far released include "An Alien Enemy," "Shackled" and "Wedlock," which was released by the W. W. Hodkinson Corporation the early part of July. The name of the forthcoming Worsley-Paralta-Glaum picture has not been definitely decided upon, but it will probably be known as "A Law Unto Herself." It is a picture the locale of which is laid in the Champagne district of France, and the action takes place during three periods of that country's thrilling history, ending its twenty-year duration with scenes of the pictures, which occur after August of 1914.

The picture is not a war story.

Hodkinson Ads Carry a New Meaning

A new form of advertising is to be inaugurated by the W. W. Hodkinson Corporation, it is announced this week. W. W. Hodkinson is a firm believer in and supporter of the two sciences popularized by the war—conservation and efficiency.

Having proven the value of conservation and efficiency in his method of film distribution, which is through the long established exchanges of the General Film Company, Mr. Hodkinson is now extending his theories and practice to his advertising in Motion Picture News.

Mr. Hodkinson says, "We are spending weekly a considerable sum in advertising I have felt for some time this could be made more efficient and serve a greater purpose if it went further than the mere exploitation of our name and the announcement of our product.

"Commencing this week our advertisements have a new mission and a new meaning to the exhibitor. In them he will find advertising and exploitation angles he may use in putting over Plaza Pictures, one of the products handled by Hodkinson service.

Anita Stewart Film Promised for September

Considerable interest attaches to the announcement that the new Anita Stewart productions will be distributed by the First National Exhibitors' Circuit, Inc. The final approval of the legal details whereby this arrangement was definitely effected occupied a large part of the time of the circuit directors during their recent session in New York. Speculation regarding the star's future, particularly from the distribution angle, will therefore be set at rest.

No time will be lost in providing Miss Stewart with a suitable subject for her debut on the circuit, and it is expected that this event will take place within about two months.

Charlie Chaplin, As a Doughboy in His Second Release by First National, "Shoulder Arms"

In the Independent Field

New Company for Middle West

Equitable Film Corp. Formed in Kansas City, Mo.—J. M. Campbell, President; Charles W. Hardin, General Manager—To Distribute Pictures

CHARLES W. HARDEN, Kansas City, Mo., announces the formation and incorporation of the Equitable Film Corporation, Kansas City, with a capital stock of $25,000. J. M. Campbell is president; W. H. Bell, secretary and treasurer, and Mr. Harden, general manager. The business of the new organization will be the distribution of independent productions.

The new company has taken over the interests of the Camp-Bell Film Company, with offices in the Ozark Building, Kansas City. The Camp-Bell Company had been active in business about three months.

Mr. Harden, general manager of the new corporation, is a pioneer in the Middle West, having formerly been with The Mutual Film Co. at Kansas City; afterward manager for Fox Film Co. and district manager for Fox in the Southeast, leaving that company to accept a similar position with the Metro Company in the Middle West. He organized the E. & H. Film Co. with P. A. Engler, at Atlanta, Ga. Mr. Harden just recently sold his interests at Atlanta and came back to Kansas City where his efforts have resulted in the above combination.

Mr. Bell is also well known in film circles, having been manager of the Select Pictures office here and the Paramount office. He was also associated with the J. D. Williams enterprises for a number of years, operating in Australia and London.

Mr. Campbell is a local business man and capitalist, well known in financial circles in Kansas City.

Billy West Comedies and several features are now released by this company in the territory of Kansas, Missouri, Nebraska, Oklahoma and Iowa.

"Finger of Justice" Indorsed by Pullman

"The Finger of Justice," Rev. Paul Smith's picture of vice conditions, opened July 21st at Poli's theatre, Washington, D. C., after receiving the strong indorsement and co-operation of Major Raymond Pullman, Superintendent of Police and President of the National Police Chiefs Association, who sent out hundreds of invitations over his own signature to public officials and individuals of national reputation to review the picture. "The Finger of Justice" was stopped by the public authorities in New York City after being advertised to open at the Lyric theatre.

The production also opened in Seattle, Wash., on the same date as the opening at Washington, D. C., after the approval of police and local authorities, and the manager of the theatre wired to Dr. Smith: "Picture opened to largest business in the history of the theatre. Crowds stood in line from eleven in the morning until eleven at night. This assures maximum business of this territory."

Ethel Grey Terry, As "Herself"

On the Left Is Miss Terry as the Demure Heroine of "When the Giant Wakes," Produced by Educational Films, and on the Right Miss Terry Is Dressed for a Gallop Through the Park

One of the Cannibals in the Martin Johnson Group

Johnson Cannibal Films Used as Features

Arrangements are now being made through which the Martin Johnson sensational travel pictures, "Among the Cannibal Isles of the South Pacific," will be shown as a feature attraction in many of the legitimate and higher class motion picture houses throughout the country.

That these pictures have struck a popular chord is manifested in the many letters that have been received by Mr. Johnson from all over the country, not only from the amusement houses, but from educational and scientific institutions as well.

With the view of supplying the latter demand, a series of short subjects will be made from part of the 50,000 feet of negative which Mr. Johnson took on his remarkable expedition, part of which will be shown at prominent universities and educational institutions, as well as to religious societies.

Corrected Statement

The following letter was received from J. Frank Brockliss, Inc. The letter speaks for itself. Through a typographical error a misstatement was made in the columns of the NEWS: "I notice in your issue of August 3rd, on page 718, you bring out an ad. on the Chimpanzee Comedies, stating that all foreign rights to these comedies are under the control of Sidney Garrett, of J. Frank Brockliss, Inc. This is to advise you that this statement is not correct. All foreign rights to these comedies are under the control of Sidney Garrett and Ben Blumenthal, of the Bengar Pictures, Inc.

"(Signed) J. FRANK BROCKLISS, INC."

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Woman's Law"	Keystone Distributing Company	Pennsylvania, Southern New Jersey.
"Inspiration" (Re-Issue)	Keystone Distributing Company	Pennsylvania, Southern New Jersey.
"My Husband's Friend"	Keystone Distributing Company	Pennsylvania, Southern New Jersey.
"Sunset Princess"	Trimont Film Exchange	New England States.
"Woman's Law"	Supreme Photoplay Productions	Western Pennsylvania, West Virginia.
"The Deemster"	Sunset Film Corporation	California, Arizona, Nevada.
Gaumont "Weekly" and "Graphic"	Modern Film Exchange	Northern New Jersey.
"The Still Alarm" and "Fighting the Hun in the Air"	Specialty Film Company	Texas, Arkansas, Oklahoma, Louisiana, Mississippi.
"My Husband's Friend (All of above features distributed by Arrow Film Corporation)	J. H. Pearce, New Orleans	Louisiana, Mississippi, Arkansas.

Hall Forms Distributing Corporation

FRANK HALL announces the organization of the Producers' Distributing Corporation, a new concern, formed to deal with independent directors for the distribution of their output.

The main angle of the definitely planned policy of the new organization is the promise to furnish the exhibitors who contract for the year's output of twelve special productions, with big subjects of exceptional box-office value at the fixed rental prices of ten, twenty and thirty dollars, depending upon the age of the subject. Under this plan Mr. Hall binds himself to book pictures that will rent readily for big prices at a top price of thirty dollars, regardless of the demand and notwithstanding the magnitude of their box-office values. In giving his plans, Mr. Hall said:

"We protect contract holders against any possibility of having to accept features that do not come up to their expectations and against high-handed methods on the part of distributors, by a cancellation clause which enables them to cancel their contract upon 'two pictures' notice.'"

Mr. Hall has devoted considerable time, outside of his theatre interests, to the buying and marketing of some of the most successful special productions of the past year.

"I can see no reason," he said, "why, as soon as a successful extra attraction makes its appearance on the market, the exhibitor should be made to pay a rental price for it which keeps him from enjoying a fair share of the profits. As an exhibitor I have long contended that it is not right to place the exhibitor who books a special picture, in a position where he is compelled to strain every nerve to make it do a big box-office business and then to realize very little benefit outside of the advertising it gives his theatre."

Mr. Hall announces that six of the twelve productions he intends handling during the coming year, have been contracted for and says that the director for these six has been engaged.

Mabel Julienne Scott, in the Cast of "Ashes of Love," Graphic Production

Rolfe Signs Two Stars to Support Houdini

Margaret Marsh, sister of Mae Marsh, and Ruth Stonehouse, both prominent stars in the silent drama, have been signed to portray leading characters in B. A. Rolfe's serial production, starring Harry Houdini, of vaudeville fame. Mr. Rolfe is president of the Rolfe Productions, Inc., recently organized for the production of independent features. Burton King is in charge of direction, with William Haddock assisting.

Speaking of his serial production, Mr. Rolfe said:

"I want this to be a one hundred per cent picture, and I rely a great deal on Houdini's showmanship and judgment in the matter of cast as well as sets and atmosphere. When it came time to select the supporting cast for the Houdini serial, we considered quite a few of the film favorites and finally, on Houdini's sayso, decided on Miss Marsh."

Doris Kenyon's Second Picture Booking Big

Reports from the first picture released by Doris Kenyon as the head of her own company, De Luxe Pictures, Inc., continue to be most encouraging, according to reports from William L. Sherry Service. "The Street of Seven Stars," by Mary Roberts Rhinehart, is the title.

"The Inn of the Blue Moon," the second of the De Luxe pictures, will be released on August 11. It is by Louis Joseph Vance and presents Miss Kenyon in a dual role.

Keeney Picture Books Big in Ohio

Bookings on "The Romance of the Underworld," the initial release of the Parez Film Corporation in Ohio, are coming in fine, Walter R. Liebmann, Cleveland manager, announces. The Lyric in Cincinnati opened a first-run engagement of the picture this week. Sunday it will be shown at the Lubin in Cincinnati.

This Winsome Bathing Miss Appears with Twede-Dan In a New Jester Comedy

Sherry Reports Big Bookings on Kenyon Picture

William L. Sherry, William L. Sherry Service, who is handling the distribution of the De Luxe product, featuring Doris Kenyon, reports big bookings recorded for Miss Kenyon's first release, "The Street of the Seven Stars," adapted from the work of Mary Roberts Rinehart.

Among the prominent exhibitors who have booked this feature are John D. Soriero, general manager of the Park theatre, Boston, who has booked Miss Kenyon's first feature for the week of August 12, and the Ascher Bros.—Lubliner and Trinz—operators of one of the largest circuit of theatres in the in the Middle West. This company's theatres include the Chicago, Metropolitan, Oakland Square, Chateau, Lakeside, Covent Garden, Oak Park, West End, Michigan, Knickerbocker, Vitagraph, Cosmopolitan, Columbus, Terminal, Peerless, Biograph, Frolic, Paramount, Milford, Kenwood, Adelphi, Galo, and Lane Court, of Chicago.

Rita Jolivet to Exploit "Lest We Forget"

Rita Jolivet, star of Metro's special, "Lest We Forget," and one of the few survivors of the Lusitania, will leave for Europe in the near future to assist Sidney Garrett, president of J. Frank Brockliss, Inc., owners of the foreign rights to "Lest We Forget," in the exploitation of this feature on the foreign markets, according to an announcement of the J. Frank Brockless, Inc., this week. Miss Jolivet will visit Italy, Belgium, Portugal and Russia. She will personally supervise the exhibition of her picture in Europe.

Garrett Adds Four to List

J. Frank Brockliss, Inc., announces the addition of four franchises for the foreign markets to its list of holdings, Tom Bret Comedies, Walt Mason Rhymes, Crystal Comedies and the Selig Chimpanzee Comedies. Sidney Garrett, president of the company, negotiated the deal.

"Mighty Proud of My First"

So Says Harry Sherman in Speaking of "The Light of the Western Stars," Featuring Dustin Farnum

HARRY SHERMAN, president of Sherman Productions, Inc., who arrived in New York Sunday with a print of his first independent production, "The Light of the Western Stars," featuring Dustin Farnum, gave out the following statement in commenting upon his first venture in the producing field:

"Before I went into the film manufacturing business I had a chain of picture theatres in Minneapolis and environs. There was plenty of opportunity there for me to study the pictures and the public. One of the facts I learned from these observations was the disappointment of audiences in the picture versions of favorite novels. Their favorite novels were my favorite novels, and to my mind there was no logical reason why drastic alterations should be made in the stories.

"It was on this account that I determined to dispose of my theatre interests and enter the production field. Good film stories have been scarce and they are becoming scarcer every day. A pretentious production must have as its base a substantial story, otherwise such a creation is purposeless and empty from the start.

"For Zane Grey I have long had a reverence. He writes those virile stories of outdoor life—western life of the early days—that the public loves. I know the public likes them because they buy Grey's books in millions, and I know the public likes them because I have studied their likes and dislikes in my theatres. And knowing this, I had determined that if ever the motion picture rights to the Zane Grey stories should come into my keeping, I would make sure that those stories would never be 'jazzed up' by any scenario writer or director who might think they know more than the author.

"I purchased from Mr. Grey the rights to 'The Light of Western Stars.' Dustin Farnum when he made his entrance in the first act of 'The Virginian' was picked as star. Mr. Grey's character of Gene Stewart is actually Dustin Farnum.

"Those who have had an advance view of the picture are still raving about it. I have done a lot of raving over it myself, but I will refrain from raving just now, lest I be considered utterly prejudiced in my own favor. Let it suffice for me to say that I am bringing out an extraordinary feature production, and that I am mighty proud to be it."

Big Things Promised for "Sporting Life"

MAURICE TOURNEUR'S first Independent production, a screen adaptation of Cecil Raleigh and Seymour Hicks' famous Drury Lane melodrama, "Sporting Life," is promised for release soon. Hiller & Wilk, Inc., who control the distribution rights, report inquiries from many exhibitors who want bookings. "Sporting Life" is a companion piece of "The Whip," likewise a Drury Lane success, which was one of the most successful melodramas ever filmed.

The big scene of this production is a graphic reproduction of an international prize fight before the London National Sporting Club. This fight takes place in a London playhouse, and Mr. Tourneur has reproduced the whole theatre, galleries, balconies, boxes, stage and pit, with the fighting platform erected in the front of the pit.

"Sporting Life" has a prominent cast of players, including the Binney sisters, one of whom, Constance Binney, is a success in "O Lady! Lady!" at the New York Casino theatre; Willette Kershaw, Ralph Graves, Warren Richmond, Clara Beyers, Charles Craig and Charles Eldridge.

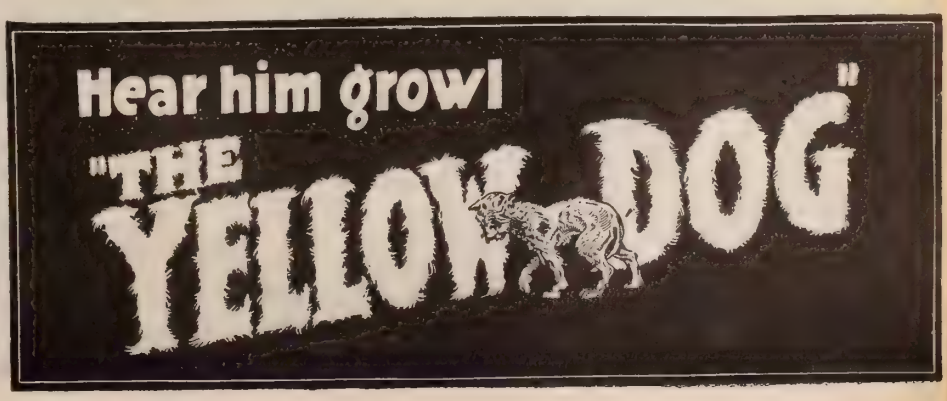
Corrected Statement

Harry I. Garson, Clara Kimball Young's manager, sends in the following correction to a statement appearing in a daily trade paper, last week:

"In the issue of Wid Gunning's daily, July 25, there was a statement to the effect that Ernest Shipman had secured the selling rights to Blanche Sweet's picture, 'The Hushed Hour.'

"I wish to emphatically deny this, and I would appreciate it very much if you would give publicity to the fact.

"Signed) HARRY GARSON."



The Week's News From Gaumont

Gaumont Official Tells Why New Serial Is Going Big—Late News in Gaumont News Weeklies

AN official of the Gaumont Company, whose serial, "The Hand of Vengeance," has been placed on the independent market, recently, in speaking of the qualities of this serial production as real, live entertainment, said:

"The great interest which attaches to this serial, "The Hand of Vengeance," depends primarily on the story, which in this instance is absorbing in the extreme. Starting off with a tense situation which quickly merges into another even more strongly dramatic, the attention of the spectator is caught before the first few hundred feet have been screened. Then follows, with an entire absence of anything resembling "padding," an amazing succession of natural situations—thrilling adventures, exciting dangers, marvelous escapes—which keep the interest at high tension. And even then there will undoubtedly be many persons disappointed because the fact that the majority of those who took part in this play are now fighting real battles in France—makes it impossible to show further daring escapades of the daring adventurer who is featured in this serial.

"That a motion-picture serial need not depend on improbable situations, or the interjection of magical agents or impossible wonders, is conclusively proven by the success which has attended the initial showing of the first episodes of this Gaumont Company's new photo-serial.

"'The Hand of Vengeance' is a mystery story, an adventure story, a detective story, a heart-interest story, a love story, a romance—all in one." The entire serial is now complete in ten two-reel spisodes, artistic posters and publicity aids have been prepared, and exhibitors will be able to see it complete before booking.

Guns and equipment, captured from the Germans, are viewed by thousands at San Francisco; a wrecked "Taube" is seen with planes torn to rags by bullets from our boys' guns, and the S. S. "San Diego," which was sunk off Fire Island while nearing New York, are some of the subjects seen in Gaumont News No. 18. Eight people are killed in a trolley wreck at San Francisco, when a street car runs wild on a hill and turns over. The Baltimore Zoo is visited by the stork, which leaves a brand new baby buffalo.

In Chicago all a soldier or sailor has to do is to salute an automobile and he gets a ride. The boys from Harvard Radio School, Cambridge, Mass., give an exhibition of a new game. It is called the "Chariot Race." Seven hundred thousand coal miners are working at top speed to prevent a repetition of last winter's coal shortage. Army pigeons make record flight from Kansas City to Chicago in eighteen hours. At Camp Devens, Mass., they have a novel way of teaching the boys how to navigate the big army trucks over all kinds of roads. An interesting scene shows how some of our boys looked one year ago today and how they appear now—all these subjects in No. 18 of Gaumont News.

Gaumont Graphic No. 17 shows the inside workings of one of Uncle Sam's big war plants where shell cases are made. One sees the shell case in all the stages of its development, from a copper plate to the finished product.

The official pictures of the National Coal Association give an idea of how the coal miners are working so that we may have coal when we need it. 12,500,000 tons in a single day is their new production record.

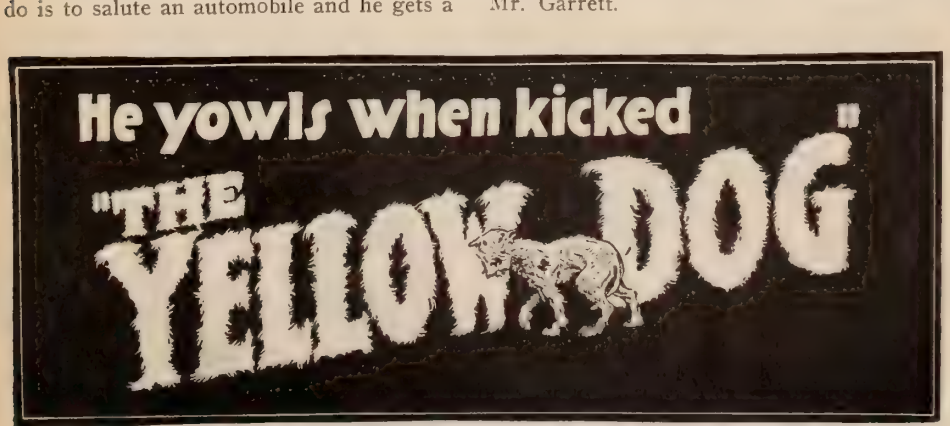
Other interesting subjects in this number include the French War Pictures. Enemy mines are destroyed by a two-pounder, which makes a spectacular splash when a hit is recorded. In Washington work is being rushed on Uncle Sam's biggest office building. In Chicago world's premier swimmers stage patriotic water carnival. Mexican editors attend review of our sailor boys at Goat Island.

Sachs Withdraws from Graphic

It was announced this week that A. S. Sachs, who collaborated with Ivan Abramson in the writing of plays and scenarios and in their direction while Mr. Abramson was with the Ivan Film Productions, Inc., and who later went with Mr. Abramson to the Graphic Film Corporation, has severed his connections with the last-named company.

Baird Serial in Demand

Sidney Garrett, president of J. Frank Brockliss, Inc., reports numerous inquiries from foreign buyers concerning the releasing date and territory on Western Photoplay's serial production, starring Leah Baird. The world rights are controlled by Mr. Garrett.



Louis B. Mayer, of Boston, Who Has Secured Anita Stewart As Star

Educational Releases for August 5th

"Tramp, Tramp, Tramp!" released by the International Film Service through the Educational week of August 5, shows the latest stunts of Happy Hooligan in cartoon. The other release of the Educational for the week of August 5 is Robert C. Bruce's light skit of travel, entitled "The Southern Tourist." Mr. Bruce pokes a little gentle fun at the tripper who visits the stock sights and scenes of the South. Among the localities visited are those in and around St. Augustine, Fla., including the mythic Fountain of Youth and Fort Marion, the oldest fortress in America; the beach at Daytona, where the automobile races are held; the New Orleans graveyard, where they place the deceased above ground instead of under it; the many ships and romantic corners of Mobile Bay and the Mobile Mardi Gras.

Doris Kenyon's Father Honored by French

Dr. James B. Kenyon, father of Doris Kenyon, motion picture star, whose latest picture, "The Inn of the Blue Moon," was finished last week, has been notified of his election to the Department of Literature of the Societe Academique, the exclusive French academy of letters.

Dr. Kenyon's election is in recognition of his poetical works, including "Out of the Shadows," "At the Gate of Dreams," "Remembered Days," and his latest volume of poems, "Reed Voices." In addition to his poems, Dr. Kenyon has written a number of volumes of prose, and is also one of the editors of the Standard Dictionary.

Shipman to Produce with Whiteside Starring

Ernest Shipman announces that he is negotiating with Walter Whiteside, popular stage star and star of Sidney Olcott's "The Belgian," to appear in a special production, to be adapted from a Japanese secret service story. The picture will be produced in Los Angeles if Mr. Shipman's plans materialize.

Hammons Reports Progress with Educational

E. W. Hammons, vice president of Educational Films Corporation, writes from Logan, W. Va., that William Parke is making marked progress in the direction of "When the Giant Wakes," Educational's big feature. Ethel Grey Terry has the leading feminine role in this production.

Miss Terry has played a number of successful engagements for Famous Players, World, Vitagraph and Goldwyn. She is well known on the speaking stage. She was selected by the late Clyde Fitch to play in "Girls," and was starred in "The Lily" under David Belasco's management following Nance O'Neil. As a stock star she was popular.

Ford's Second Production Completed

Francis Ford has completed his second production for the independent market, "The Island of Intrigue." Ernest Shipman, who is handling the distribution of Mr. Ford's first production, "Berlin via America," reports that practically the entire country has been disposed of on territorial basis.

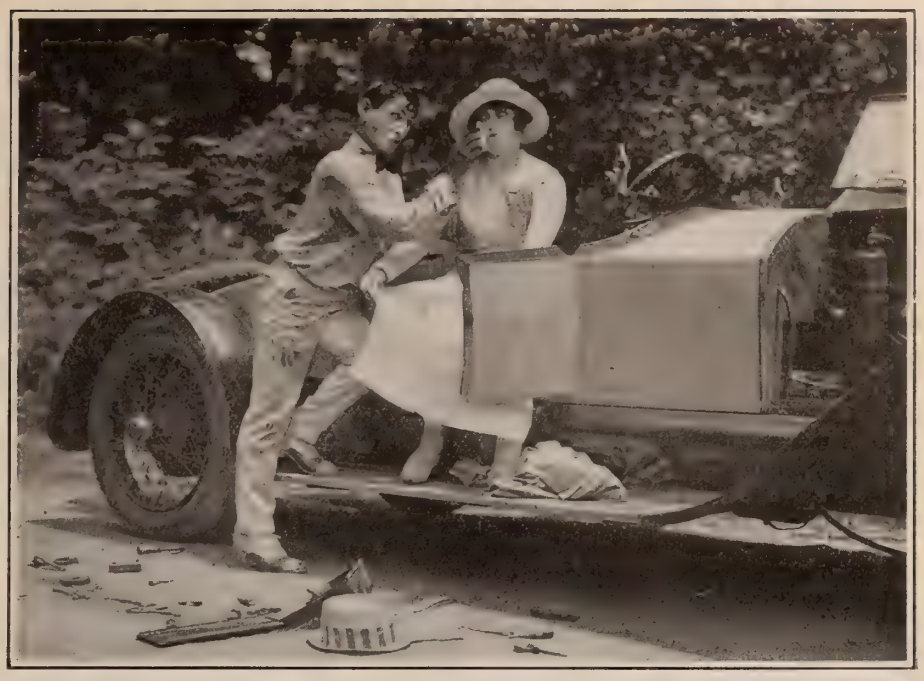
Arrow Re-Issues "Inspiration"

After re-editing and recutting, Arrow Film Corporation will offer to independent buyers "Inspiration," the photodrama in which Audrey Munson, famous artist model, is starred. The production will be re-issued as a special attraction.

Anna Case to Commence Work in First Picture

Anna Case, grand opera prima donna, will start work on her first picture the second week in August, under the direction of Julius Steger, according to an announcement made by the International Film Corporation this week.

Beauty Is a Thing Always Uppermost in Robert C. Bruce Scenics, Released by Educational Films



"Oh What a Day," Twede-Dan's Newest Comedy for Jester, Promises to Surpass Even Its Name. In Fact the Picture Is Described as a Two-part Super Comedy

Miss Young to Have Own Studio on Coast

Clara Kimball Young, whose late picture, "The Savage Woman," has recently been completed on the Coast, is due to arrive in New York this week. Miss Young comes to New York to go over plans of her forthcoming productions under the management of Harry Garson, who is also on his way East in connection with his various business interests.

Her next picture will be a film version of "The Man Tamer," adapted for the screen by Kathryne Stuart. This will be followed by "Cheating Cheaters," adapted from the stage success. Following "Cheating Cheaters" Miss Young will produce "The Road Through the Dark," by Maud Radford Warren, and Marah Ellis Ryan's "The Soul of Rafael," will be the first story by this celebrated authoress to be seen on the screen.

Miss Young will return to California in three weeks to continue her production work. She will establish a permanent home there, and will shortly start work on the plans for her own studio in Pasadena. Mr. and Mrs. Edward M. Kimball, Miss Young's father and mother, have already purchased their home in Los Angeles, and are residing there permanently.

"Out of the Night" Released August 4th

"Out of the Night," the late Frank A. Keeney production, scheduled for release August 4, is said to be big in every way. The furnishings and art objects in the studio scene are said to have had an aggregate value of nearly $200,000. The picture stars Catherine Calvert, with Herbert Rawlinson as leading man. It was directed by James Kirkwood.

The next Keeney release following "Out of the Night" will be "Marriage," by Guy Bolton. Reports of good bookings on the first of the Keeney releases, "A Romance of the Underworld," come from the Keeney offices.

Miss Calvert, the star of Keeney productions, has just completed a fourth picture, titled "The Uphill Path," with a working title of "The Girl with a Past." The story is by the late Paul Armstrong, who also wrote "A Romance of the Underworld."

Moon Comedies Booked

Emil Harder, president of Sunshine Film, Inc., producers of Moon Comedies, announces that the series has been booked over the Keith and Loew circuits in Greater New York. The comedies are offered on the independent market.

Mercanton Brings French News

Has Plans for Bringing Together French and American Producers Under Franco-American Alliance—Says Business Is Very Good

LOUIS MERCANTON, executive head of the Eclipse Film Company, Paris, France, who recently arrived in this country with prints of a series of special productions made under his personal supervision and direction, at the Eclipse Studios, Paris, gives an interesting account of conditions in the French market, and gives a statement concerning his plans for bringing together the American and French producers under the head of a Franco-American alliance for the better understanding on both sides of the Atlantic of the likes and dislikes of the two countries in so far as photodramatic productions are concerned.

Mr. Mercanton is personally acquainted with conditions in America in respect to the theatrical business because of his associations with Mme. Sarah Bernhardt, in the capacity of business manager, during her tour of this country over the period of six years. He also managed the theatrical interests of the late Sir Herbert Beerbohm Tree, the English actor.

Mr. Mercanton is probably better known to the picture interests of this country, because of his production, "Mothers of France," starring Mme. Bernhardt, shown to the American public, for the first time, about two years ago. He has been interested in the picture business in France for many years and is associated as executive head and production manager of one of France's largest producing and renting firms. Speaking of the picture conditions in France, Mr. Mercanton said:

"From the exhibitors' angle business is far better in Paris and the Provinces of France today than it was prior to the war. And American-made films are in greater demand now than before the war. The only time the exhibitor feels a depression in business in Paris is when the Kaiser decides to send a few of his aviators on a bombing expedition over Paris. Then, naturally, business is on the wane. But during normal times—and by normal times I mean times at which the Hun is not directly threatening the city of Paris with his bombs—Paris is as active from the motion picture exhibitors' standpoint as it ever was and strange as it may seem, the exhibitor has noted an increase in his business since hostile activities began. And this increase is noticeable with the increase of importation of American-made product.

"Douglas Fairbanks, Mary Pickford, William Hart, Charlie Chaplin and more recently Charles Ray, are the favorite stars of the Parisians. Pictures starring these favorites are run for a week at the Paris theatres and a capacity business is done each performance. The French like the American product—they like the French productions—they like the motion picture and right here let me say that never has there been a better opportunity for the American and the Frenchman to get together on this proposition than at the present time. Both the French and the American will profit; the industry will profit.

"Very limited production is going on in and about Paris today. This is due to the fact that all the large producing companies, such as Pathe, Gaumont, have given over their producing plants for the use of the French Government in carrying out their war work. Gaumont had only one director working when I left Paris and Pathe had none. I have done some producing but even my activities have been limited because every available man is needed in France for some sort of war work and it is difficult to get actors or even actresses.

"A few independent companies are working, including the Film D'Art Company, but producing activities, in general, are running at low ebb.

"One great drawback to the motion picture business from the exhibitors' and independent buyers' angle, is the fact that shipments to France arrive very irregularly. Eventually the prints arrive but sometimes they are a month or more late. This should be cited more as an inconvenience than as a drawback or detriment because the French expect this and wait patiently.

"During my stay in America, I am going to try and arrange some sort of an exchange whereby American stars can be taken to Paris and featured in a photoplay that will have a combination of French and American ideas as to settings, theme of story and atmosphere. Here is where the great fault with many of the American productions lies. The French do not understand the American's way of doing things. They cannot appreciate some of your dramatic productions for reproduction on the screen. These productions may be the most artistic ever made still there is that bond of understandin lacking.

"That is my purpose in suggesting Franco-American Alliance in this respec It will educate the peoples of both coun tries in what is American and what i French. Your stars could be exchange for ours and vice versa—then we woul arrive on common ground. Your picture would be more thoroughly appreciated i Paris and ours would be more thoroughl appreciated in New York.

"I have brought with me prints of sev eral productions which I have made i Paris. I have a series of pictures starrin Susan Grandaise, one of the most accom plished of French actresses. She was see by the American audiences in a series o pictures which William A. Brady bough and distributed on the World program. have a big production starring Gaby Deslys, who is known to the American public. I have 'The Torrent,' starring Signoret, a noted French actor who was seen in the role of the blind man in 'Mothers of France.' I have a series of comedy-dramas featuring Fred Wright the English comedian, and Sacha Guitry the French actor of note.

"The picture business, especially the exhibiting phase of it, has taken a big spurt in the past year. In Paris and the Provinces big modern theatres are being constructed as fast as the limited supply of steel and iron material will permit. Paris' largest motion picture theatre. Gaumont's Hippodrome, with a seating of more than five thousand, is doing a capacity business every night in the week. There are other big houses in Paris and all are doing a fine business. There is a big market for big American films. There will be a bigger market when the American and French producers get together and exchange their views on productions, when the French understand the American customs and the Americans understand the French customs.

"This is what I am going to try and do —to bring about this understanding. Then the American producer will find a ready market for his product and the French producer will place his product on the American market. The business will be made bigger and better and all will benefit by the better understanding of the other's likes and dislikes.

Frank Gets Territory

Monopol Pictures Company announces that Hugo Frank, 145 West Forty-fifth street, New York, has bought the Greater New York and New Jersey rights to "Mothers of Liberty," a six-reel production, presenting Barbara Castleton, Harry Springer, Walter Miller, Beulah Poynter, William Tooker and Anna Laughlin in the principal roles.

Outlook Bright for Weeklies

Leon D. Netter of the Masterpiece Film Attraction, Cleveland, says that the outlook for the Gaumont Weekly, which will begin its bi-weekly release next week in Ohio, is bright.

Equipment Service

HOT WEATHER—
POOR PATRONAGE

STAGNANT AIR—NO RECEIPTS

GOOD VENTILATION
AND
GOOD MUSIC

are the factors of financial safety for every house, no matter what the temperature is outside—providing good pictures are shown.

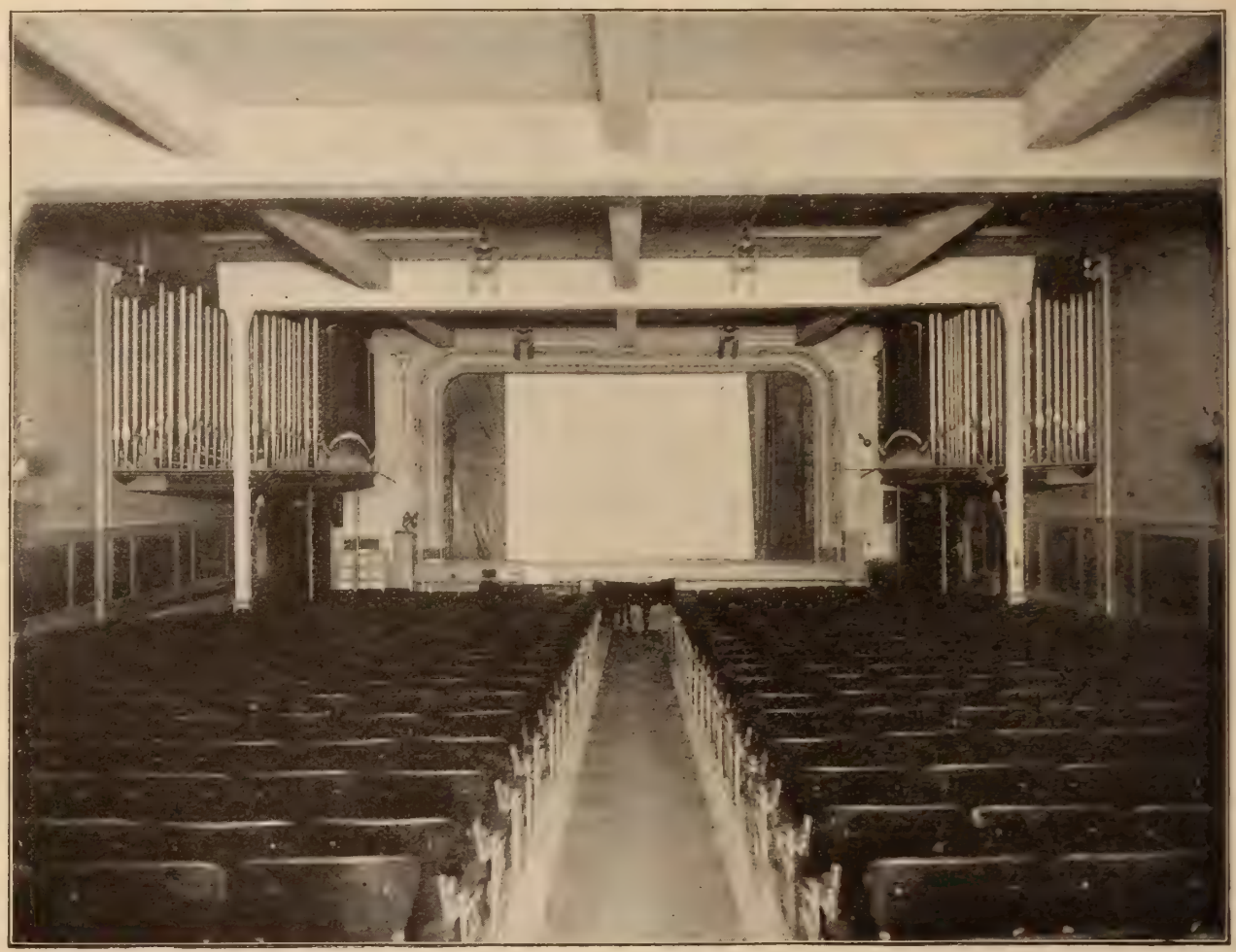
BUILD YOUR REPUTATION ON A SOLID FOUNDATION

If you are not winning out it is up to you. If you want help and suggestions we will do our best to cooperate with you as we are with others.

Write now—

Motion Picture News Service Department
729 7th Avenue, New York City

Projection Music Laboratory Studio Theatre



YAKIMA THEATRE
At Yakima, Washington, where the Estey Theatre Organ helps to entertain the crowds that come every night.

If you have only one musical instrument, that instrument should be the Estey Theatre Organ.

You know how much music is doing to help fill the picture theatres today.

The Estey Organ will give you good music, the kind your people like. It has added to the success of every house that has put it in. It will add to yours.

THE ESTEY THEATRE ORGAN

can be built to fill any theatre, large or small. It will play any kind of music.

Before we can give a price we must know how big your theatre is, where the organ will be put, and how large an organ you want. We are always glad to send an expert to talk with you.

For full information write to the home office.

THE ESTEY ORGAN COMPANY, BRATTLEBORO, VERMONT

You can hear the Estey Organ at any of these branches:

Studios in New York, 25 West 45th Street; Philadelphia, 1701 Walnut Street; Boston, 120 Boylston Street; Los Angeles, 332 South Broadway

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Fourth Liberty Loan and the Operator

THE latter part of September marks the beginning of the three weeks' drive for the fourth and largest Liberty Loan yet planned. The need for cooperation on the part of every available able bodied citizen is evident. Everyone must do his share, and after that has been done start over again. We who are at home must see that those who have gone do not need for anything, therefore, heap up the funds which spell success and down with the Hun.

This means not only the men in the cities, but the men in the small towns—the employer and the employee—the theatre owner and the OPERATOR.

Here is another chance for every member of the Operators' fraternity, one and all, to jump in and do a big work—a work which will help more than you can ever realize, no matter how patriotic you are.

It is simple, though it will demand brains and perhaps a little money, which the theatre manager should willingly put up. PREPARE SLIDES now calling attention to what is coming. You can make them yourself, as ordinary type will answer every purpose, as it is the force of expression and thought which counts and will make the impression.

In every town or district you will find a Liberty Loan Committee, the local bankers are usually members. Go to them and tell them your story as to how many people you appeal to every day and then tell them of your slide plan. Get ideas from them as to the wording. Ask them how far a fifty-dollar bond subscription will go, how much food it will buy, how many bullets it means, how far it will carry one of the boys. Find out how much money your locality raised in each of the first three loans and then appeal to the people to do better this time. Get the names of the boys who are known in the locality and who are known to your audience, make a list of them under the heading "Roll of Honor," and then appeal to the loyalty of the people to support them.

Make a lot of slides, not one or two. Go to the local photographer and ask him to help you. He can take local scenes of the men who went in the draft from your town. These can be shown on the screen. They will arouse patriotism and a great response.

Don't read this and say it can't be done, for it can, and there is absolutely no excuse for your not doing it at once. There may be other ways you can cooperate with the local committees with the consent of the manager. You may be able to arrange for the display of the Loan posters in the lobby and in front of the house. Try anyway. Tell the manager you want to help and what you intend to do. It will not only help the Government, but it will show the patrons of the theatre where you stand and what you stand for.

When the loan is under way and the local reports are made up each morning prepare a slide, showing what has been already subscribed in the district as well as the national total. Each local committee will have this information ready for you, or at least they will if you are on the job and go after it.

In towns where there is an operator organization a meeting should be called together at once. They should be on the job immediately with a special committee ready to cooperate and lay out the plans, as each local Loan Committee will welcome you and assign plenty of work for you to do.

If you want any suggestions for the wording of the slides we will be only too glad to help, though this is difficult, for the more personal and local the appeal is the more impression it will make and the more good it will do.

Get together—cooperate—work and help make the Fourth Liberty Loan a success. Put it over the top.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Westinghouse Motor-Generator Sets

[*Reprinted by Courtesy of the Westinghouse Elec. & Mfg. Co.*]

(*Continued from last week*)

Care of Motor-Generator

Type SK Generator and Motor

THE commutator must be kept clean and the brushes properly adjusted and fitted to the commutator. Wipe the commutator at frequent intervals, depending on the character of the service, with a piece of clean canvas cloth free from lint. Apply lubricant sparingly; a piece of paraffine rubbed lightly across the commutator surface will furnish sufficient lubrication. No other attention is required by a commutator which is taking on a polish and shows no sign of wear. A rough, raw, copper-colored surface should be smoothed with a piece of sandpaper or fine sandstone ground to fit. In any case the final smoothing should be with fine (No. 00) sandpaper. When using the paper or stone lift the brushes and do not replace them until all grit is removed. Never use emery cloth or emery paper on the commutator.

The brushes are set in the neutral position at the factory, and the bracket to which they are attached is doweled in position. This adjustment should not be altered, as it is correct for either direction of rotation. New brushes should be of the same make and grade as those shipped with the machine. Brushes should have only sufficient clearance in the box to slide easily.

Type AR Single-Phase Motor

To remove brushes from the holder, turn the rocker ring so that the brushes are brought between the arms of the bearing bracket. Remove the screws of the clips that hold the brushes in place. After inserting new brushes, turn the rocker ring so that the pointer is opposite the line for the proper direction of rotation.

The front bracket of the motor should not be removed unless unavoidable. If the bracket is removed, when replacing make sure that the steel pin in the brush-raising ring enters the corresponding slot in the brushholder casting. Failure to observe this may result in poor operation.

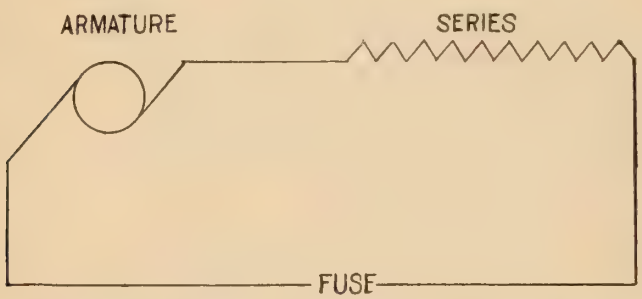


Fig. 11—Method of Making a Compound-Wound Generator Pick Up Voltage

General Pointers

When a generator is started, it may fail to build up its voltage properly. This may occur even though the generator operated perfectly during the preceding run. This may be due to one or more of the following causes:

(*a*) Slow speed.

(*b*) Open shunt-field circuit, caused by faulty connection or defective field coil or field rheostat.

(*c*) Open armature or commutating-field circuit.

(*d*) Incorrect setting of brushes.

(*e*) Reversed series or shunt coils.

(*f*) Poor brush contact due to dirty commutator or brushes sticking in holders.

(*g*) Loss of residual magnetism.

Examine all connections, try a temporarily increased pressure on the brushes; look for a broken or burned out resistor coil in the rheostat. An open circuit in the field winding may sometimes be traced with the aid of a magneto and bell; but this is not an infallible test, as some magnetos will not ring through a circuit of such high resistance as some field windings have, even though the winding be intact. If no open circuit is found in the rheostat or in the field winding, the trouble is probably in the armature. But if it be found that nothing is wrong with the connections or the winding it may be necessary to excite the field from another generator or some other outside source. Calling the generator that we desire to excite, No. 1, and the other machine from which current is to be drawn, No. 2, the following procedure should be followed:

Fig. 12—Grinding Brushes

Open all switches and remove all brushes from generator No. 1; connect the positive brushholder of generator No. 1 with the positive brushholder of generator No. 2; also connect the negative holders of the machines together (*it is desirable to complete the circuit through a switch protected by a fuse of about five amperes*). Close the switch. If the shunt winding of generator No. 1 is all right, its field will show considerable magnetism. If possible, reduce the voltage of generator No. 2 before opening the exciting circuit; then break the connections. If this cannot be done, set the field rheostat contact arm of generator No. 1 on button marked "IN," then open the switch very slowly and gradually lengthen the arc, which will be formed, until it breaks.

A very simple means for getting a compound-wound machine to pick up is to short-circuit it through a fuse having approximately the current capacity of the generator. (See Fig. 11.) If sufficient current to melt this fuse is not generated, it is evident that there is something wrong with the armature, either a short circuit or an open circuit. If, however, the fuse has blown, make one more attempt to get the machine to excite itself. If it does not pick up, it is evident that something is wrong with the shunt winding or connections.

If a new machine refuses to build up voltage and the connections apparently are correct, reverse the field connections; *i. e.*, interchange the field wires which are connected to the positive and negative terminals of the generator. If this interchange of connections does no good, re-establish the original connections and locate the fault as previously advised.

All brush faces resting on the commutator should be fitted to the commutator so that they make good contact over the entire area. This can be most easily accomplished after the brushholders have been adjusted and the brushes inserted. Lift one set of brushes so that they will not be forced against the commutator. Place a piece of sandpaper against the commutator with the sanded side toward the brushes. Replace one brush in its holder and allow the spring to force it against the sandpaper. Draw the sandpaper in the direction of rotation under the brush, as shown in Fig. 12, releasing the pressure as the paper is drawn back, being careful to keep the ends of the paper as close to the commutator surface as posible and thus avoid rounding the ends of the brush. After the first brush is properly ground, it should be lifted sufficiently to prevent it being forced against the commutator, after which the remaining brushes of the set may be similarly ground one at a time.

By this means a satisfactory contact is quickly secured, each set of brushes being similarly treated in turn. If the brushes are copper plated, their edges should be slightly beveled, so that the copper does not come in contact with the commutator.

Make frequent inspection to see that:

(*a*) Brushes are not sticking in holders.

(*b*) Pig-tail shunts are properly attached to brushes and holders.

(*c*) Tension is readjusted as the brush wears.

(*d*) Copper plating is cut back so it does not make contact with commutator.

(*e*) Worn-out brushes are replaced before they reach their wearing limit and break contact with the commutator.

(*f*) Any free copper picked up by the face of the brushes is removed.

The commutator is perhaps the most important part of the machine in that it is most sensitive to abuse. Under normal conditions, it should require little attention beyond frequent inspection. The surface should always be kept smooth, and if, through extreme carelessness, neglect or accident, it becomes badly roughened, the armature should be removed and the commutator turned down in an engine lathe.

Sparking at the brushes may be due to any one of the following causes:

(*a*) The machine may be overloaded.

(*b*) The brushes may not be set exactly on the neutral position. If so, the neutral should be determined by running the machine in both directions of rotation and obtaining the same voltage at full load current in both directions.

(*c*) The brushes may be welded in the holders or have reached their limit of wear.

(*d*) The brushes may not be fitted to the surface of the commutator.

(*e*) The brushes may not bear on the commutator with sufficient pressure.

(*f*) The brushes may be burned on the ends.

(*g*) The commutator may be rough. If so, it should be smoothed.

(*h*) A commutator bar may be loose or may project above the others.

(*i*) The commutator may be dirty, oily or worn out.

(*j*) The carbon brushes may be of an unsuitable grade.

(*k*) The brushes may not be equally spaced around the periphery of the commutator.

(*l*) Some brushes may have extra pressure and may be taking more than their share of the current.

(*m*) The contact between some brush pigtails and brushholders may be poor, forcing the other brushes to carry too much current.

(*n*) High mica.

(*o*) Vibration or chattering of the brushes.

These are the more common causes, but sparking may be due to an open circuit or loose connection in the armature. This trouble is indicated by a bright spark which appears to pass completely around the commutator, and may be recognized by the scarring of the commutator at the point of open circuit. If a lead from the armature winding to the commutator becomes loose or broken it will draw a bright spark as the break passes the brush position. This trouble can be readily located, because the insulation on each side of the disconnected bar will be more or less pitted. The commutator should run smoothly and true, and have a dark, glossy surface.

Heating of the field coils may result from any of the following causes:

(*a*) Too low speed.

(*b*) Too high voltage.

(*c*) Too great forward or backward lead of brushes.

(*d*) Partial short-circuit of one coil.

(*e*) Overload.

Heating of the armature may result from any of the following causes:

(*a*) Too great load.

(*b*) A partial short-circuit of two coils heating the two particular coils affected.

(*c*) Short-circuits or grounds in armature winding or commutator.

(*d*) Bad commutation with consequent large circulating currents in armature coils undergoing commutation.

Heating of commutator may result from any of the following causes:

(*a*) Overload.

(*b*) Sparking.

(*c*) Too high brush pressure.

Bucking is the very expressive term descriptive of the arcing between adjacent brush arms. In general, bucking is caused by excessive voltage between commutator bars, or by abnormally low surface resistance on the commutator between brushholders of opposite polarity. Any condition tending to produce poor commutation increases the danger of bucking. Among other causes are the following:

(*a*) Rough or dirty commutator.

(*b*) A drop of water on the commutator from the roof, leaky steam pipes or other source.

(*c*) Short-circuits on the line producing excessive overloads.

The Operator's Chance to Serve

THE importance of motion picture entertainment, in war time, as well as in times of peace, has been officially recognized by the National authorities, who have ruled that the theatre owner and the operator may continue to fulfill their important mission of lightening to some extent the hearts of the war-ridden populace, and of spreading National messages and propaganda by the uneequalled methods which the motion picture affords.

Many operators were doubtless gratified and relieved from suspense by the recent ruling of the Federal authorities, but aside from National requirements there are conditions in the industry today which demand the serious consideration of all operators, and which must receive such consideration if motion picture entertainment is to remain on the high plane which the technical developments, in production and in projection, of the last few years have made possible.

Long ago the importance of maintaining films in good physical condition was appreciated by the MOTION PICTURE NEWS, and through the National Anti-Misframe League, organized and operated by the NEWS, a widespread effort has been made to enlist the assistance of all operators in improving the condition of films. The efforts of the League members have resulted in gratifying improvements in many prominent localities, while a co-operation between many operators and exchanges has resulted which has always brought about improvements in the care of films on the part of both the operator and the exchange.

Although much patient effort has been expended by the members of the National Anti-Misframe League on the improvement of the films which come their way, this careful inspection and repairing of films should now be regarded *by all operators* as a patriotic duty, regardless of whether they are, or are not, members of the N. A. M. L., and the operator who nowadays does not give his films careful examination each day, prior to running them, is indeed grossly inappreciative of the favorable attitude of the Federal authorities which permits him to continue in his vocation unmolested.

This may seem a strong statement, but it is justified by the facts regarding present conditions in the renting and exhibiting fields of the industry, for we have received nation-wide reports of undoubted accuracy which show that the majority of film exchanges are unable to secure and unable to retain a sufficient amount of trained help in their inspection departments.

Munition manufacturing has opened up a vast field of diversified occupations offering extremely lucrative wages, the equal of which cannot be paid to a large number of employes, such as are required in the inspection department of a large film exchange, and the exchanges have been forced to see their staffs of trained

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of
$250.00 *Complete*
CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.
Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.
Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago **Los Angeles**

ADVERTISE YOUR BUSINESS
BY THE QUALITY OF YOUR PROJECTION

Nothing is as good as the Best, and the Best can only be obtained by an up to date machine.

We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

Write today for Particulars and Catalog

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mailers Building **5 South Wabash Avenue**
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screen and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

inspectors pass on to more remunerative positions in other industries, leaving the exchanges to face the problem of getting out shows in good running condition with the assistance of a greatly depleted staff of untrained workers. In scores of other instances, again, the exchanges have trained new workers to fill the places of their departed inspectors, only to have these also lured away by higher wages in other industries of the so-called essential class.

Clearly then the exchanges cannot nowadays be held altogether to blame for the condition of the films which they circulate, and we know that the representative distributing organizations are striving to give all films the proper inspection before releasing them to the exhibitor. As, however, they can only partially succeed in this under present existing circumstances, it falls to all operators as a duty, which may be considered of National importance, to augment the efforts of the exchanges by treating carefully the films which come into their hands, thereby preventing damage which the exchange cannot in all instances promptly repair, and also by taking upon themselves the task of examining and repairing each day's show. This thorough inspection of films has always been undertaken daily, as a matter of pride, by every first class operator and should now be undertaken as a matter of duty by all operators.

Operators, the opportunity to serve the interests of the Nation and the industry is now presented. Let none fail in the acceptance of this patriotic duty.

Uses Speed Controller to Vary Rewinding Tension

ONE of our regular correspondents, Mr. Philip Frahm, of Storm Lake, Ia., has devised a method of rewinding his films at even and adjustable speed, which he finds relieves him of using his hand as a brake on the reel being rewound, and which may prove of interest to other operators. Mr. Frahm describes the arrangement as follows:

"My rewinder used to be run by a motor belted directly to the reel standard, but I took an old Power's friction-drive speed controller which we had here, complete with the bracket to hold same, attached the motor to this, and then ran the belt from the friction pulley to the reel standard of the rewinder. I then took the speed control lever and fastened it to the rewinding table, thereby enabling me to control the speed of my rewinder. I have Power machines, but perhaps those using other makes can figure out a similar device. It beats holding the first reel so that it will not rewind too fast."

Joining Films with Odd Frame-Lines

Mr. Herbert P. Gibbs, Richmond, Va., inquires: "Is there any way in which two pieces of film, one with the frame-line between the sprocket holes and the other with the frame line on the sprocket holes, can be joined in frame? This has always been a puzzle to me."

In reply: The correspondent is not the only operator who has experimented in the attempt to join films with different frame-lines in such a way that the picture would not go out of frame at the junction of the two differently spaced strips, but the case mentioned by the correspondent is the extreme case where the frame lines vary in orientation by approximately the width of a space between successive perforations, and no manipulation in joining can restore the register, unless two splices are resorted to; one giving the first image following the join an extra height equivalent to a space between perforations, and the second join (*placed a little further along in the film*) being so made that the image immediately following it is of less than the correct height by an amount equivalent to one space between perforations. If this is done the length of film between the two splices will project out of frame, but when the second splice is passed the film will again be in frame corresponding to the first of the two scenes considered. This procedure is therefore not to be recommended, but has sometimes been practised in the insertion of titles, where the titles for an entire picture had a frame-line differing from that of the scenes by the amount here mentioned.

Liberty, Lincoln, Neb., Installs Cameragraphs

F A. VAN HUSAN, of Omaha, writes that business in Power's Cameragraphs is good in Lincoln, Neb., and that he has just installed two 6B Cameragraphs in the Liberty theatre of that city.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Stephen S. Karkala.....Bradford, Pa.
S. Allen.....Peterboro, Ontario
L. M. Summers.....Vienna, Ga.
Lewis L. Elkins.....Rockford, Mich.
Edw. C. Francisco.....Portsmouth, Ohio
Robert F. Smith.....Hospers, Iowa
Albert A. Fegan.....Waterford, Conn.
Harry J. Mikkelson.....Alta, Iowa
R. J. Maurer.....Tyrone, Pa.
Walter Wylie.....Chester, S. C.
Edward W. Large.....Ithaca, N. Y.

Members Previously Recorded	889
Members Recorded This Week	11
Total Membership to Date	900

Lihou of Erker Optical Co. Visits New York

A RECENT visitor to the office of the NEWS was Harry G. Lihou, who has charge of the motion picture apparatus and supply department of the Erker Brothers Optical Company, St. Louis, Mo., distributors for the Simplex projector in eastern Missouri and southern Arkansas.

Mr. Lihou was a member of the delegation from St. Louis who attended the convention of the Motion Picture Exhibitors' League of America held in Boston, July 13 to 20, and was one of the most energetic workers in behalf of the plan to have St. Louis named as the convention city of the league next year. St. Louis exhibitors are indebted to Mr. Lihou's efforts to obtain this honor for their city more than they possibly realize.

For the last eight years Mr. Lihou has been associated with the Erker Brothers Optical Company, and for some time has managed the supply department. This end of the business represents a constant and consistent growth from small beginnings, until now there are fourteen men employed in his department.

Mr. Lihou makes a practice of keeping in personal touch with the exhibitors in his territory, either through flying trips made by himself at short intervals or by the visits of four men in the office whose journeys are timed to meet the requirements of special occasions.

A revised catalog containing one hundred and forty-four pages, the largest issued by the company, will be ready for distribution to exhibitors in about three weeks. Mr. Lihou explains that a much larger edition was made necessary by the increased volume of business. This increase is thirty-three and one-third per cent over the business done last year.

An advertising slide department, which is under the direct supervision of Mr. Lihou, requires the services of nine people, including a photographer, printer, artist and card writer. One of its conveniences is an improved device for making up special slides.

Bausch and Lomb
Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

SWAAB SELLS SIMPLEX
SWAAB
Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.
1327 Vine St., Philadelphia, Pa.

Motor Drive and Rewind Size: 17" x 17" x 7". Weighs but 20 lbs. Takes standard size reels and film. Any size picture up to 12 ft.; any throw up to 80 ft. No setting up—no adjustments. Simplest to operate. Built to last.

PERFECTED PROJECTION

So light and strong, so beautifully simple and compact that it may be shipped by Parcels Post to all parts of the country, the DeVry Portable Motion Picture Projector is likewise equal in performance, within its prescribed limitations, to the best standard projector for professional use.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-1.

THE DE VRY CORPORATION, 109½ North Wells St., Chicago, Ill, U.S.A.

Camera Laboratory — Picture Making — Studio Technique

The Kodak Research Laboratory

(Continued from last week)

THE precise study of the characteristics of light—sensitive photographic materials may be said to date from the publication of Messrs. Hurter and Driffield's "Photochemical Investigations" (*J'l. Soc. Chem. Ind., 1890*), and all well-informed photographers are aware of the manner in which the H. & D. Procedure has since been elaborated upon and standardized by Drs. Mees and Sheppard of the Kodak Research Laboratory.[13] Naturally, therefore, the Research Laboratory is a leader in the field of photographic sensitometry, and we have next to secure a glimpse of the department where an accurate record may be secured of the properties of various types of photographic emulsions.

In precise sensitometry the plate or film to be tested (*for speed, latitude, contrast, etc.*) must receive a series of exposures of known value increasing by a known ratio, and these exposures must, moreover, be made to a rigorously constant light source of known spectral quality. After such a test plate (*or strip, as it is called*) has been developed for a known time and at a known temperature, the series of densities must be accurately measured, and from the density measurements the emulsion characteristics may then be computed and plotted by the well-known H. & D. methods. The precise development of sensitometric test-strips is accomplished in thermostats, with which the chemical divisions of the Research Laboratory are abundantly provided, as was previously set forth, so we proceed to describe the means by which accurately timed exposures to a constant light source are secured in the sensitometric work of the institution.

In a specially darkened room on the second floor of the Laboratory is a large bench photometer equipped with the most accurate type of seasoned, standard lamps. These standard lamps have been checked against the international standards for unit light sources, and their accuracy of performance is assured by the use of precision potentiometers to control the current and voltage of the photometer circuit.

Incandescent lamps are, however, not used as the exposing light in the sensitometric work of the Laboratory, on account of the complicated apparatus necessary to maintain the voltage perfectly constant, but instead the exposing light is a standardized acetylene flame which was popularized for this class of work by Dr. Mees (*loc. cit.*), and which has been developed into a highly satisfactory constant light source by the Kodak Research Laboratory. This "New Standard Light Source"[14] consists of a long cylindrical flame derived from acetylene, which latter is supplied at constant pressure through the use of a water manometer. The spectral quality of the acetylene flame, *i. e.*, its energy distribution, is very accurately known, and it has also been established that the intensity of the acetylene flame produced by these burners in use at the Laboratory is very uniform in intensity over several millimeters of its length. To protect the flame against fluctuations due to draughts it is encircled by a metal tube, or chimney, in one side of which is a rectangular slit or window. This window, through which the exposing light issues, is inset so as to be in close proximity to the flame, and is adjustable vertically, so that the aperture may be brought opposite the most uniform and constant part of the flame. These standardized acetylene burners are a product of the laboratory, and have also been used by outside investigators of spectral sensibility and sensitometric problems.

Adjoining the photometric room, where the standard light sources are checked and calibrated, is the sensitometer room, where the multitude of H. & D. test-strips called for by the various investigations of the Laboratory are made.

In the practice of sensitometry it is usual, following Hurter and Driffield, to make the required series of exposures (*increasing in powers of 2*) to the standard light source by interposing a revolving sector-wheel between the light source and the plate, this sector-wheel having a series of openings increasing in angular extent by the factor 2. Much good quantitative work has been done in the past two decades using such an exposing device, but it has long been known that the values of the exposures through the smallest openings of the sector disc were not absolutely accurate, for while rapidly succeeding light impulses combine by simple addition on the retina of the eye (*Talbot's law*) this is not true of photographic emulsions in the case of the comparatively low intensities transmitted to the plate through the smallest apertures of an H. & D. sector-disc. This intermittency error, as it is termed, may be very large under some conditions, and to eliminate it from their investigative results the Research Laboratory has devised a non-intermittent sensitometer of altogether different type from the familiar sector-wheel. While we cannot here dwell at length upon this non-intermittent sensitometer it will be apparent at once that the use of such a device is economical of time, as well as productive of greater accuracy in the results, for it will be recalled that when exposing plates behind a sector-wheel twice the required exposure time is consumed in securing the record, since the largest opening in the H. & D. disc has an angular value of only 180°. With the non-intermittent sensitometer a test exposure of 40 c.m.s., for instance, requires only 40 seconds for its production, instead of the 80 seconds called for by the conventional method. A number of sector-disc exposing devices, however, are included in the Laboratory's sensitometric equipment.

The densities of the developed sensitometric test-strips used in the numerous investigations undertaken are measured in a special dark room where photometers for this class of work are maintained. While Hurter and Driffield used a modified Bunsen grease-spot photometer (*graduated to read densities direct*) for recording the densities of their test-plates, Mees and Sheppard (*loc. cit.*) popularized the use of the spectro-photometer in precise work, and it is with absorption photometers that these measurements are made at the Kodak Research Laboratory. A variety of such instruments are to be found in the department provided for spectro-photometric work, such for instance, as the Hüfner, the König-Martens and the Brace instruments, in all of which the comparison spectrum is equated to that of the absorption spectrum by the use of polarizing prisms. The first mentioned instrument is preferred for photographic density measurements, while the others are used in studying plate characteristics and in experiments on the visibility function of the eye.

The photographic densities recorded from the spectro-photometric measurements are based on diffuse transmissions, which are secured by placing a piece of ground pot opal glass in contact with the test-strip being measured.

In addition to work on the sensitometry of photographic plates and films the Kodak Research Laboratory have also carried out important researches on "The Sensitometry of Photographic Papers,"[15] which have resulted in valuable information as to the conditions for selecting the most suitable printing medium for a negative of given characteristics. In the sensitometry of photographic papers test-strips (*bearing series of increasing exposures*) are made on photographic paper in the usual (*H. and D.*) manner, but it is obvious that the densities of the blackened areas on the developed test-strips cannot be obtained by the measurement of their transmissions, as in the case of plates and films, but in the case of photographic papers it is the reflections of the various deposits which must be measured. This is accomplished by allowing a beam of light to fall upon the deposit to be measured at an angle, and by measuring the intensity of the reflected beam at the corresponding angle of reflection (*or perpendicular to the paper, according to the type of photometer used*), the resultant measure-

[13] Vide Photo. Jl., 1904, also: Investigations on Theory of Photographic Process, Longmans, 1907.

[14] Trans. Ill. Eng. Soc., No. 8, 1914.

[15] Photo. Jl., Dec., 1914.

ments, or reflection densities, being represented by $D = log \frac{1}{R}$, where R is the reflecting power of the deposit, which is exactly analogous to the expression $D = log \frac{1}{T}$, for the transmission densities, where T is the diffuse transmission. These reflection densities, measured under specified conditions of the angles of illumination and observation of the paper test strips are plotted against log E in the usual H. & D. manner, the result being curves showing the characteristics of the printing paper emulsions.

As the velocity of development is high in the case of photographic papers, the gamma, or contrast, practically always reaches the maximum attainable with the paper being used, which corresponds to the gamma infinity (*or maximum contrast*) finally obtained with a photographic plate if the development is carried far enough. The total scale of a photographic paper, which also has some influence on the contrast in the resultant prints, is represented by the distance, measured along the exposure-axis, between the points on the characteristic curve where the slope $\frac{d\,D}{d\,log\,E}$ has a value of .2, at which figure it is found that a difference in exposure of about 25 per cent is necessary to produce a perceptible difference in the density of the resultant deposit. The latitude of the paper is represented, as in plate sensitometry, by the length of the straight-line portion of the characteristic curve measured along the exposure axis, while the "rendering power" of a photographic paper is represented by the relationship of the latitude to the total scale, for which ratio the Laboratory has adopted the numerical value $\frac{\text{Latitude} \times 10}{\text{Total Scale}}$.

Methods of computing the correct exposure for photographic papers (*of the developing out class*) have also been laid down, the standard exposure (*in c.m.s.*) being that required to just print through a density of 2. Experiments on the effect of development upon the characteristic curve of photographic papers showed in the case of most developing-out papers, and in the case of bromide papers, a regression of the inertia (*shifting of the characteristic curve to the left along the exposure axis*), combined with the previously mentioned rapid increase in gamma.

It is of considerable importance to the worker who employs photography as the means of recording scientific data, to know the ability of the emulsions which he uses to record fine detail, and their ability to represent as distinctly separated from each other extremely fine details of the object photographed which are in close proximity to one another. As in the case of optical observing instruments, the ability of a photographic emulsion to show small and intimately close details of the object as distinctly separated in the image is known as resolving power, and at the Research Laboratory the subject of photographic resolving power has been thoroughly investigated.[16] Dr. Mees used to investigate photographic resolving power by photographing reduced images of periodically spaced gratings with a highly corrected telescope objective, and he also devised a fan-shaped test object of black angular segments very close together at the vertex but increasing in separation towards the periphery, which was photographed down to a size of 1 m.m. and the resolution at various zones estimated by examination with a micrometer microscope. This last method is of considerable utility in practical work, but the best procedure for extreme accuracy is the method proposed by Dr. P. G. Nutting, in which an extremely accurate metal straight-edge is laid on the plate (*the edge being in intimate contact with the emulsion*) and an exposure made to parallel light. After development the spreading of the light action inside the geometrical boundary of the straight-edge is studied, and the resolving power of the various classes of photographic emulsions may be very exactly determined in this way. The intimate details and results of the Laboratory's various investigations on photographic resolution cannot be given here, but an account of the modern work upon this subject will be found in the Camera Department of Motion Picture News, issues of September 22, September 29 and October 6, 1917.

In astronomical photography the resolution of close double stars may be affected by the manner in which the stellar exposures are developed, as has been pointed out by the Research Laboratory after a series of experiments.[17] While the images of some double stars are so small, or the two components are so close together, that they cannot be resolved by a photographic plate, the Laboratory finds that in some cases the emulsion has been blamed for failure to resolve such stars photographically, whereas good resolution could have been attained if the stellar plates had been suitably developed. With a fine grained plate it has been shown that double stars of only 0".15 separation can be resolved (*if the telescope objective can also accomplish this*) provided a clean working contrast developer is used in developing the records. A suitable formula for a Caustic-Hydroquinone developer has been published by the Laboratory (*loc. cit.*), and is recommended for this class of work.

Before concluding our interesting trip through the Kodak Research Laboratory, we inspect the light-filter department, where the justly celebrated Wratten light-filters are prepared. As is generally known, the Wratten filters are supplied in about 100 different varieties,[18] which embrace all of the usual requirements of the commercial and the color photographer, the physicist, the astronomer, the photometrist, the spectroscopist and the photomicrographer, and the worker who possesses the Wratten Light Filter booklet finds that he has very seldom to go to the trouble of preparing special filters, because the filters in the Wratten series, when used singly or in combinations, are capable of supplying light of most any desired spectral increment or region. These light filters are, in general, in the form of sheets of gelatine of given color, or the same may be secured mounted between accurately surfaced pieces of glass.

The basis of high grade filter manufacture is the collection of the large number of dyestuffs suitable for the purpose, and the exact determination of their spectral transmissions when in solution at various concentrations. The Kodak Research Laboratory possesses a notable collection of dyestuffs for filter manufacture, which would excite the envy of any experimenter on color photography, and these dyes have all been arranged in a cabinet in bottles labelled with complete information concerning the properties and use of each dye. The absorptions of these dyes have all been recorded spectro-photometrically throughout the visible region of the spectrum, and a book has been compiled showing the absorption curves of the many organic dyestuffs useful in filter making. These absorption curves of the various dyes will probably be published in book form in due course, and such an atlas would prove very valuable, as well as forming a suitable companion to the light-filter booklet.

To maintain the manufactured filters always identical, as regards their spectral transmissions with previous ones of like type, they are rigidly compared with standard filters kept on hand at the laboratory, but the duplication of the various filters is rendered certain without undue trouble by prescribing the amount and concentration of the requisite dyes which must be incorporated into a given amount of gelatine in order to secure the correct transmission for any given filter. This is analogous to the measurement of negative densities in sensitometry, where the density, D, represents the amount of silver per unit area in the photographic deposit measured. The spectrophotometric measurement of the absorption of a light filter at any wave length, or the extinction-coefficient as it is termed, is by similar reasoning a measure of the quantity of dye per unit area of the filter, so that by these measurements the correct preparation of the various filters may be rigorously checked up.

Not only must the spectral characteristics of the various light-filters be carefully ascertained, but their optical quality must also receive consideration, for in many classes of work they are associated with a camera objective, or other optical system, upon whose performance they will exert an undesirable influence if they are not themselves optically perfect within certain limits. All light filters produced at the Research Laboratory are optically tested in various ways, which are thoroughly dealt with by Dr. Mees in his paper on "The Optical Properties of Light Filters."[19] The filters mounted in ordinary glass, for instance, are placed in front of an objective which is focussed upon a test-pattern of opaque lines crossing at right angles, and the resultant image is examined under suitable magnification. If the pattern is fairly well reproduced the filter is serviceable, since the smallness of the test-image represents a more severe test than is ever met with in practical work, but occasionally, due to cylindricity of the filter surfaces, or some other defect of like nature, a filter will introduce so much astigmatism that the vertical lines of the test object will be focussed at an appreciable different distance from that at which the horizontal lines are sharply delineated, in which event the

[16] Photo. Jl., June, 1914. Astrophysical Jl., Vol. 42 (1915), p. 331.

[17] Jl. Optical Soc. America, No. 2, 1917.

[18] For detailed information see Wratten Light Filters, 3rd Edition, Rochester, 1916.

[19] Jl. Optical Soc. of America, No. 1, 1917.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DON'T FORGET

We assume full responsibility the moment your films are delivered to us for DEVELOPING and PRINTING and the results are always satisfactory.
Our experience and responsibility will prove dependable allies to your production department—always.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: Audubon 6881-2

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 174
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
Addressing Multigraphing Printing Typewriting

filter must be rejected as giving an unsuitable performance.

Much better results are expected of filters mounted in optical flats (*perfectly plane parallel slabs of glass*), and filters of this higher quality are, of course, subjected to a much more exacting test. These filters are tested by placing them before a telescope objective of about 50" E. F. and photographing a fan-shaped test object similar to that previously described as being used in the estimation of photographic resolving power. The minute image formed of the test-object is then examined under suitable magnification, and must show a specified degree of resolution to indicate the perfection of the filter.

In the case of tricolor filter sets, the images produced through each of the filters must be of the same size, for a given camera extension, in order that the resultant color pictures will appear in exact register, and every set of tricolor filters is selected to fulfill this condition with the aid of a specially designed instrument installed in the Research Laboratory. In this instrument an objective of about 10" E. F. forms two images, separated by a distance of 8", of two sharply defined sets of lines (*cross-hairs*). The exact distance between the two sets of lines may be very accurately measured by means of two microscopes mounted on carriages actuated by micrometer screws. When, therefore, a filter is placed before the objective of this instrument, and the distance between the two groups of lines (*as imaged with the filter in place*) is measured, the comparison of this reading with the distance calculated by theory for the case in hand gives the amount of alteration in the size of the image which would be introduced by the use of that filter.

Upon leaving the light-filter department we find that our survey of the Kodak Research Laboratory is now complete, and that it only remains to congratulate Dr. Mees on the splendid equipment and organization, and to thank him for his patience and courtesy in explaining the details, while hoping that on some future occasion we may again be able to traverse the same ground.

The present article cannot, of course, detail all of the important work which has been carried out at the laboratory since 1913, and we have been obliged to completely forego the mention of numerous researches which are equal in importance and interest to the ones reviewed in these pages. We must, however, make mention of an elaborate paper recently published by the Research Laboratory on "The Spectral Selectivity of Photographic Deposits,"[20] which correlates the experimental work of the institution along several lines, and opens up a wide range of new thought for the student of photography. The article is too lengthy to be adequately reviewed here, but its theme may be briefly stated as follows:

All photographers are aware that negative images frequently, or generally, possess a certain amount of color, and it is likewise known that negatives having deposits of various colors will give prints, or positives, of differing degrees of contrast, even though the negatives may appear to be of identical quality when examined visually. The relation of the color of the negative image deposit to the quality of the resultant print depends upon a number of factors, most of which have probably never been considered by the average practical photographer. For instance, a negative is viewed by transmitted light of some arbitrary quality, while the light which passes through the image deposits of the negative will again be of still another color (*due to selective absorption*) if the image deposit is in any degree colored, and, further, the maximum spectral sensitiveness of the material (*film or paper*) upon which this negative is to be printed is, in most cases, widely different from the color of the light transmitted through the negative deposits, and the plate maximum also differs greatly from the visibility function of the eye, by which the negative deposits have been examined or measured photometrically. Sensitometric data recorded visually, in the usual way, is therefore not sufficient for thoroughy investigating the capabilities of the printing processes, so the charactertistics of the negatives to be printed from

[20] Jl. Franklin Inst., Feb., 1918, p. 231.

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

have also to be determined and expressed in terms of the visibility function of the plate, if one may use the phrase, and after complete information of this sort has been obtained, in addition to the customary sensitometric data recorded visually, the problems concerning the relationship between the quality of the negative and that of the resultant print may be discussed. The paper cited, which is a very elaborate one, serves to introduce these new considerations and to lay down the notation and terminology which will be employed in future articles on this subject.

These new conceptions have already been utilized in a succeeding article on "The Sensitometry of Photographic Intensification,"[21] where the effects of the various intensifying methods (*many of which yield colored negative deposits*) upon the contrast and gradation of the resultant prints is thoroughly discussed in an interesting manner, which should prove instructive to photographers in general.

A host of important chemical experiments of immediate use in photographic practice are constantly being successfully carried through at the Kodak Research Laboratory, and we shall shortly present in these pages a recent communication on "A New Method of Obtaining Dye Tone Images by the Use of Copper Ferrocyanide as a Mordant," which will be followed, in due course, by other articles of importance to the cinematographer and the motion picture producer.

[21] Ibid, Mar., 1918, p. 389.

Will C. Smith Now an Official of Local 306

Despite the fact that as general manager of the Nicholas Power Co. his time is already very fully taken up, Mr. Will C. Smith will in future have more duties requiring his attention. He has just been elected treasurer of Local 306, I. A. T. S. E. and M. P. M. O., at the meeting of that organization held July 17.

Watch for
Important Articles
on the
Toning
and
Treatment of
Motion Picture Film
in the
Picture Making
Department

FREE PLANS *for Lobby Improvement*

Here is a plain brick front made attractive with M. R. & W. Combination Lobby Display Frames. Whatever the size of your lobby we can fit it up attractively with our Combination Sets for the amount you wish to spend.

Plan now to improve your lobby or front to attract the crowds.

Write Today—A Postal Will Do

We will send you full details and give you an Architectural Drawing FREE—showing your lobby improved as you would like it. We also include our FREE Advance Showing of Special Combination Sets of Lobby Display Frames and Wall Cases in Full Color. No obligation on your part.

MENGER, RING & WEINSTEIN, INC.
Manufacturers of Lobby Display Frames and Wall Cases
306 WEST FORTY-SECOND STREET NEW YORK CITY

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL ATTENTION. Has the QUALITY AND PUNCH which SELLS prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT, EXCEPTIONAL AND SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437 BETWEEN 8th AND 9th AVES.

THE M·P HARVEY EXPOSURE METER
M·P METER $250
№2 METER $125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The №2 Harvey Exposure Meter is for other cameras.
Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Cue Sheets Latest Hits — Music — Musical Equipment

Better Music—Better Business—Better Salaries

WE recently received a communication from one of our readers, a very active musical director of Jacksonville, Fla. In the course of his very interesting letter he expressed himself, in part, as follows:

Upon accepting the position of which I speak, I found the manager using the usual trashy and sensational films. The musical accompaniment was furnished by a four-piece amateur orchestra, of which the drummer, as the most advanced, had been appointed leader. The violinist of this so-called orchestra was looked upon as a prodigy chiefly on account of his youthfulness. His repertoire consisted of Schumann's "Traumerei," Lange's "Flower Song," and unfortunate attempts of Raff's "Cavatina." This extensive repertoire seemed to make him entirely unfit for the lighter services necessary in an orchestra.

The cornet player could truly raise the wind in any dance number, and his playing of marches and galops, etc., was accomplished in genuine circus style. His claims for being a professional were based upon the experiences of one season with some mysterious tent show touring the kerosene circuit with "Jesse James" or "Uncle Tom."

The pianist was a long-haired, short-legged ivory pounder with a diploma from Blank's Correspondence School of New York, London, Paris, Moscow, etc.

Before the performance this aggregation of musical talent would start with the piano pounding out G-D-A-E until the violin player was certain that he would be in perfect tune. The cornet player, after removing each valve and examining his instrument as though ready to take it apart, would usually succeed in doing everything else but playing in time and tune when the actual playing commenced.

As has always been the case, the piano had been cheaply tuned, and, to my great surprise, the manager on this occasion agreed with me that as soon as possible he would procure the best obtainable tuner in that vicinity. After this had really been done, it was found that the musicians were of too finished a product to listen to advice, nor were they willing to try and improve in any way. I finally succeeded in having them discharged, and with a real drummer and myself alone we began our crusade for better things all round. It was difficult, uphill work, discouraging and nerve-racking at times, but we had the grit, ability, library and love for our work, which proved a combination that can't be beat.

By easy stages, on and up, we led them to the appreciation of better things, until neither the audience knew exactly when or how it happened. Suddenly the ice seemed to be broken, and our appearance was the signal for good hearty applause. Shortly after this we received a substantial raise in salary, and my manager informed me that he was on the lookout for a violinist and cornet player who could assist us in our good work. After a time we were joined by two good players, and our education of the public's taste for better music from then on was rapid and given in larger doses. Within seven months from the start we had as good an orchestra of eight pieces as could be found anywhere south of the Mason and Dixon line.

We received liberal salaries, good treatment, and had more extra engagements than we could attend to. Our work in general was so well spoken of that our manager remarked at one time that he would have to bring his pictures up to our standard. He actually plucked up enough nerve to dig down deep into his strong box and book all the best and biggest features on the market. He changed his prices from five and ten cents to ten and fifteen cents, and twice a week he would pack the house with some features at thirty-five and fifty cents. He is a believer now, and no one need show him after this.

Better music led to better salaries, better patronage, better pictures in this particular case, and there is no telling, but that in time it will be the means of better and more modern structures for the exhibition of attractions.

We have had opposition to meet from more modern houses, where all tricks known to the trade and some new ones were tried, but the field is all our own now, and our place is secured in every way. Every fair-minded, honest manager could do the same. Get the best musicians available, know your men before signing contracts. To achieve results, the manager should not change conditions and interfere every time the wind veers. If he has a good leader who knows his business, he should have confidence in him and trust him to do his work to the very best advantage.

Interesting Musical Setting

WE have just received a Music Cue for "To Hell with the Kaiser," as played in the Strand theatre, Sioux Falls, South Dakota, which proves to be very cleverly selected and consisting of music of the best quality.

Mr. Alger, the musical director, has selected this program, and we earnestly suggest that musical directors and theatre managers take an example from Mr. Dundas, the manager, and Mr. Alger, the musical director, and learn how pictures should be properly exhibited.

"TO HELL WITH THE KAISER"

Sub-Titles or Descriptive Cues Arranged by Vernon H. Alger, Musical Director, Strand Theatre, Sioux Falls, S. D.

D.: Opening—Grave (excerpts Beethoven; sonata Pathetique) Berge
T.: The Patient, Humble and—America.
T.: That We May Get a Better Insight—Csokanay Overture—Keler BeaQ
D.: Satan Appears—Kaiser—Andte. Myst. No. 21.....Henderson
T.: And Now Our Story Passes—Heavenly Portals..John Klahn
T.: A Week Later in Berlin—The Dawn of Love.....Bendix
T.: While All the World's At Peace—March Militaire..Schubert
D.: Crown Prince in Garden—Myst. No. 68.....Sinn
T.: Now Walk Through—Allegro Agitato No. 69.....Sinn
T.: Remember, Hollweg—Allegro No. 47.....Bendix (Series 10, Fischer)
T.: The Assassination of Archduke—Agitato No. 45.....Bendix
D.: Flash Back to Alice and Father—Allegro No. 47.....Bendix
T.: Monroe Must Not Leave—Myst. No. 81.....Sinn
D.: Monroe and Kaiser—Agitato No. 77.....Sinn
T.: Here Is Your Answer—Red, White and Blue.
T.: I Am Pleased to Report—Arabian Night.....Mildenberg
T.: The Dogs of War Unleashed—Semiramide Overture from "Allegro"
T.: The Morning, the Lust of War Gods—Stradello Overture from Beginning
D.: Monroe and Crown Prince—Myst. Agitato No. 37.....Sinn
T.: Some Time Later—Consolation.....Liszt
T.: In February, 1917—Andte. Sost. No. 64.....Sinn
T.: Dodge Hastens to Inform—Dramatic Andante No. 39..Berge
D.: Fade In of Father's Death—Orchestra Facet (Tympany Roll)
T.: That Is Why I Came Back—Moderato No. 4.....Sinn
T.: The Division of the World—Myst. No. 46.....Sinn
D.: U. S. Soldiers—Yankee Doodle.
T.: In England—Over There.....Cohan
T.: At Y. M. C. A. Hut—Slumber Sweetly.....Beaumont
D.: As Scene Fades to Kaiser—America Forever.....E. T. Paul
D.: Flash Back to Hut—Allegro No. 5.....Sinn
D.: At Wireless Station—Among the Flowers.....Paul Eno
D.: German Actor—Allegro Moderato No. 10.....Sinn

D.: When Alice Returns to Apartment—Agitato No. 90.....Sinn
D.: Crown Prince Enters Hut—Agitato No. 75.....Sinn
T.: Take This Dog Out—Andt. Myst. No. 55.....Lake
D.: Alice On Horse—Trapeze Galop.....Whiting
D.: Aeroplane Squadron—Zampa Overture After (K) Pio Animato
T.: At an American—Over the Top Boys.....Berge
T.: I Have Performed a Service—Dramatic Tension No. 64.Borch
Our Story is Only a Fantasy—Ghost Dance.....Salisbury
D.: Allied Flags—Peace March from Civilization....Schertzinger
T.: The End.
T.—Title. D.—Description. Screen Time, 90 minutes.

Review of Latest Publications

1—"Beautiful Ohio," a wonderful new waltz by Mary Earl, with a suggestion (counter-melody) of the old favorite, "Love's Old Sweet Song." (Shapiro Bernstein Edition.)

2—"Jealous Moon," a bright and catchy composition, by J. S. Zamecnik. (Sam Fox Edition.)

3—"Oriental Night," a dreamy waltz. (Published by J. W. Stern.)

4—"Sinister Theme," an exceptionally fine composition for scenes of impending danger. (Edition, Belwin, Inc., 701 7th Ave., New York City.)

5—"Gypsy Caravan," a melodious composition with Oriental effects, suitable for Gypsy, Turkish or Arabian scenes. (Oliver Ditson Edition.)

6—The following extracts are now obtainable from "The Rainbow Girl," by Hirsch: The Selection, arranged by Taylor; Fox-Trot, "I'll Think of You"; Waltz, "Beautiful Lady, Tell Me." (M. Witmark Edition.)

7—"Hunkatin," an original half-tone one-step, the only one of its kind. (Edition, Belwin, Inc.)

8—"In the Jungle," by Arthur, a real novelty trombone number with a very attractive melody. (Carl Fischer Edition.)

9—"The Blue Flag," a fine military march. (Published by Carry Jacobs band.)

10—"Toreador Humoresque," by Lake, a novel fox-trot, built on the well known "Toreador" song ("Carmen") with the original melody intact but cleverly worked against a complicated set of rag and counter-melodies. The big dance hit of the year.

11—"Polonaise," in A flat, by F. Chopin, a wonderful arrangement of this fine composition by Otto Langey. (G. Schirmer Edition.)

12—Belwin, Inc., 701 7th Ave., New York City, has just issued a new set of violin and piano thematics, which will be sent free of charge to any professional musicians requesting same.

"A GENTLEMAN'S AGREEMENT"

(Vitagraph Production)

The timing of the picture is based on a speed limit of 14 minutes to a reel (1,000 ft.)

1—"Kathleen" (Characteristic Valse Lento), Theme by Berg (2 minutes and 15 seconds), at screening.
2—"Graciousness" (Characteristic Intermezzo), by Smith (3 minutes), until—T: "Professor Kane."
3—"Visions" (Intermezzo Characteristic), by Buse (2 minutes and 15 seconds), until—T: "Professor Antree is here."
4—Repeat Theme (2 minutes and 30 seconds), until—S: When Antree leaves.
5—"French Serenade" (Andantino Grazioso), by Grieg (2 minutes), until—T: "A week later the new assistant."
6—"Butterfly" (Allegro Grazioso), by Grieg (3 minutes), until—T: "The Orion mine."
7—Repeat Theme (2 minutes and 15 seconds), until—T: "For weeks Allen Spargo's."
8—"Admiration" (Moderato Grazioso), by Jackson (2 minutes), until—S: When Antree enters.
9—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "In the weeks that followed" (alarm bell).
10—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes), until—T: "The Red Dog miners following" (shots).
11—"Furioso No. 11," by Kiefert (2 minutes and 45 seconds), until S: Explosion.
12—"Gruesome Mysterioso No. 31," by Borch (1 minute and 30 seconds), until—T: "It's no use Kate, Spargo."
13—"Gondoliera" (Allegretto Boat Song), by Saar (3 minutes), until—T: "Here's the man who blasted."
14—Repeat Theme (2 minutes and 45 seconds), until—T: "There must be a lot of."

(*Continued on next page*)

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
TheAuction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

(*Continued from preceding page*)

15—" L'Ermite " (Moderato Meditation), by Gruenwald (1 minute and 45 seconds), until—T: " When nothing on earth could."
16—" Hurry No. 33," by Minot (1 minute and 30 seconds), until—T: " The arrival in the East " (water effects).
17—" Why? " (Lento e Delicatemente), by Schumann (3 minutes), until—S: After the rescue.
18—" Forget-me-not " (Allegretto Intermezzo), by Macbeth (3 minutes and 45 seconds), until—T: " The wedding day."
19—Organ Solo (1 minute and 15 seconds), until—S: When bride reaches church (wedding scene).
20—" Dramatic Narrative," by Pement (3 minutes), until—T: "With the one thought to get."
21—" Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: " A silent man strangely."
22—" Agitato Appassionato No. 55," by Borch (45 seconds), until—S: When Kate enters.
23—Repeat Theme (3 minutes), until—S: When Theresa arrives.
24—" Tragic Theme," by Vely (3 minutes), until—T: " With the first rays of the " (train effects).
25—" Dramatic Tension No. 36," by Andino (2 minutes and 15 seconds), until—S: When Antree enters.
26—" Agitato No. 49," by Shepherd (1 minute and 45 seconds), until—T: " A gentleman's agreement " (water effects).
27—Repeat Theme (1 minute), until S: When Allen rescues Theresa (water effects).

T * * * * THE END.

" BACK TO THE WOODS "

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (one thousand feet.)

Theme: " Impish Elves " (2/4 Melodious Allegretto) by Borch

1—" Valse Caprice " (Waltz), by Keifert (2 minutes and 55 seconds), until—T: " You know I love you."
2—Theme (1 minute and 40 seconds), until—T: " Oh, confusion."
3—Continue to action (3 minutes and 20 seconds), until—T: " Dad, I am sick."
4—" In Einess Lane " (Char. Int.), by Pryer (3 minutes), until—T: " And so it was decided."
5—" Frills and Furbelows " (Rondo Rococo), by Crespi (1 minute), until—T: " And under another name."
6—" School Days " (Popular Song) (2 minutes), until—S: Exterior of woods.
7—" Pastel Menuet " (3/4 Allegro-Giocoso), by Paradis (3 minutes), until—T: " The frame-up."
8—" Dramatic Tension," by Levy (1 minute and 20 seconds), until—T: " Well, take a seat."
9—Repeat " School Days " (Popular Song) (1 minute and 25 seconds), until—T: " Pardon me, is this book."
10—Theme (2 minutes and 30 seconds), until—T: " A week later."
11—" A La Ballerina " (Valse Lente), by Braham (3 minutes and 10 seconds), until—T: " Oh, please, quick lock the door! "
12—" Intermezzo " (2/4 Presto), by Arenski (2 minutes and 45 seconds), until—S: Stephenie struggling with young man.
13—" Turbulence " (Melodious Allegro), by Borch (2 minutes), until—T: " You did that to me."
14—Continue pp (1 minute and 5 seconds), until—T: " The next morning."
15—" Dramatic Agitato," by Hough (3 minutes and 50 seconds), until—T: " I have no intention."
16—" Three Graces " (Allegro Intermezzo) (5 minutes and 15 seconds), until—T: " You fools, you fools."
Note—Watch shots.
17—Continue pp (30 seconds), until—T: " Now follow days, etc."
18—" Pathetic Andante," by Vely (2 minutes), until—T: " Back in New York."
19—" Whims " (3/4 Allegro Giocoso), by Schumann (1 minute and 50 seconds), until—T: " Some days later."
20—Continue to action (2 minutes and 50 seconds), until—T: " Now, my dear, we've both." .....
21—" Dramatic Andante, No. 32," by Berge (2 minutes and 10 seconds), until—T: " You know you love me."
22—Theme (40 seconds), until * * * * * THE END.

" THE DANGER MARK "

(Famous Players Production)

Reviewed on page 448

The timing is based on a speed limit of 14 minutes per reel (one thousand feet).

Theme: " May Dreams " (2/4 Andantino non troppo Lento) by Borch

1—Theme (2 minutes and 25 seconds), until—" At Screening."
T: " The last will."
T: " It was their grandfather."
2—" Intermezzo " (moderato), by Huerter (1 minute and 25 seconds), until—T: " So until Scott and Geraldine."
T: " Scott Seagrave."
3—" Sleeping Rose " (melodious Valse Lento), by Borch (3 minutes and 50 seconds), until—T: " One day the heirs rebelled."
S: " Geraldine reading magazine."
T: " See here, Sis."
4—" Scene D'Amour (6/8 Andantino), by Arend (2 minutes), until—T: " We're shut up here."
..T: " And I want to."
T: " The only way you can."
5—Theme (4 minutes and 40 seconds), until—T: " I put cologne on."
T: " So the matter, etc."
T: " You shall have the first dance."
6—" The Wooing Hour " (2/4 Mdto. Grazioso), by Zamecnik (2 minutes and 20 seconds), until T: ' So Geraldine has her wish."
T: " Why, you're grown up."
7—" Poppyland " (char. mod.), by Kiefert (1 minute and 25 seconds), until S: " Scene in ballroom."
T: " Jack Dysart whose social."
T: " You knew the first dance."
8—" Over the Top, Boys " (pop. one-step), by Berge (1 minute and 20 seconds), until T: " But you small have."
T: " You haven't spoken to me."
9—" Pessepied " (4/4 Allegro), by Delibes (2 minutes and 45 seconds), " Geraldine near the fountain."
T: " Duane, the excitement."
10—Theme (50 seconds), until—S: " Geraldine in her room."
11—" Kathleen Waltz," by Berge (4 minutes), until—S: " Dancing."
T: " Close up of 'cello player."
12—" Adagio " from " Symphonette Suite," by Berge (3 minutes and 30 seconds), until—S: " Geraldine near mirror."
T: " Geraldine falling down."
T: " Tell Geraldine, etc."
T: " Geraldine in bed."
13—Theme (35 seconds), until—T: " Geraldine will not remember."
T: " I must try to explain."
14—Continue pp. (2 minutes), until—T: " After the guests departed."
T: " You have the hardest fight."
15—" In Lovers' Lane " (char. Int.), by Pryor (1 minute and 45 seconds), until T: " With summer a house."
S: " On automobile road."
16—Theme (3 minutes and 30 seconds), until T: " I can never marry you."
T: " Do you recall these roses."
T: " I will never this."
17—" Visions " (3/4 Andantino), by Tschaikowsky (1 minute and 20 seconds), until—T: " But we cannot marry."
T: " I could not resist."
18—" Dramatic Narrative," by P. Pement (4 minutes), until—T: " For their own amusement."
T: " You have no right."
T: " Jack was mine."
T: " Your beauty and money."
19 " Minuet," by Boccherini (1 minute and 15 seconds), until—T: " The Minuet."
20—" Valse Lente," by Schuett (2 minutes), until—S: " Geraldine in Garden."
T: " I want to speak to you."
T: " I'll win you in spite."
21—" Dramatic Recitative," by Levy (1 minute and 55 seconds), until—T: " There never can be."
T: " You promise? You will."
22—" Aragonaise " (Allegro from " Le Cid "), by Massenet (3 minutes and 15 seconds), until—T: " I didn't have time."
..T: " It can't be true."
T: " The other day."
23—" Cavatine " (Dramatic), by Bohm (3 minutes and 40 seconds), until—T: " Marriage License in view."
T: " This gentleman cannot decide."
T: " It is his duty."
T: " Oh, Geraldine, now would you? "
24—" Tragic Theme," by Paul Vely (1 minute and 40 seconds), until—S: " Close up of letter."
T: " Sylvia, you? "
25—Theme, to action (2 minutes and 30 seconds), until—T: " With happiness changed."
26—" Dramatic Appassionato No. 55," by Borch (2 minutes and 45 seconds), until—S: " Geraldine near window."
27—Theme, to action (1 minute and 50 seconds), until—T: " Geraldine, can you ever."
T: " I am so glad."
T: " I am so tired."

Until * * * * * END.

Fully Revised and Complete Release Schedule

Is Published on

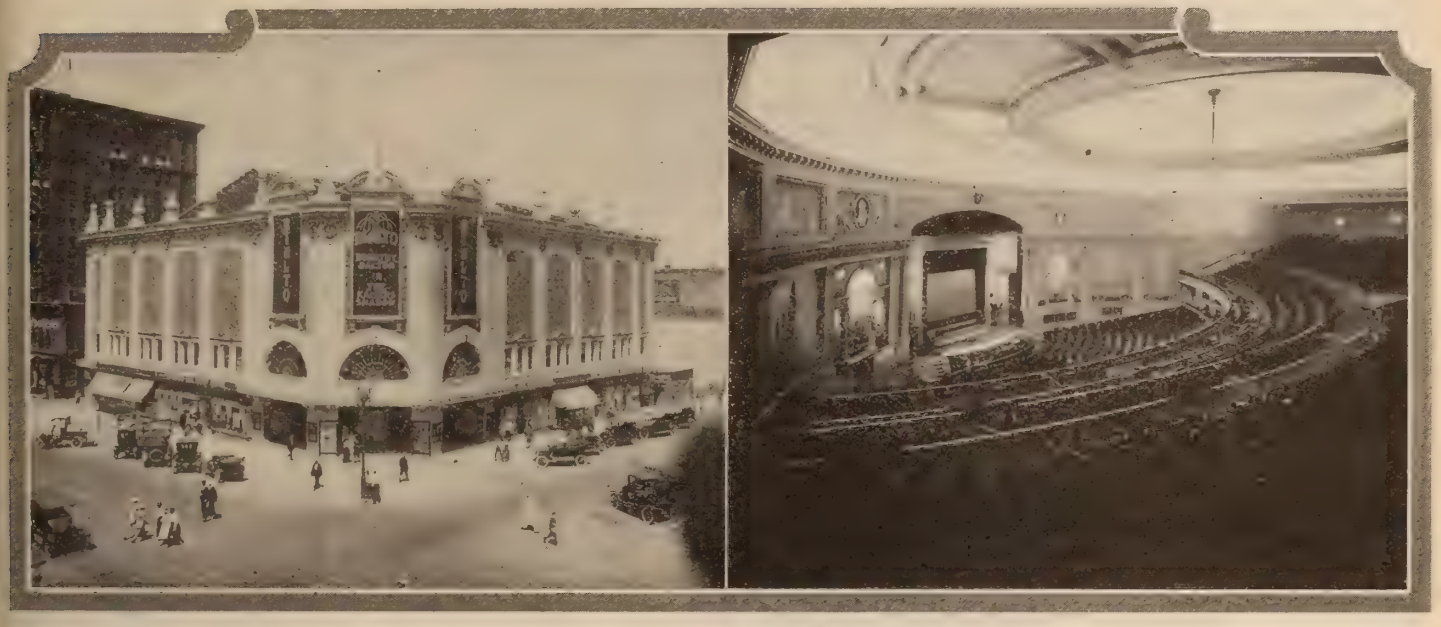
Pages 954-55-56 and 957

THE BARTOLA

is 50 per cent—good pictures are 50 per cent—together you have a 100 per cent theatre. Hear one. Write for catalogue

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Stage Equipment — Theatres Worth While — Auditorium Lobby



Exterior and general view of auditorium, new Rialto theatre, Omaha

Liberty Theatre, Kansas City, Opens

THE new Liberty theatre, Kansas City, Mo., one of the most beautiful playhouses in the West, was auspiciously opened to the motion picture public recently with many city officials and scores of representative citizens as invited guests.

In many respects the Liberty is a noteworthy achievement in theatre building. Erected exclusively for motion pictures, everything in it is adapted to them—the seating arrangement, the peculiar system of aisle lighting that makes all parts of the theatre accessible, the spacious lobby and the large foyer beyond. The Liberty seats 1,200, room for more than two hundred others, chairs having been sacrificed to gain space in aisles and between rows.

Samuel Harding, manager of the new Liberty, advertised the opening of his house on a lavish scale. His enterprise was reflected in a splendid page advertisement in the Kansas City *Star*. Aside from a picture of the manager and a four-column reproduction of the pretty playhouse, the page was devoted to the attractions that are to be shown.

The house is suited to display the finest pictures, the article stated. The Liberty is a proper setting for the art of Geraldine Farrar, Pauline Frederick, Madge Kennedy, Mae Marsh, Mabel Normand, Tom Moore and every other famous star of the silent drama. Goldwyn pictures, the story continued, will be prominent among the coming attractions at the new Liberty.

Manager Harding has arranged to present all Goldwyn pictures for a full week at the Liberty. The Goldwyn-Rex Beach productions will also have week engagements.

Stairway and general stage setting of new Rialto theatre, Omaha

Business Offerings

SCENERY—Drops—painted to order in any size up to 12x20 feet—$10.00. BOON SCENIC STUDIOS, Hicksville, Ohio.

FOR SALE at a bargain, complete modern Motion Picture Developing and Printing Laboratory. Equipment including Bell & Howell Perforator, Corcoran Tanks, Printer. For complete list and price address Erker Bros. Optical Company, 609 Olive Street, St. Louis, Mo.

DeBrie Camera for sale, complete with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit.

CALIFORNIA

Beautiful Los Angeles. Send for map, pictures and particulars of the NEW unit of our Professional Colony. High, healthy location. Excellent soil. Less than 6 miles from center of the city. 5 cent car fare. Price includes good streets. Gas, water, electricity, etc. Half acre homesites, size 75 x 275, with full bearing fruit trees. Price $950 up. Easy terms of 10% cash, balance monthly. Ideal home location. Excellent investment. Beautiful homes all around. Get In On This At Opening Prices. Write at once. Scotti McKee, 708 South Spring Street, Los Angeles, California.

POSITION WANTED by operator of long experience. Best references. For further information, write C. A. H. Operator, 311 North 22nd Street, Omaha, Neb.

FOR SALE—One Simplex Projector, in perfect condition, at a reasonable price. Call office, Climax Company, 410 Merritt Building, Los Angeles, California.

WANTED to buy, six portable lights. Must be in excellent condition. Also two Baby Spot Lights. Industrial Department, Universal Film Manufacturing Company, 1600 Broadway, New York, Mr. Flanders.

ATTENTION PRODUCERS—Films wanted for export with exclusive exhibition rights. Can dispose to foreign buyers several prints of five, six and seven-reel features. Address N. W., care Motion Picture News.

Mr. Harding and his brother, Dave H. Harding, the latter acting in the capacity of secretary and treasurer, have organized an orchestra second to none in the West. As director the Hardings have Frederick J. Curth, for several years concert master of the Kansas City Symphony orchestra. Mr. Curth directs an orchestra of sixteen pieces at the Liberty. Then there is a beautiful Austin organ of special design, with an echo organ.

The Liberty was erected at a cost of $250,000 on ground worth more than a half million dollars.

Wyoming Theatre Plans for After War

WITH five years of successful existence in its present form the Orpheum Corporation expects to make a number of improvements in the Orpheum theatre, Sheridan, Wyo., at the end of the war. The theatre is of brick and is located on the first floor of the Odd Fellows building. The ceiling is twenty feet high, giving ample space.

The building occupies a plot 60 by 120 feet and seats 650. There is a large lobby, fifty feet in width and nine feet deep, giving ample space for displays.

WAKE UP
THE INDEPENDENT MOVIE SUPPLY COMPANY
gives YOU your MONEY'S worth
M. P. Machines and accessories
Highest quality—lowest prices
Write for Price List N
Sixth Floor
729 Seventh Avenue, New York

MANUFACTURE REPAIR
MOTION PICTURE MACHINES AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

"NEWMAN" BRASS FRAMES AND RAILS
A FEW REASONS
why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.
1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.
2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.
3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.
INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES
Write for New 1918 Catalog
THE NEWMAN MFG. CO.
Established 1882
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
We manufacture the frames in various finishes which do not require polishing
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

TransVerteR
Perfect Light Control
At the will of the Operator
THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.
At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.
The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.
You can make a perfect dissolve with two-arc Transverter
The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Equipped with a UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
That is all we need say.
Ask About Six New Features.
BURKE & JAMES, Inc.
240 E. Ontario St., Chicago
225 Fifth Ave., New York

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE 4600 YONKERS
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

The William J. Hurlbut play, "The Strange Woman," is now in production at the Fox studios, with Gladys Brockwell taking the featured role. William Scott appears as the leading man; Ruby Lafayette, well-known character woman; Raymond Nye and Charles Clary are other important ones of the cast, which is being directed by Edward J. LeSaint. The photoplay version was prepared by J. Grubb Alexander.

Director Frank Lloyd, William Farnum and company have completed the filming of "The Rainbow Trail," and the star is now on a vacation attempting to catch the fish of Catalina Island bay. Ann Forest, until now known as Ann Kroman, plays the leading role opposite Farnum in this subject.

Lynn F. Reynolds is putting in a portion of his time in editing "Mr. Logan, U. S. A.," just filmed with Tom Mix, and in writing continuity for the next subject, which will be an adaptation from the book titled "The Two-Gun Man," which will be given another title.

Albert Roscoe is playing the leading role opposite Theda Bara in the play by Neje Hopkins, now titled "The She Devil," and this will be finished within the next few days.

The Fox Company has built a large Spanish set at Brown's ranch, which will be used for many exteriors of "The She Devil," starring Theda Bara, now being made, and at this, scenes requiring more than a thousand people will be made some time during the coming week.

About Metro Players

Joseph Engle, treasurer and general manager of the Metro Company, left for the East last week, where he will spend several weeks with the other officers of the Metro Film Corporation making plans for the future of this organization. Mr. Engle was given a farewell dinner by members of the producing staff.

The resignation of E. Mason Hopper, director of Bert Lytell, has caused the engagement of Charles Swickard, who has just completed "The Light of Western Stars," starring Dustin Farnum. The definite title for the next Lytell pictures had not been settled on, but it is known the photoplay will be from an original story of adventure laid on the Mexican border. The cast is now being assembled.

Wilfred Lucas is now well into the production of the Metro subject starring May Allison, which is titled "The Testing of Mildred Vaine." As stated in Motion Picture News last week, Darrell Foss will be the leading man in this production. Others selected for leading parts are Nigel de Brullier; George Fields, heavy; and Fred Goodwins, an English character role.

Monday evening company meetings have been inaugurated at the Metro Studios by Manager of Production George D. Baker, and plan to be very helpful to the organization. All members of the studio staff are invited to attend these from eight to ten Monday evenings of each week. In a sense the meetings are of the social nature, and a portion of the time devoted to discussion of general improvements of the studio for the elimination of waste and the increasing of efficiency. This is one time that the most unimportant employee is placed on a plane with the most important person of the studio, and everyone is given his say.

Universal Newsettes

Another department was added to, or rather reopened, by the producing staff at Universal City, which will be in charge of selecting the players for each subject. Such a department was maintained last year at this producing plant, but since the closing down in February, the work of this nature, as well as the engagement of all extra people, has been done by the employment department in charge of Fred Datig. Arthur Hoyt, who has just completed an engagement with the Universal, playing an important part in "The Yellow Dog," has been named as head of the casting department. He was formerly in charge of a similar department at the Triangle studios. Mr. Datig continues as employment director.

Universal has a number of new players. Eileen Sedgwick, who formerly appeared in two and three reel subjects, and for the past year has been with the Triangle, returns to Universal to take the featured role opposite Eddie Polo in "The Lure of the Circus" serial, being directed by J. P. McGowan. She succeeded Molly Malone, who was forced to give up her work owing to an attack of appendicitis.

Frank Elliot, the English actor who recently returned from Australia, where he toured the islands with Cyril Maude, has been engaged to play and will make his first appearance in "The Scarlet Strain," now being produced by Robert Leonard and starring Mae Murray. Royden Keith, who played in "Sporting Life," made at an eastern studio, has been named as leading man for Miss Murray, and will make his debut with her in this subject.

Anna Q. Nilsson, who has been featured leading woman of several Metro subjects made at both the eastern and western studios, is another new player for the Universal. She is to appear in support of Mary MacLaren, who is starred in an adaptation from the magazine story, "The Vanity Pool." This subject will have an exceptionally strong cast; those appearing besides Miss MacLaren and Miss Nilsson are Franklyn Farnum, as leading man; Marin Sais, Virginia Chester, Thomas Holding, and Willis Marks. Ida May Park is to direct Miss MacLaren in this subject.

The F. P.-Lasky Studio

For speed, Fred Stone, directed by Donald Crisp, has set a new record for Famous Players-Lasky Companies. He began work on his first subject on June 10, and on July 20 had completed the first two subjects. The most recent one is from the stage play "Johnnie Get Your Gun." The company is now working on an original photoplay written by Frances Marion, scenario writer for Mary Pickford.

Cecil B. de Mille's Artcraft, which has just been completed so far as the making of scenes is concerned, has been titled "Then I'll Come Back to You." The principals in this subject are Bryant Washburn, Florence Vidor and E. Butler Clonebaugh.

Director George Melford is at work on the second Lila Lee Paramount subject in which Harrison Ford is to continue as leading man, and the company is working at Catalina Islands this week.

Robert Vignolia is to continue as director of Ethel Clayton, as is also Eliott Dexter, who played with her in "The Girl Who Came Back." This company is now working on an untitled original photoplay.

Walter Edwards is to direct Bryant Washburn in his first Paramount release, and William C. de Mille is now at work on a Paramount starring Vivian Martin.

Live Triangle Items

With the directorial staff increased to ten directors, all of which are now working, the Triangle studios at Culver City present the busiest appearance of any Los Angeles producing plant. The week has seen considerable additional activities put on here, inasmuch as three new directors began work.

E. Mason Hopper, who this week returned to the Triangle, has taken up the filming of "The Spirit of Adventure," a Japanese story of which he is co-author,

and in which Jack Abe, a Japanese actor, will take a featured part.

A story of the ranch country, by Louise H. Kilpatrick, will serve as the first story for the production for Jack Conway, who also returned this week. This is titled "Mountain Law," and many of the scenes are laid in the ranch country.

Taylor Holmes and his director, Lawrence Windom, arrived in Los Angeles Monday, and already the light comedian is at work on the first of a series of specially written stories for him, prepared under the supervision of Dr. Daniel Goodman. This is titled "His Father's Safety Razor," and is from a story furnished by Jean Haves, the vaudeville sketch author.

Another new subject begun is titled "The Secret Code," and is being filmed by Director Albert Parker, who has Gloria Swanson as his featured player. This is spoken of as a psychological story of the means adopted by a semi-forsaken wife which has an element of mystery. The story is by Adela Rogers St. John.

The fifth new subject put in production this week will be titled "An Atom." This is to be directed by William C. Dowlan, and will have the same star as the subject he has just filmed, "Daughter Angele," in which Pauline Starke was featured. This story is by Cathrine Carr.

Paramount-Artcraft

The employment of men who have served in the trenches on the western front was inaugurated by Thomas H. Ince to insure correct atmosphere and action for the battle scenes being filmed by R. William Neill for the Dorothy Dalton subject, originally titled "The Cross of Shame," but which will be released under the name of "Vive La France." A section of the country in the vicinity of Alhambra has been leased for the making of battle stuff, and here night battle scenes were made in which 200 lamps were necessary for illuminating the big field. Tom Canhan, who was gassed and suffered from shrapnel, which caused his honorable discharge from the Canadian Expeditionary Forces in which he served in the Twentieth Battalion, is supervising the trench warfare, being staged on the hills of Inceville, where the battle scenes for "Civilization" were filmed. Three airplanes are to be used for the making of aerial warfare scenes. George Barnes is said to have accomplished some wonderful effects by riding in one plane taking scenes of a fight between two others. The ground below was kept in focus at all times, Barnes having changed the focus of the camera during the tip of a machine. Scenes were secured in which an airplane is seen to take fire from shrapnel, and at times the camera was within sixty feet of the two battling planes. None of the scenes are taken from the ground below the planes. Bert Seibel is assistant director to Neill, and John Stumar is in charge of the camera work.

Seena Owen has been engaged by Thomas H. Ince to play opposite Charles Ray in his next film at present untitled. This is one of a western atmosphere similar to that of "Playing the Game," but with an entirely different story. Victor Schertzinger is director of this subject, and has William Curran as his assistant, and Chet Lyons as cameraman. The principals of the cast include John P. Lockney, Charles K. French, Otto Hoffman, Clyde Benson, Lamar Johnson and others.

Here and There

The Louise Glaum Paralta Pictures Company this week completed the filming of "A Law Unto Herself," which was made by Director Wallace Worsley. Sam de-Grasse is leading man opposite Miss Glaum in this story. This is the first story written by Francis Paget, who promises to be a successful contributor of screen stories. He is a man about sixty years of age, who has been a miner, cowboy, and soldier of fortune. He served in South Africa during the Boer War, went to South America with Roosevelt, and has had a very wide experience in the big field of adventure. About four years ago he began the study of motion pictures and daily witnessed three or more pictures. A year ago he came to Los Angeles, and since here has studied production, with the result that a few months ago he wrote his first story.

Under the direction of Howard Hickman, the Bessie Barriscale Company is progressing very satisfactorily with the production "The Heart of Rachael," an adaptation from the novel of the same name.

W. A. S. Douglas, president of the Diando, and Jack Halloway, who has been publicity writer and is now serving as comedy director for the company, will shortly enlist in the Marines, and are now finishing up their work with the Diando Company so they may leave early in August. This will increase the number of stars on the Diando service flag to nine. Hugh R. Woods, an English subject, serving as scenic artist at the studio, and Norman Manning, a Canadian, formerly studio business manager, left this week with the British subjects for Canada. Wood will serve in the camouflage division, and Manning enlisted and was accepted for the Royal Flying Corps.

The intentions of the Golden West Photoplay Company producing at the Ninth street studio at Glendale, Cal., have been outlined by G. M. Anderson, star and president of the company. His statement is to the effect that eight five-reel features will be made annually by this company in which Anderson is star. Jesse J. Robbins, who directed many of the Broncho Billy pictures, is in charge of production, and they promise the film world some "real western classics." Two subjects now completed are "Son-of-a-Gun" and "Red Blood and Yellow."

M. Raimierez-Torres, head of the Pathe Scenario department, arrived on the Coast during the past week to spend two months or more with the producing companies filming releases for Pathe. While here he will personally supervise the preparation of scripts for the several units.

Frank Keenan has begun work at the Brunton studios in a film play adapted from the Edward H. Peple stage play "The Rainbow Trail," which will be released under another title. Continuity for this was written by Jack Cunningham.

Hollywood Hookum

AUGUST 10, 1918 NEWS MORE NEWS

Hot and fair.

Taylor Holmes came to town Monday.

Mary Pickford hasn't gone to work yet.

Sam Hutchinson was in town Monday and Tuesday.

Bill Hart is down living with the Two-Gun Men at Camp Kearny.

A lot of fellows are talking about work or fight these days.

Charley Ray is going to do something new—play the part of a rube.

Conny Talmadge is expected back from her New York vacation momentarily.

Many of our set are now making films for the government's next Liberty Loan drive.

Bob McKim still contends he is the meanest man on the screen. (His favorite line.)

Last week's news, good for a repeater this week—Bill Russell's in town from Santa Barbara.

Speaking of changing names. Marie Pavis is now Yvoone Pavis, playing leads for Triangle.

Universal zoo has several new inhabitants. All pups, which have been named in honor of the allies.

Airing of shrouds may be postponed one week, as the War Service Mask Ball has been delayed until August 10.

We knew her once as Ann Kroman. Then she played a lead opposite Bill Farnum and now she is Ann Forest—just like that.

Roscoe does not wish to be cluttered up in the city, and so has gone to Glendale, where he can roam over miles and miles of foothills.

Sign in fishing village for bar scene in "The Borrowed Duchess": "No credit. To trust is to bust, bust is hell—no trust—no bust—no hell."

Friends in Los Angeles have learned Bert Glassmire is no more—he is now known as Albert McBride, and is playing in stock at Springfield, Mass.

Bill Wing is at it again. He dashed off a five-reeler over Sunday just to convince himself he was still in practice, and incidentally to meet the needs of a Universal producing company.

George Melford believes everything he reads. He has seen squibs about Theodore Roberts growing a natural beard to order for directors, and so asked him to get one ready in five days. Theodore flatly refused.

Eddie and Lee bought a story that required fur overcoats and flaming furnaces, but noticing where the mercury stood, by six dashes of the pen, switched the atmosphere to the beach, and a pleasant time was had by all.

Those who know Roy Stewart will wonder why he ever permitted them to give him a picture titled "Untamed." Imagine the electric announcer flashing "Roy Stewart Untamed," for who among the exhibitors take time to punctuate their flashes.

Doug. Gerrard claims the family hung this on him when he was unable to make a protest: Tomasso Marie Josepha Aloysius Berchmanns Douglas Gerrard Kitts MacMurrough Kavanaugh. The next time we see his brother, Charles, we'll find out if Doug. forgot anything.

Harry Sherman, the evening before leaving for New York to sell "The Light of Western Stars," was banqueted by members of the company. Then he started without taking a copy of the film. He was several hours out of Los Angeles before he missed the valuable release.

Hal Cooley claims to have hit upon an ideal manner of winning the affections of the film editors, who may or may not cut a player out of the picture more or less. Hal now saves his safety razor blades that the editors may use these to scrape the emulsion from the film in patching.

Carmel Meyers was taken ill with ptomaine while en route to Los Angeles. The conductor said there was a doctor in the coach ahead, and he would send him back as soon as he awakened. Three hours later when Carmel was feeling better the doctor awoke, and advised the conductor he was a veterinary.

NEWSY ITEMS FROM THE STUDIOS

Gloria Swanson, In Triangle's "Station Content"

Dorothy Dalton's return to the Coast with five extra-size trunks full of clothes proves what every woman knows about New York. Miss Dalton is another "pictures first" person, as three of the five trunks were sent to the Ince studios, the other two to her home.

Kathleen Clifford's favorite scene in "Angel Child," her new Plaza picture, is the one in which she frolics with the garden hose to the discomfort of her family and friends. As Miss Clifford isn't quite five feet tall and doesn't weigh quite one hundred pounds, the appropriateness of the title as well as the scene is evident.

Lady Tsen Mei, Betzwood star of "When East Meets West," has insured her hands, arms and back for $10,000. According to reports the reason why will be shown when she is seen in evening clothes in the Washington scenes in her first picture. In fact, it is hinted that Kitty Gordon will have to look to her laurels.

One of the reasons for Betty Blythe's swift rise in pictures is her receptiveness and her eagerness to learn new things. She is not willing to sit back with hands folded mentally on the strength of a good early education, but is continually exploring new theories, new ideas, each one of which is going to help her at some future time in the portrayal of a role which she might not otherwise understand. The actual amount of reading and study which she does is almost astounding when one realizes that she is appearing opposite Harry Morey in a quick succession of Vitagraph successes.

Alice Terry, whose most recent appearance is in "Love Watches," was formerly one of the Washington Square Players. The success which she scored in "Plots and Playwrights" was one of the reasons why she was signed by President Smith of Vitagraph.

Colin Kenney possessing the two necessary requisites for Lord Varden, in Bert Lytell's new picture, "Unexpected Places," was cast for that part. Aforementioned requisites were, first, a decidedly English appearance as much like Lytell as possible in height, size and carriage, and secondly, a wardrobe of real English tailored clothes. Mr. Kenney was seen as the anarchist brother in "The Price of a Good Time."

Scenes for "Kildare of the Storm," an Emily Stevens picture, are being taken on the Boston Post Road estate of Major Parsons, who is now in France, but who before sailing extended the hospitality of house and grounds to the Metro companies.

Hale Hamilton, who has so recently been made a Metro star, was presented with a pearl scarf pin by King George of England when he appeared at Windsor Castle by Royal command in "Get-Rich-Quick Wallingford."

For a juvenile lead in "The Dream Lady," opposite Carmel Myers, Philo McCullough has had a pretty strenuous training. He has been in his six years of motion picture work a scenic man, an assistant director, an assistant cameraman, an animal trainer, a high diver and nn actor..

Mlle. Marcelle, the lovely little French girl who played her part so well in "The Fall of the Romanoffs," has been cast for "The Common Cause," J. Stuart Blackton's war picture play. Mlle. Marcelle is the wife of Lieut. Earl Carroll, the composer, who is now an aviator in Government service. Two of Mlle. Marcelle's brothers have been killed in action fighting for France.

It is reported that Eugene O'Brien will return to the speaking stage in a Dillingham production this fall. First he will finish the next three pictures scheduled for Norma Talmadge. The ardent admirers in Australia and New Zealand who flood the Studio Directory office with mail for aforementioned Mr. O'Brien will be glad to hear that there are at least three more treats in store for them.

Ed Roseman, whose name on a program always means a good screen fight, put Victor Sutherland out of commission literally as well as figuratively in the last Virginia Pearson picture, "The Liar." Mr. Roseman was responsible for some of the best fights in "The Blue Streak," "The Sign Invisible," and "Rough and Ready."

It is rumored that Rita Jolivet will personally superintend the exhibition of the picture, "Lest We Forget," in Europe. As the picture is built around Miss Jolivet's actual experience on the Lusitania, this seems an excellent plan.

Pauline Frederick and Willard Mack, now collaborating in studio life as well as in real life, have called their newly acquired country home near Noroton, Conn, "Pollymack Farm." It looks like a fifty-fifty arrangement all the way through.

Louis Bennison, Star In Films Produced by Betzwood Company

Though Mabel Normand's costumes in "Back to the Woods" look extremely simple and inexpensive, in reality they are the products of the most exclusive of Fifth Avenue shops. He saucy little tam-o'-shanter, her sweater, her snugly shod little shoes have all breathed the rarified atmosphere of the specialty shop, and rightfully, for as Stephanie Trent Miss Normand is the daughter of a multimillionaire who seeks peace and quiet as the teacher of a country school.

Mr. and Mrs. Niles Welch have had a busy time this last week saying adios to their many friends before leaving for the West Coast, where Mr. Welch will begin work almost immediately for Famous Players.

Paul Everton is supporting Violet Palmer in "Snippy," but expects to open with Josephine Victor in "The Accomplice" late in August under Cort's management.

Albert Parker, who directed "Waifs," the most recent Gladys Hulette-Creighton Hale Pathe release, is now back on the West Coast, but this time directing for Triangle. Mr. Parker was originally connected with the Douglas Fairbanks company, having appeared in several pictures with Mr. Fairbanks. He ascribes his first success in directing to the inspiration received from Allan Dwan.

Some one has ascribed the popularity of Agnes Ayres, the real O. Henry girl, to the fact that she is so restful to watch on the screen. She doesn't jump around or grimace, but moves quietly and gracefully. She dresses simply and well, but best of all never spoils the pure cameo-like beauty of her face by needless contortions.

If ever a word was defined by an action, then the word quizzical is defined by Tom Moore's smile. Many have tried to get the same effect, half humorous, half serious, questioning, yet knowing the answer, but Tom Moore is the only one who perhaps through luck is able to get away with it. Watch him in "Just for Tonight," and you will see how true this is.

Sylvia Breamer has been lured to the East Coast to appear in J. Stuart Blackton's propaganda picture, "The Common Cause." Miss Breamer was one of the three beautiful heroines in "We Can't Have Everything," which rather belied its name by exceeding the recognized quota of feminine beauty in any one picture.

Mae Marsh says that she envies from the depths of her soul all girls who can give every minute of their time to war work. So exacting is her studio life that she has no time for even occasional Red Cross work. Sometimes she forgets how much she is really doing indirectly the war and quite openly rebels at her lot.

Tom Moore and Billy Parsons promptly upon meeting each other for the first time at the Goldwyn Studio the other day made an engagement to spend the following Sunday on the golf links. Both had heard of the other's skill and were anxious to try it out. The result has not yet been announced.

There is nothing negative about Virginia Pearson, Wm. Fox star. Her home, her clothes, her manner of speaking, even her handwriting, express "personality plus." In her apartment on Riverside Drive Oriental rugs, beautifully carved furniture, luxurious hangings, old masterpieces on the walls, all furnish a perfect background for the star's own glowing self.

Six hundred and sixty-five feet of film were run off at one time for one scene in "L'Occident," Nazimova's new Metro picture. The star was before three cameras for twelve consecutive minutes, which is a record length for one scene.

The engagement of Marguerite Clark to Lieut. H. P. Williams has just been officially announced by Miss Clark's sister. Sounds like regular movie stuff, for he is a wealthy young Southerner whom Miss Clark met last April when she was in New Orleans on the Third Liberty Loan drive.

Alice Brady has been made sponsor for a submarine chaser and has promised to its crew a framed picture of herself and all the cigarettes necessary for a well regulated submarine chasing crew.

Hale Hamilton not only appeared opposite May Allison in "The Winning of Beatrice," but wrote a play for her which she is now screening on the West Coast under the title, "The Return of Mary." Mr. Hamilton is with the New York Metro starring in his own right after these two contributions to Metro's success.

Els'e Ferguson, Star In Artcraft Pictures

Ready-Made Ad Talks

"Triple Trouble" with Our Friend Charlie Chaplin as Janitor and Kitchen Mechanic

(Kleine System Released in Two Reels)

A janitor in the home of Colonel Nutt—some job for our friend Charlie Chaplin, but that is the job he has in Essanay's production of "Triple Trouble," featuring Charlie. The Colonel has invented a wonderful wireless explosive. To recount all the funny stunts that our friend Charlie accomplishes before the camera in this offering would take too much space, but suffice it to say that Charlie will keep you laughing and roaring from the opening flash to the "the end." During the course of his employment as janitor and all-round-man in the kitchen. Charlie runs head-first into a den of spies, who are planning against the Government, and the manner in which the comedian rounds them up, and the humiliating circumstances in which his friend the Count, who is at the head of the gang, is placed, give rise to first, laughs and then roars. Anything that Charlie Chaplin does is funny. His walk, his inimitable smile, his every move gives rise to comedy and laughter. This offering, released on the George Kleine system, and produced when Chaplin was with Essanay, presents Charlie in one of his funniest roles. "Triple Trouble" is not a reissue. It has never been shown to the public. It is entirely new. It will be seen on the screen of the ———— theatre on ———— of ———— week.

Catch-Line for Your Program—Our Friend Charlie Chaplin, the inimicable comedian in an inimicable comedy, with Charlie as janitor, kitchen help and "Jack-of-All-Trades." First time shown.

Bushman and Bayne in "A Pair of Cupids" Something New in Comedy-Drama on Screen

(Metro Five-Reel Production)

A comedy-drama that's a "knockout," in brief this is the most fitting characterization, in a few words, which the management of the ———— theatre can give Francis X. Bushman and Beverly Bayne's latest starring vehicle, "A Pair of Cupids." Without a doubt this is one of the best pictures in which these two stars of the screen, have been seen, and it offers a story that is in all respects, a novelty. The situations that develop when Henry Burgess "borrows" Bridget McGrohan's twin babies, so that his nephew (Francis X. Bushman) and his ward (Beverly Bayne) may be brought together, the one to forge. his business, the other her affection for her poodle dog, Frou Frou, are not alone novel, but give rise to some of the best and cleanest comedy that has ever been enacted on the screen. The story was written by Luther A. Reed, and produced for the Metro program under the direction of Charles J. Brabin. In support of Bushman and Bayne are seen, Charles Sutton, Gerald Griffin, Jessie Stevens, Edgar Norton, Lou Gorey, Mrs. Turner, Thomas Blake, Louis R. Wolheim, John Judge and Elwell Judge. Those who doubt Mr. Bushman's ability to enact a light comedy role, are especially requested to visit the ———— theatre ———— of ———— when "A Pair of Cupids" is shown on the screen. It will please old and young alike. It is one of Bushman-Bayne's best work before the camera.

Catch-Line for Program—How twin babies carry out plan of guardian—Bushman and Bayne in their best work before camera.

William Desmond and Josie Sedgwick in "Beyond the Shadows"—Canadian Northwest Story

(Triangle Five-Reel Production)

William Desmond, with Josie Sedgwick, in the leading feminine role, is the featured player in the late Triangle production, "Beyond the Shadows," written by Ralph R. Westfall, and produced for the Triangle program, under the direction of J. W. McLaughlin. Graham Pette, Ed Brady, Hugh Sutherland, Bert Apling, Ben Lewis, John Wild, John Lince and Alberta Lee are seen in the supporting cast. "Beyond the Shadows" is a tale of the Canadian Northwest. It is full of action from the flash of the title to the last scene, and presents the star in a typical Desmond role. It tells of the unscrupulous fur-traders of the Northwest. Brother is pitted against brother in a struggle for a woman and control of the fur trade in the Canadian settlement. The writer of this story, Ralph Westfall, was a former member of the Northwest Mounted Police, and knows whereof he speaks when he relates one of his inimicable stories of the Northwest. "Beyond the Shadows" has been produced by Director McLaughlin, with a true Canadian atmosphere and with true Canadian types interpreting the character roles. The Du Bois family seek their fortune in the Northwest. There are three brothers, Jean, Leon and Horace. Horace, the elder brother, remains behind to smuggle whiskey and trade with the Indians. Jean becomes a fur-trader. In after years, Horace is sent into the settlement in which Jean has located, and because of unfair treatment which Jean's family has received, Jean and Horace, the brothers, are made enemies. William Desmond and Josie Sedgwick in "Beyond the Shadows" at the ———— theatre ———— of ———— week.

Catch-Line for Program—Red-Blooded Story of the Canadian Northwest—Brother pitted against Brother—The Natural Law.

Sardou's Tragedy, "Fedora," with Pauline Frederick in Title Role

(Paramount Five-Reel Production)

Victorien Sardou's world-famous tragedy, "Fedora," with Pauline Frederick in the leading role, will be seen on the screen of the ———— theatre on ———— of ———— week. "Fedora" is the stage play in which Mme. Sarah Bernhardt made her biggest success. Fanny Davenport will also be remembered for her wonderful characterization in the role of Princess Fedora, the part which Miss Frederick has in the screen version. "Fedora" is considered one of the strongest of the tragedy dramas, and Miss Frederick's work in the title-role can be compared in quality of dramatic presentment to that of any of the great artists such as Fannie Davenport or Sarah Bernhardt. In the supporting cast with Miss Frederick are seen Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkyll. Edward Jose, the veteran stage and screen actor-director, is responsible for the excellent production which this work of the greatest of French playwrights has been given for presentation on the screen. The scene of the action is laid in Russia, and tells of a beautiful Russian Princess who swears vengeance on a Russian nobleman, and, to gain her end, follows him to Paris, where she professes to love him. She accomplishes her end, and then ends her life by swallowing poison. Pauline Frederick in the powerful emotional role of Victorien Sardou's "Fedora" at the ———— theatre ———— of ———— week.

Catch-Line for Program—Pauline Frederick in title role of Sardou's "Fedora"—part made famous by Sarah Bernhardt and Fanny Davenport.

Bryant Washburn in "The Ghost of the Rancho"—Comedy-Drama of the Southwest

(Pathe Five-Reel Production)

"The Ghost of the Rancho," starring Bryant Washburn, his late work for the Pathe program, was written by Arthur Henry Gooden, adapted for reproduction on the screen by Jack Cunningham and produced under the direction of William Worthington. Mr. Washburn's latest offering is a light comedy with a bit of melodrama scattered here and there, comedy that only Bryant Washburn can instill, and the atmosphere of the great Southwest. What more could be expected from an hour's entertainment on the screen? Mr. Washburn has thoroughly convinced the public that he has the ability to enact the brand of drama that they like. He proved this by his work in the famous "Skinner" stories. Since his appearance on the Pathe program, he has appeared in "Twenty-One" and "Kidder and Ko," both of which have played well up to the standard of his "Skinner" stories. In his late work, "The Ghost of the Rancho," Bryant has the role of a ne'er-do-well son of wealthy parents, who refuses to take life seriously. His father orders him from the house, saying that he is not to return until he has made good. He goes to the Southwest, and establishes himself on a ranch. Here he shows the real mettle of which he is made. He proves himself worthy of his parents, and incidentally wins a charming little wife.

Bryant Washburn will be seen at the ———— theatre on ———— of ———— week in "The Ghost of the Rancho."

Catch-Line for Program—Hero of "Skinner" Stories, in Comedy-Drama of Southwest.

Pretty Elinor Field in "What Will Father Say"—Clean, Wholesome Comedy

(Strand-Mutual One-Reel Comedy)

One reel of laughs—pretty Elinor Fields in a Strand comedy, "What Will Father Say?". There is only one reel of this offering, but there are five reels of laughs. Cullen Brown marries Elinor, and for this is driven from the home of his wealthy father. But do the Browns worry—not a bit. They get a modest little apartment, and go right to housekeeping. Father, anxious to see his daughter-in-law, disguises himself as a minister and calls on Elinor. She makes a hit with dad. Later he sends a formal note, telling the couple that he will call. The young couple's flat is poorly furnished, and when their neighbors leave for a month in the country, their beautifully furnished flat is left in the care of the Browns. Before father's visit, the furniture of their neighbor's is appropriated, and father is given the surprise of his life. Thereafter Brown is reinstated in the good graces and bank roll of his dad. At the ———— theatre ———— of ———— week.

Catch-Line for Program—How young Brown and wife win the favor of an exasperated daddy. One Reel of clean humor, with Elinor Field in the role of the newlywed.

Annette Kellermann in "Queen of the Sea"—Marine Spectacle with Noted Diving Beauty

(Fox Special Production)

William Fox's second stupendous marine spectacle, starring Annette Kellermann, will be seen on the screen of the ———— theatre on ———— of ———— week. More than $1,000,000 was spent by the producer in the making of this picture. There are more than 1,500 people in the cast. If you remember "The Daughter of the Gods," in which Miss Kellerman was starred, you will have some idea of the magnitude of "Queen of the Sea." There are five-hundred beautiful girls who pose as mermaids. Scenes for this production were taken at Bar Harbor, Me., Bermuda, Jamacia, Florida, Mexico and California. It is the most stupendous spectacle of its kind ever attempted for reproduction on the screen. Miss Kellermann, who you will remember, appeared for an entire season at the New York Hippodrome in aquatic and diving stunts, is one of the most expert women swimmers in the world. The big punch of the picture comes when the tower of knives and swords is dynamited. Special machinery was placed in operation in order that the desired effect might be obtained. "Queen of the Sea" is the second picture of this kind in which Miss Kellerman has starred. It is big in every way. No expense has been spared in production. Annette Kellermann's second marine spectacle, "Queen of the Sea," will be seen on the screen of the ———— theatre on ———— of ———— week.

Catch-line for your program—Submarine fantasy with the noted diving beauty, Annette Kellermann and five hundred diving girls, in water scenes.

Alice Brady in "The Dance of Death"—A Woman Without a Price—Powerful Drama

(Select Five-Reel Production)

"The Dance of Death," adapted from Marie Eve's story, by Paul West, is the latest picture presenting Alice Brady to the public. It was produced for the Select program, under the direction of J. Searle Dawley, whom you will remember for his numerous productions starring Marguerite Clark. Miss Brady is supported in this production by Maylon Hamilton, H. E. Herbert, Helen Montrose, Robert Cain, Rita Spear, Charles Slattery and Nadia Gary. Miss Brady needs no introduction to the patrons of the ———— theatre. She has been seen in innumerable photoplays, both on the World program and on the Select. Her latest, "The Dance of Death," is melodramatic in a certain sense and has running throughout its plot a love story. The story tells of the jealous passion that is aroused in the heart of Arnold Maitland when he discovers that his wife is holding clandestine meetings at the studio of Boresky, a Russian dancer. He rushes to the studio with murder in his heart but on the way meets a friend who invites him to join him in a drink. One drink follows another, until Maitland's head is affected and the discussion leads from one thing

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

August 3, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"A Nine o'Clock Town"	Paramount	5 reels
"Bound in Morocco"	Artcraft	5 reels
"Che Loved Him Plenty"	Paramount-Sennett Comedy	2 reels
"False Ambition"	Triangle	5 reels
"Back to the Woods"	Goldwyn	5 reels
"To the Highest Bidder"	Vitagraph	5 reels
"No Children Wanted"	General	5 reels
"The Demon"	Metro	5 reels
"Her Moment"	General	7 reels
"Her Blighted Love"	Paramount-Sennett Comedy	2 reels
"Her Husband's Honor"	Mutual	5 reels
"Less Than Kin"	Paramount	5 reels
"The Fallen Angel"	Fox	5 reels
"By Proxy"	Triangle	5 reels
"The Marquis and Miss Sally"	General (O. Henry)	2 reels

to another. Maitland remarks that every woman can be bought at a price, and his friend wagers him $5,000 that he cannot win the dancing girl, known as "Flora" (Alice Brady). As time goes on, Maitland comes to the conclusion that Flora is "different." He loves her but she remains indifferent to his advances. How is the wager decided and who wins? "The Dance of Death" at the ——— theatre on ——— of ——— week.

Catch-line for your program—Has every woman her price?

Carmel Myers, Bluebird Star, in "The Dream Lady"—Romantic Adventures of Fortune Teller

(Universal Five-Reel Production)

Carmel Myers, the little lady who was seen in "My Unmarried Wife," "The Marriage Lie" and "A Broadway Scandal" is coming to the ——— theatre on ——— of ——— week in "The Dream Lady," adapted from Margaret Widdemer's celebrated novel, "Why Not" and produced for the Universal program under the direction of Elsie Jane Wilson, one of the screen's few women directors. Thomas Holding, who has been seen as leading man for Billie Burke, Clara Kimball Young, Mme. Petrova and other screen celebrities, has the leading male role in "The Dream Lady." Miss Myers, considered one of the most beautiful actresses on the screen, is seen in the role of a young girl who dreams dreams and is not given the opportunity to make them come true until her uncle dies and she is left a small fortune. She purchases a small bungaloo and in the rear sets up a fortune-teller's stand and directs her clients to the road to happiness. Her first client is a wealthy young girl whose wish is that she had been a boy. Rosamong (Carmel Myers) sends her forth in boy's clothes and the experiences of this young client form the chief narrative of this most entertaining photoplay. Miss Myers is one of the most charming Bluebird stars and has won her place in stardom by sheer ability and personality. Her work in this production testifies to this statement. "The Dream Lady," her latest work, will be at the ——— theatre on ——— of ——— week.

Catch-line for your program—Romantic adventures of a "dream lady," via the fortune-telling route—Your dreams come true.

Gladys Brockwell in "The Bird of Prey," Five Reels of Thrilling Action

(Fox Five-Reel Production)

Gladys Brockwell who has won the right to the title of one of the few great emotional actresses on the screen, is to be seen on the screen of the ——— theatre on ——— of ——— week, in William Fox's production of "The Bird of Prey," a powerful dramatic exposition of lawlessness and a country where love reigns supreme. In the role of, first, a wealthy girl and then the revengeful bandit queen who gives up all her wealth and pleasure that she might be revenged on the man who has wronged her, Miss Brockwell gives a portrayal of the role of Adele Durant that is the essence of realism. Herbert Heyes, L. C. Shumway and Willard Lewis are seen in the chief supporting roles. "The Bird of Prey" was written by Charles Kenyon, who was responsible for Miss Brockwell's big success, "The Devil's Wheel." It was produced under the direction of Edward Le Saint, who has produced all of Miss Brockwell's big successes on the Fox program during the past year. Adele Durant's husband, fearing disgrace, kills himself in her presence and his friend's, Bradley. Bradley threatens to denounce Adele as the murderess unless she submit to his wishes. She is taken to Mexico and left as a disreputable dance-hall queen. From this on, Adele's only ambition in life is to revenge the wrong done her by Bradley. But revenge turns to love and the man whom she had hated, proves himself a worthy friend.

Catch-line for your program—Story of a lawless land where love reigns supreme.

"The Golden Fleece," Adapted from Saturday Evening Post Story—Joe Bennett, Peggy Pearce

(Triangle Five-Reel Production)

Jack Curtis, Joe Bennett, Harvey Clark, Graham Pette and Peggy Pearce portray the principal characters of Triangle's late production, "The Golden Fleece," written by Frederick Irving Anderson and produced for the Triangle program under the direction of G. P. Hamilton. "The Golden Fleece" is an adaptation from the Saturday Evening Post story, of the same title. It tells of the country-boob inventor who hits on a big idea to make automobiles while you wait and reveals his experiences in the Big Town of New York. His purpose in going to New York is to get rid of his idea and cash it in for value received—but how the city slickers take him—it's a shame. "The Golden Fleece" is a comedy-drama of the first water and is guaranteed to afford entertainment of the best order for the most sedate. Young and old will find entertainment in this offering. There are comedy, thrills, pathos, novelty and punch—a combination that can not be beaten in drama on the screen. And Triangle has placed in the cast, players who interpret the roles as you would expect to see in real life. When our hero of "The Golden Fleece" returns to the farm that he has left to exploit his idea on the markets of New York, he returns in a brand-new auto and a pretty little bride riding beside him. He has received his fill of New York and New Yorkers and decides that the farm is the place for him.

Catch-line for your program—A country boob's invention and how dear old New York grabbed the idea—comedy, novelty and thrills.

I DON'T KNOW

Did You Ever Have to Make That Answer About a Picture?

SUPPOSE one of your regular patrons, just leaving the theatre, said to you:

"I see that you are going to have Pauline Moore next week. What sort of a picture is it?"

And you answer that you don't know.

Now, how do you suppose the patron thinks you know very much about running your own business? Do you think that the patron feels that he can be guided by your selection of pictures?

You not only have to know these days, but you have to be in a position to tell the public, not only in answer to questions, but through your program and your newspapers what the pictures are. These Ad Talks tell you. Read them.

Then you will never have to say: "I don't know."

William Farnum in 1918 Version of "The Plunderer"—Western Drama with a Punch

(Fox Big Six Re-Issue in Five Reels)

"The Plunderer," in which William Farnum appeared on the Fox program two or three years ago, has been revised, re-edited and released in its 1918 version and will be seen on the screen of the ——— theatre on ——— of ——— week. This is one of the best picture dramas in which Mr. Farnum has ever appeared and presents him in a role that gives play to those big dramatic qualities for which this star is noted in the characterization of a role on the screen. "The Plunderer" is one of the Big Six series which William Fox is re-issuing during the present year. It has a big, red-blooded theme and contains in its supporting cast of players, the names of many favorites, including Claire Whitney, who has been seen in many of Theda Bara's productions; William Riley Hatch, a well-known character actor; Harry Springler, W. J. Gross, George De Carlton, Henry Armetta and Elizabeth Eyre. William Farnum can be depended upon to give satisfaction in whatever picture he appears. His characterization in "The Plunderer" is one of the best of his career. He has the role of Bill Mathews, who, with his pal, Dick Townsend, goes to the West to operate a mine left to Dick. When they arrive they find that it is in possession of another. By the big-heartedness and straightforward dealings of Bill Mathews, they win back their mine in spite of tremendous odds.

Catch-line for your program—How kindness conquers where brute force would fail.

Nell Shipman and Alfred Whitman in "A Gentleman's Agreement"—Western Love Drama

(Vitagraph Five-Reel Production)

Alfred Whitman and Nell Shipman, favorites of the Vitagraph Western productions, will be seen in their late picture for this program, on the screen of the ——— theatre on ——— of ——— week, in "A Gentlemen's Agreement," written by Wallace Irwin and produced under the direction of David Smith. In the supporting cast are seen Juan de la Cruse, Jake Abraham, Hattie Buskirk, Jack Wetherby and Al Garcia. Mr. Whitman has the role of Allen Sparge, a young mining engineer who goes West and promises to return for his sweetheart, Theresa Kane (Nell Shipman), whom he leaves in the East, when he has made his fortune. During his absence, Theresa receives word that Allen has been killed. She, marries another. Allen, in the meantime, has met Kate Leonard in the West and she becomes infatuated with him. She intercepts letters from Theresa, and Allen, wondering why he does not hear from her, returns East to learn the reason. He finds her the wife of another. He returns to the West and Theresa follows, where her husband is drowned and Allen and she are united. "A Gentlemen's Agreement" is an actionable drama with a strong love theme running through its plot. It is one of the best that Miss Shipman and Mr. Whitman have done for the Vitagraph program.

Catch-line for your program—A jealous woman's revenge and its effect on the lives of others.

Catherine Calvert in "Out of the Night," Girl's Sacrifice and World's Forgiveness

(Keeney-Sherry Release in Six Reels)

Catherine Calvert, star of "Romance of the Underworld," will be seen on the screen of the ——— theatre on ——— of ——— week, in her latest work before the camera, "Out of the Dark," written by E. Lloyd Sheldon and produced by Keeney Pictures Corporation under the direction of James Kirkwood. In support of Miss Calvert are seen Herbert Rawlinson, as leading man; Frederick Esmelton, Emmett King, Harry C. Meyers, Ida Darling, Bessie Stinson, Eldean Stuart, Harry Lee, Dan Malloy, Barney Gilmore, William Jerald and Thomas Brooke. "Out of the Night" reveals the many temptations that confront a girl when she is left alone in the world and without funds, and proves that even though a girl is obliged to give in to these temptations, the world will forgive her if she grasps the opportunity to go straight when it is offered. "Out of the Night" is shown in six reels and presents a most dramatic subject for the screen. Director Kirkwood has given the picture a fine production. Most of the scenes call for exteriors and the director has chosen some beauties. "Out of the Night," although a discussion of the sex problem in a certain degree, never reveals the offensive. It is a straightforward exposition of the sacrifices made that her sister might receive the proper care. Miss Calvert, the star, is seen to fine advantage and is given the support of a strong cast of players.

Catch-line for your program—The supreme sacrifice of womanhood and the world's forgiveness.

Bessie Barriscale in "Maid O' the Storm," An Aviator's Accident—A Girl's Love

(Paralta Play in Six Reels)

"Maid O' the Storm" is Bessie Barriscale's latest picture. It was written by J. Grubb Alexander and Fred Myton and produced under the direction of Raymond B. West. In the supporting cast are seen George Fisher, Herschel Mayall, Joseph J. Dowling, Myra Davis, Nick Cogley, Howard Hickman, Jack Abrams, Ida Lewis, Helen Dunbar, Lois Wilson, Pietro Buzzi, Clifford Alexander and Nona Thomas. "Maid O' the Storm" tells of a little waif who is picked up on the shore, having been saved from a wreck at sea. She is taken to the home of a fisherman. While on the beach, she sees an aeroplane fall to earth and cares for the pilot who is injured. The scene of the action is along the coast of Scotland. The aviator is nursed back to health by Ariel and returns to his home, in London. Ariel longs for him and decides to go to London and find him. She becomes an actress and on the night of her debut she meets her "bird-man."

Catch-line for your program—An aviator's accident—his rescue by a girl, and a pretty romance.

MORE SERVICE

WITH this issue of MOTION PICTURE NEWS the Ad Talk pages will carry for the benefit of the exhibitor catch lines for the program and newspapers. This is something worth following, and following closely.

These catch lines will mean money to you if you use them as they stand or as a basis for more elaborate publicity.

It's Service You Need.

Screen Examinations

"The Ghost of the Rancho"

(Pathe Play—Five Reels)

Reviewed by Peter Milne

BRYANT WASHBURN has favored the role of the prodigal son in his recent pictures, and "The Ghost of the Rancho," an adaptation from a story by Arthur Henry Gooden again finds him flinging his wild oats to the four winds, only to reform at the proper time (when hurled into the midst of villainy) and under the proper conditions (when under the spell of the heroine's eyes). The picture has a climax that is a little way out of the beaten path, when the hero, Jeffrey Wall, plays ghost and scares the villains, who are Mexicans, and therefore superstitious into retreat, and it has some pretty good comedy in places. There is the usual cabaret stuff where the prodigal is lionized.

But "The Ghost of the Rancho" doesn't stand as anything above the average. When it is considered that the villain makes no less than three different attacks on the heroine, the why and wherefore of this statement may be divined. The story moves with moderate interest from first to last. The continuity in shipshape, but the adaptor, Jack Cunningham, was working with everyday material and was naturally unable to turn out anything extraordinary. William Worthington produced the picture with taste.

Rhea Mitchell is the versatile heroine of "The Ghost of the Rancho." She does a Mexican dance and operates a telegraph instrument. The supporting cast includes quite an array of familiar faces whose names are not given.

THE STORY AND PLAYERS

Jeffrey Wall (Bryant Washburn), the spendthrift grandson of a millionaire (Joseph J. Dowling), gets in a brawl with a Mexican dancer over his partner, Mary Drew (Rhea Mitchell). A gun is drawn in the scuffle, and one of Jeffrey's friends falls unconscious to the floor. The Mexican escapes and Jeffrey pursues, vowing never to return until he has avenged his friend. In Mexico he lands at a station, where since the death of her father, Mary has operated the telegraph instrument. She shields his identity. Then Jeffrey runs into the Mexican's plot. He is a revolutionist as well as a dancer, and is interested in smuggling arms across the border. His retreat is an old ranch house once occupied by a religious fanatic. The Mexican killed him and took possession, thereafter spreading the story that the place was haunted in order to keep the curious away. Jeffrey, however, is not so easily frightened. He learns of the plot, and also learns that the Mexican has kidnapped Mary. Notifying the sheriff, he dresses himself in a sheet and pillow case and plays ghost, frightening the Mexican's henchmen away, and making the leader captive. He turns him over to the law. Jeffrey's surprise comes when his grandfather appears with the man he thought murdered. Grandpop advises Mary to Marry Jeffrey, as the Walls usually get what they go after, and Mary decides to accept.

"Bound in Morocco"

(Artcraft—Five Reels)

Reviewed by Peter Milne

THIS title of Douglas Fairbanks' latest comedy suggests a new edition of some old author, but its contents reveal scant literary merit. That is as regards plot. Of course we all know that the inimitable (the word is used as Webster would have it) comedian, doesn't need to be bothered by much of a plot to make a successful picture. A skeleton is sufficient. Fairbanks is usually the meat. And, to continue metaphorically, he is not skinny at all. However, with the case of "Bound in Morocco," the skeleton itself is dangerously loose, and as a result the Fairbanksian meat has rather a hard time assuming any definite proportions. A subtitle warns one not to wink or the plot may be missed. Which is in the way of an admission on the part of Fairbanks. Because everyone winks some time or another during five reels of film.

The scene of action is Morocco. Fairbanks, listed on the program as The Boy, is bound there by an angry Sahib, which is slang for "political boss." The story in general has to do with his efforts to free himself from the clutches of the gentlemen of Morocco and to rescue The Girl from the perils of the Sahib's harem. There is a plentiful amount of riding and fighting on the desert and these desert scenes, by the way, peopled with horsemen picturesquely garbed in the flowing garments of the Arab are marvels of pictorial beauty and superb photography. There are the thrills that come with careening horses and horsemen who take dangerous falls and Fairbanks does a few stunts that are thrilling. His escape from the harem (a most attractive harem with most attractive haremites therein) is great. Here Fairbanks invades the realm of the circus trapezist and swings on a rope and bounds off a canvas roof like a regular acrobat of the big top.

It is, after all, a severe task to dissect a Fairbanks picture. And even though this, his latest, is by no means his best, the Fairbanks personality, witty subtitles and a thoroughly artistic production go to make it enjoyable. The subtitle at the end winds the picture up with a fine laugh. It reads "One hundred years later" and a shot of a graveyard follows. Such fine satire serves to send one away in a good humor.

Story, continuity (such as there is) and direction are the work of Allan Dwan. Pauline Curley is the girl and the few fleeting glimpses of her are pleasing. The reliable Frank Campeau is the villain. Another glance at the program shows him as a Basha and not as a Sahib after all. There are Tully Marshall, Edythe Chapman, Jay Dwiggins and Fred Burns in other roles.

THE STORY AND PLAYERS

The Boy (Douglas Fairbanks) has gotten into trouble in a city of Morocco owing to his efforts to free the Girl (Pauline Curley) and her mother (Edythe Chapman) from the clutches of one, Basha El Hank (Frank Campeau). He is imprisoned, and is about to be blown up by a bomb when he effects an escape. Disguised as a female attendant he enters the harem and fights his way out with the girl. Furious fighting on the desert with the Boy pitted against all the villains of Morocco, results in ultimate triumph for the American hero, and the last we see of him he is speeding away to more congenial climes with the Girl by his side.

Time, 65 minutes.

"America's Answer"

(Second Official War Film—Seven Reels)

Reviewed by Peter Milne

"AMERICA'S ANSWER" is of greater interest than "Pershing's Crusaders" for besides showing what our army in France is doing, it gives a wonderful picture of the manner in which the money of the people of the United States is being spent behind the lines and on the French seaboard in order to maintain this army. Docks and railroads under construction, the assembling of engines, the landing of huge stores of food, automobile trucks and divers army supplies, the baking of bread in great quantity, the mending of uniforms, the producing of varieties of camouflage, and the building of an immense refrigerating plant in which to store the army's meat supply, are some of the vastly interesting events shown in the seven reels of "America's Answer." And there are bodies of troops, landing, on parade, marching the long miles to the front, line upon line of them, as far as the eye can reach, and going into action. And there are hospital scenes where every inmate is given the best of care. Perhaps the spirit of the American troops is best revealed in one little scene from this section of the picture which shows a soldier undergoing an operation on his foot and laughing the while.

The film took the first-night audience at the Cohan theatre, New York, by storm. It was excellently presented by Mr. Rothapfel, a most inspiring musical score having been arranged. But if it is possible for the onlooker to put his feelings of patriotism and personal pride aside for a moment during the running of the picture, he will discern that it is intelligently edited, titled and assembled. In fact, of the many war pictures that the writer has seen, it is the best in this respect. There are times, too, when the editors have injected some humor into the explanatory subtitles, while there are a number of humorous and human interest incidents in the picture that serve to give it proper balance.

"America's Answer" performs what other war topicals have neglected to do on such a full scale. It shows the industrial warfare that this country is waging even on the soil of France.

How the forces of industrialism are mobilized on a tremendous scale to back up the fighting man at the front is vastly interesting. And furthermore it gives these men, the engineers, the carpenters, the railroad men, and scenic artists, the bakers, the butchers—it gives these men who are toiling behind the lines in France the credit that is rightfully due them.

"Fedora"

(*Famous Players-Lasky—Five Reels*)

Reviewed by Peter Milne

"FEDORA," which has been acted upon the stage and sung in opera, is one of Victorien Sardou's best-known plays, and it is in this notable work that the Famous Players-Lasky Corporation presents Pauline Frederick. It cannot be said that the adaptation by Charles Whittaker includes the dramatic force that was always apparent in the original play, for certain of its unusual climaxes are not stressed with the proper degree of prominence. The picture, rather, develops into an interesting characterization given by Miss Frederick, the drama itself with its numerous and generously strong situations being given second place.

Admirers of Miss Frederick's art will not, however, be disappointed in "Fedora," for the unusual love story it presents is at all times interesting. Miss Frederick gives a telling performance in the title role and plays with special significance in the latter scenes when the fact is revealed that she has betrayed the man she really loves. The story is given a happy ending, as, contrary to Sardou, the picture Fedora does not take poison and die. Ipanoff snatches the deadly cup from her lips just in time.

Edward Jose has endowed the picture with a rich and realistic production. Miss Frederick contributes her share by showing a number of magnificent gowns. Jere Austin as Ipanoff was hardly the right choice for the role of Ipanoff. He is never subtle in his actions, although the better part of the time he is quite expressionless. Wilmuth Merkyll, Alfred Hickman and W. L. Abington render adequate support.

THE STORY AND PLAYERS.

Princess Fedora (Pauline Frederick), a Russian beauty, is in love with Count Vladimir (Wilmuth Merkyll), and believes that he loves her, although in reality he only seeks her fortune. He has an affair with the wife of Boris Ipanoff. One night Ipanoff (Jere Austin) discovers Vladimir with his wife and shoots him. Later Vladimir dies in Fedora's arms, never regaining consciousness. Believing that Ipanoff killed Vladimir for political reasons, Fedora readily consents to the proposition made her by General Zariskene (W. L. Abington), the chief of police, and Vladimir's father, that she pursue the murderer to Paris, where he has taken refuge, and force a confession from him. She is accompanied by Gretch (Alfred Hickman), a police official. In Paris she secures an introduction to Ipanoff, who sees much of her. In time Fedora discovers herself falling in love with the man she came to betray into the hands of the Russian police. But her sense of duty proves stronger than love and she makes all arrangements for his capture. He visits her that night and tells her the real facts of Vladimir's death. Immediately is Fedora changed. She saves Ipanoff from the police. However, it is through the information furnished by Fedora that Ipanoff's brother in Russia is found and killed. From this shock the mother dies. Ipanoff learns that a woman in Paris has furnished the information and it is not long before he discovers that Fedora is that woman. His first impulse is to strangle her but a ring of the bell prevents him. He goes to the door and learns from the caller that Fedora was innocent of the real facts surrounding Ipanoff's case when she agreed to capture him. Ipanoff rushes back into the room just in time to prevent Fedora from taking poison.

"Beyond the Shadows"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

A FAULT which, regrettably enough, has prevailed in several of the recent Triangle pictures detracts considerably from "Beyond the Shadows," the latest picture in which William Desmond is presented. This fault is summed up in the inability of the Triangle producing force to properly balance its pictures. They are presented in a monotone; there are no variations introduced. Thus introductory passages, serving the technical purpose of "planting" and the entertaining purpose of interesting with their bits of characterization and color, are played almost exactly the same as the high moments in the pictures. And so the value of each phase is lessened, the suspense and sustaining interest which should result from a crisis is missing. It is so with "Beyond the Shadows."

This picture was written for Mr. Desmond by Ralph R. Westfall, and under capable production might very well have appeared to meritorious advantage. But either the scenario prepared by Charles J. Wilson, Jr., or the direction of J. W. McLaughlin is at fault. It appears, to the eye of the reviewer unfamiliar with the individual intricacies of the Triangle producing organization, that both were.

The locations secured have the proper atmosphere for a story of the Canadian woods, the locale of "Beyond the Shadows." Mr. Desmond's personality is a hard thing to down, and it shows to pleasing advantage. Josie Sedgwick is co-starred, while others in the cast are Ed Brady, Graham Pette, Hugh Sutherland, Bert Apling, Ben Lewis, John Wild, John Lince and Alberta Lee.

THE STORY AND PLAYERS.

The Du Bois family comes to the Canadian northwest to engage in trapping and hunting. Jean (William Desmond) sets up as an independent trader, refusing to tolerate the tyranny of the Athabasca company. He lives with his father and mother (Graham Pette and Alberta Lee). His brother, Horace (Ed Brady), proves dishonest, and in another section, and under the name of McLaughlin, becomes factor of the trading station. He marries Eleanor (Josie Sedgwick), daughter of a minister, but it is not long before she discovers his cruelty and worthlessness. The factor at the trading station near Jean, Black Fagan (Ben Lewis) by name, persecutes the Indians when they trade with Jean. He attempts to rob Jean, but the latter throws him from his cabin. Semcoe Charlie (Bert Apling) comes along and stabs him to the heart. Horace comes to this trading station with the idea of avenging Fagan. Eleanor accompanies him, posing as his daughter, as Santel (Hugh Sutherland), the real boss of the station, has Horace in his power. Jean falls in love with Eleanor and she with him. Jean organizes the other free traders in the district and attacks the corporation men. The latter are defeated. Jean and Horace are about to fight when they recognize each other. Horace is struck with the error of his ways and decides to lead a better life. And Jean sadly watches Eleanor depart with him.

Time: 55 minutes

"Her Blighted Love"

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

MACK SENNETT has discarded his usual furious comedy stunts in "Her Blighted Love" and relied almost entirely on the ability of his cast, a few complications and a few mild chases to put it over. Naturally it isn't as hilarious as his usual product but it is by no means a tiresome comedy. Charles Murray's presence guarantees considerable humor and Wayland Trask, Vera Stedman, Alice Davenport, Erle C. Kenton and Harry Booker render valuable assistance. Walter Wright directed it.

"The Beloved Blackmailer"
(*World Film—Five Reels*)
Reviewed by Peter Milne

WORLD Film offers a splendid comedy-drama in "The Beloved Blackmailer," produced by Dell Henderson from a story by Harry O. Hoyt. Mr. Hoyt selected a fertile field in which to raise his crop of comedy when he turned to the modern "health farm" for his chief scene of action. Here broken down male members of society are put through the paces until their health is restored. The situations and business included in the picture when it shifts to this location are great from the comedy viewpoint. Mr. Henderson is a good comedy director and time and again in "The Beloved Blackmailer" can one hit upon pieces of inspired business that must have been introduced by the director. There is a naturalness and a touch of originality about such pictures that are seldom present when an unimaginative director gets on the job.

Carlyle Blackwell is featured with Evelyn Greeley in the opposite role. Mr. Blackwell does comedy well and plays the role of the mollycoddle who is made over into a man with a fine sense of its value. Great comedy honors also go to Kid Broad, that cauliflower eared gentleman who has done bits in many pictures. but who gets a real part as a trainer on the health farm in "The Beloved Blackmailer." Besides closeups of those ears of which the Kid is so proud, he gets many a laugh when he uses his prize ring tactics on the patients of the farm. He may be a star some day, who knows? At any rate people will remember him from this picture.

A number of pretty locations serve as backgrounds to the exterior action while the interiors are photographed in new and artistic settings. The supporting cast includes Jack Drumier, W. T. Carleton, Charles Dungan, Rex MacDougal and Isabelle Berwin.

THE STORY AND PLAYERS

Bobby Briggs (Carlyle Blackwell) has never had the chance to become a man. His mother (Isabelle Berwin) always petted him and fed him on pills. Finally Bobby becomes disgusted and bribes his old trainer at college, Spike Brogan (Jack Drumier), who now conducts a health farm, to kidnap him and mold him over into a man. Unknown to Bobby his sweetheart, Corinne Norris (Evelyn Greeley), has the same idea. Brogan plays middle man, informing neither of the other's actions and incidentally collecting money at both ends. Now Mr. Briggs (W. T. Carleton) and Mr. Norris (Charles Dungan) are financial enemies. So when Bobby disappears Corinne writes him an anonymous note, demanding that he stop pounding her father in the market if he wants his son to return to him safe and sound. And Mr. Briggs stops. Corinne has taken a room at a hotel not far from the camp. Martin (Rex MacDougal), posing as her friend, invites her to dine with him at the hotel. In a private room he attacks her. Bobby, a made-over man, comes to the rescue. And when the youngsters return to the Norris home they discover Mr. Norris and Mr. Briggs fighting, verbally. But, of course, they relent and become friends when their children inform them of their marriage.

Time: 60 minutes.

"A Nine O'Clock Town"
(*Paramount-Ince—Five Reels*)
Reviewed by Peter Milne

THE very title, "A Nine O'Clock Town," suggests a fine comedy, and when it is revealed that Charles Ray is the star of the picture bearing it, one rightfully expects something extraordinary in the way of light entertainment. Something akin to "The Clodhopper" and other of his successful earlier pictures. But "A Nine O'Clock Town" misses fire. It would seem that Victor Shertzinger, who has in this instance added the duties of author to his customary task of directing, picked the wrong ingredients to produce a subject that will meet with popular favor. Ray has the part of David Clary, a young man who is all bluff, and who makes a success of himself despite this. He bluffs his way through the whole picture, eventually making good on a bluff bigger than any of the others. But the trouble with the character of David Clary lies in the fact that it contains no redeeming feature. It is all bluff. And any audience wants a few sincere traits in the hero.

Aside from this Mr. Shertzinger's story is entirely too thin to run five reels. Despite some typical Ray poses, in which he appears uneasy to the great enjoyment of his audience, the story of David Clary, who sells his father's department store for an enormous figure, lacks substance to sustain the interest from beginning to end. Here again we return to the original fault. If Clary had only done something worth making a picture about ———. The comedy introduced when Clary comes back from the city, hires a band and a model clad only in underthings and corsets to parade the aisles of the store is good. He succeeds in making the interior of his father's establishment resemble the lobby of a theatre after an exhibitor has followed certain advertising hints.

Ray is supported by a good cast which includes Jane Novak, Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews. The staging is exceptional as to the atmosphere of the nine o'clock town and the photographic and art work highly commendable.

THE STORY AND PLAYERS

David Clary (Charles Ray) finds his home town too slow and his father's general store operated on a too conservative basis to suit him, so he hies to New York. Here he writes letters, saying that he is advertising manager of Gimbel's. Closer inspection reveals him as a tie clerk. But his father (Otto Hoffman) falls for the boy's bluff and brings him back to run the store which is not paying. And David institutes an advertising campaign which is a success—and a sale, which is also a success (for the patrons). The store continues to lose money. A burlesque show hits town, and included in the chorus is a certain lady (Catherine Young) who took David's bank roll and watch in the city. She promises him it back if he will come to her hotel that night. With the assistance of the manager of the show they work the old game of "outraged-husband-unfaithful-wife-come-through-with-so-much-money" on him and David is forced to start even a bigger sale. In the midst of it, however, the corset model (Dorcas Matthews) discovers that the burlesque manager is her husband, so the game is up. The president of a chain of stores likes David's business methods (for some unknown reason) and wants to locate in the town. He makes David an offer and by sheer bluff the young man makes him come through with an immense figure, after which he takes the girl (Jane Novak) who has always admired him, in his arms and proudly swells his chest in the general direction of his father.

Time: 65 minutes.

"A Woman's Fool"
(*Universal—Five Reels*)
Reviewed by Peter Milne

OWEN WISTER, that writer whose Western characters are known the world over, is author of the story upon which "A Woman's Fool" was based. His original opus was known as "Lin McLean," named after its principal character. It is this character that Harry Carey portrays in the picture and it is a thoroughly congenial, ingratiating and human figure that Carey makes of it. "Lin McLean," however, was hardly the ideal book for the screen. Its comedy moments are the only ones which show to advantage in pictured form. The story itself, as presented here, is rather an incoherent affair that wanders hither and yon and which is devoid of any sustaining force to carry it through from start to finish. One is obliged to be on the alert all the while lest some skip in the action leaves him at sea regarding subsequent happenings.

The adaptation was made by George Hively and the production was in charge of Jack Ford. Mr. Ford has maintained a fine Western atmosphere. Molly Malone and Betty Schade share the feminine honors, while Roy Clark, a clever boy, is seen in a part of prominence. Millard K. Wilson, Sam De Grasse, Vester Pegg, Ed. Jones and William Carroll are others in the cast.

"A Woman's Fool" will be accepted for its comedy. Of this element there is not any too much but sufficient to help the story over its indirectness of plot.

THE STORY AND PLAYERS

Lin McLean (Harry Carey), a restless cowboy, goes to town and becomes enamored of a waitress, Katy (Betty Schade). He brings her back to the ranch and puts her in charge of the mistress of the ranch-house. And just as everything is going nicely, along comes a traveling man, who, it appears, is her husband, and she departs with him. Lin's heart is broken, but not for long. In the city he discovers Billy (Roy Clark), Katy's deserted child. He adopts him and brings him back to the ranch. He meets Jessie (Molly Malone), the new station agent, and after the proper time has elapsed, marries her. And then appears Katy again, who attempts to thrust herself on Lin and who, by so doing, breaks up the domestic bliss that was his. Lin will have none of her and so she seeks employment in the dance hall. The sight of Lin makes her yearn to reform, but seeing that he does not love her she takes poison and dies. And Billy brings about a reconciliation between Jessie and Lin.

Time: 60 minutes.

"Bride and Gloom"
(*Pathe-Rolin—One Reel*)
Reviewed by Peter Milne

HAROLD LLOYD has done some good comedies, some very good comedies, during his career on the screen, but it is our belief that in "Bride and Gloom" he sets himself a new mark. The scene of action is the Pullman car, often used in various kinds of comedy, but certainly never to such good advantage as in "Bride and Gloom." The gags evolved by the producers follow one another in rapid succession and every one of them brings a laugh. The supporting company, including Snubs Pollard and Bebe Daniels, does superior work throughout.

"The Fallen Angel"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

WILLIAM FOX has adapted Gouverneur Morris's "You Can't Get Away With It," for screen presentation, under the title, "The Fallen Angel." Why the author's perfectly good title was changed to "The Fallen Angel" is not quite clear. Of the two, we think the author's selection the best. Jewel Carmen is the featured member of the cast. Gouverneur Morris himself would not have looked further for a living image of his mental creation. She looks, acts and lives the part on the screen.

The story is there, and it has been reproduced by Director Robert Thornby with all faithfulness. There are no forced situations. The plot action is carried along by plausible incidents, and the author has first laid the foundation and then builded thereon to the climax. The story is typical of the sex problem dramas, but in no instance has the director attempted to take liberties with the public. He has clothed all suggestiveness in the garments of the drama that permit of such exposition.

The story has been told time and again in actual life, on the stage and on the screen. It is the old story of the easiest way. But Gouverneur Morris is too clever an artist to follow the beaten path as to detailed construction of his plot. For every move that Jill Cummings makes and for every decision that she reaches, the author has, first of all, laid a foundation. He has not resorted to the hack writer's trick of relying on any old convenience to keep his plot together. There's a reason for every advance made in the plot of his story. It may not be considered by some to be the proper subject to discuss, but the fact remains that it has been discussed in as unoffensive a manner as could be recorded either between the covers of a book or on the screen.

"The Fallen Angel" is one of Miss Carmen's best works. She is an ideal type, never over-acts, and appreciates that the eyes can often be more eloquent than dramatic gestures. Charles Clary gives one of his best characterizations of the semi-roue. L. C. Shumway is seen to advantage, and Herbert Heyes as leading man could have done better. Daisy Robinson and Lavine Monsch give promise of better parts in the future. Some nice exterior shots are shown, and the photography, heightened by good lighting, is clear.

"The Fallen Angel" is one of the few screen dramas that has an unhappy ending.

THE STORY AND PLAYERS

Jill Cummings (Jewel Carmen) and her sisters, Marguerite (Daisy Robinson) and Jane (Lavine Monsch), live in modest circumstances. Jill is the provider for the family. The sisters had been accustomed to every luxury until their father died, leaving them penniless. Jill has a short career as clerk in a department store when she is taken sick. The manager of the store, George Hemmingway, Sr. (Charles Clary), takes an interest in her, and tells her that he will provide for her if she will take the place of his wife from whom he has separated. Jill consents, and she is established in a beautiful home with every luxury.

Her sister, Jane, is to be married, and Jill sends her, as a wedding present, a costly necklace, which is returned by Jane's fiance, with a request that Jill refrain from speaking to his fiancee. It is then that Jill realizes that "you can't get away with it." Hemmingway dies. His son comes to Jill's home to inform her that his father had made provisions for her. She leaves for Europe, and there meets Harry Adams (Herbert Heyes), and they are engaged. When the best man arrives, she discovers that he is young Hemmingway. The engagement is broken, and Jill decides to face it all alone.

"Hands Up"

(Pathe Serial—First Two Episodes)

Reviewed by Joseph L. Kelley

PLENTY of pep, strong action and fascinating romance and adventure, characterize Pathe's new serial, "Hands Up," featuring Ruth Roland. Gilson Willetts wrote the story and Jack Cunningham did the continuity. James Horne directed.

The scene of the action in the first two episodes, shown for review, this week, is laid in Mexico, in and around an Incas village, and at the ranch house. And Director Horne has spared neither detail or types to bring his audiences face to face with the Sun Worshipers, their methods of living and their religious rites. The first episode is titled "Bride of the Sun" and is in three reels. The second episode is "The Missing Princess." It is in two reels as are all the others that are to follow.

We remember some of the work that Director Horne did for the Kalem Company in the serial line, and we are not surprised to find that he hasn't disappointed us in reeling off actionable drama in his work for the Pathe program. He places action above all else in his diagnosis of a true specimen of serial drama and the work that he has turned out under the title, "Hands Up," has certainly been given its share of action. There is action from the first click of the camera, and it is never retarded unless necessarily so by the nature of the plot. When action is called for Director Horne is right on the job.

"Hands Up" is a drama of the great out-doors. Little of the action transpires in the so-called interior sets. Long shots registered in a beautiful mountainous country predominate.

Ruth Roland, the star, gives her audience some real thrillers in her exhibitions of horsewomanship. Miss Roland can handle a horse with all the assurance of a cowpuncher and will take just as many chances on being thrown. The director has rounded up some real judges of horse-flesh, as types for his picture, but none of them can ride circles round the star. She doesn't take the dust of any of them. Miss Roland's work in this production merits the confidence Pathe has placed in her.

George Chesebro, who has the leading role opposite, is a fine type, can do all the stunts that any horseman could do astride his mount and interprets the action of a scene without exaggeration or over-acting. The one who takes the part of the Incas chief's henchman is deserving especial mention for the characterization he gives of the Incas bad-man. Credit is not given him on the screen or in the cast of players.

"Hands Up" is a story of the Southwest. It relates the adventures of Echo Delano (Ruth Roland), a magazine writer, who is taken for the missing princess by a band of Incas occupying an ancient mission house. The Incas hail her as their queen and believe that her wedding to the Prince of the band will restore the ancient power of the Incas.

The first episode, "Bride of the Sun," tells of Echo's discovery of the band of Incas and her experiences at one of the band's religious rites. Hands Up (George Chesebro), manager of a near-by ranch, rescues her after thrilling escapades. She is again taken by the Incas after Hands Up has been overpowered. A mysterious black-robed rider rescues Hands Up.

Judith (Echo's cousin) plots to gain possession of the ranch which rightfully belongs to Echo. The second episode deals with the plans of Judith to have Echo retained by the Incas. The mysterious rider again appears and takes her away as she is plotting to betray Echo to the Incas.

"A Soldier's Oath"

(Fox Big Six Reissue—Five Reels)

Reviewed by Joseph L. Kelley

JUST at this time a better and more timely offering could not be presented for entertainment via screen than William Fox's late Big Six re-issue, "A Soldier's Oath," with William Farnum in the featured role. It is a war drama of the first water and the scene of the action is laid in France, on the same ground that is now the scene of battle in the great war.

The 1918 version of "A Soldier's Oath" will please with the same fascinating qualities as it did when first issued. Its appeal is even more strong than it was at its initial appearance, because of its appropriateness and its story of France at war. Incidents are introduced during the narration of the story, which are obviously strained to meet the demands of the writer, but there are so many and varied real dramatic punches coming one after the other during its exposition that the technique of the drama will receive little or no consideration from an audience. The dramatic punch is there, the story is timely, the acting is finished, the war scenes are realistic—what more can one expect? And then we have William Farnum in a role that fits him like a glove and one in which he shines.

In the supporting cast are seen Kittens Reichart, a clever little child who has many of her elder screen artists backed off the boards when it comes to dramatic expression. We haven't seen Kittens in some time. By this time she should be a finished actress.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

The Fountain of Youth, Aguadilla, Porto Rico. Shown in E. M. Newman Travel Pictures, Released by Educational

Leah Baird May Make Washington Trip

A movement that has fast gained ground during the past few weeks will probably send Leah Baird to Washington shortly as an official representative of the motion picture exhibitors and industry, it was stated last night by an official of her company.

Leading grand marches and attending motion picture functions in Brooklyn, Mahattan and the Bronx, as well as in St Louis, Chicago, Indianapolis, Albany and other centres, has brought her in close contact with the exhibitors.

It is claimed she will be called upon to represent a portion of the industry heretofore quiet in political circles. No doubt her personality will serve in changing the opinions of some of our law-makers regarding the atmosphere of the studios.

Arrow to Distribute "The Sunset Princess"

W. E. Schallenberger, president of Arrow Film Corporation, announces that he is in receipt of the negative print of "The Sunset Princess," featuring Marjorie Daw, formerly playing leads with Douglas Fairbanks. "The Sunset Princess" is an adaptation from Wallace Colburn's poem, "Yellowstone Pete's Only Daughter." Mr. Colburn is known as the cowboy poet. The picture was taken in the Rocky Mountains. The production is in five reels, and its distribution on the independent market is controlled by Arrow Film.

New Outing-Chesters

New releases of the Outing-Chester pictures include: July 28, "A White Wilderness," a cameraman's visit to the glacier fields of the Canadian Rockies; August 4, "A Coorial on the Orinoco," a trip up the picturesque Venezuela river, and August 11, "A Dam Catastrophe," illustrating the North American beaver at work in his haunts.

Crauford Kent, Former Opera Singer

Crauford Kent, one of the two leading men in support of Doris Kenyon in her latest production, "The Inn of the Blue Moon," adapted from the work of Louis Joseph Vance, was an opera singer at Covent Garden, London, before coming to America to take up stage work. He appeared for two years in one production, "The Pink Lady," in its tour of this country and England.

Niles Welch Signs

Niles Welch, it was announced this week, has signed a four-year contract with the Famous Players-Lasky Corporation, under the terms of which he will appear as a featured player in support of Paramount and Artcraft stars.

He will leave for the West Coast.

Metro Studio Gets First Savings Charter

Metro's west coast studios in Hollywood have received the first War Savings Society charter granted in the motion picture industry. The charter, received from Washington, states that the Metro studio organization is officially affiliated with the National War Savings Committee, of which Frank A. Vanderlip is chairman. Surrounded by a decorative mat, it has been framed and now adorns the executive offices at the Hollywood plant.

Joseph W. Engel, treasurer of Metro Pictures Corporation, was the prime mover in forming a War Savings Society at the studios. It embraces a membership of 100 per cent of the permanent employes of the plant, and regular meeetings are held every other Monday, in conformity with Federal regulations governing such organizations. George D. Baker, manager of productions, is president, and Clifford Butler, studio manager, is secretary and treasurer.

Johnson's South Sea Island Scenics at Rivoli

Martin Johnson's series of scenic pictures showing the life of the savages of the South Sea Islands have been booked for a run at S. L. Rothapfel's Rivoli theatre, the first of the series to be shown the week of July 21st, according to an announcement made by Mr. Johnson. The customs and actual living conditions of the South Sea Islanders are said to be vividly depicted in this series of pictures.

Pathe Releases Scenic on August 25

"A Sun Kissed Isle" is the title of Pathe's Post Travel Series, No. 11, to be released August 25, Pathe announces.

It is said to be a scenic of rare beauty with strong human interest inasmuch as it shows the natives of the Carribeans engaged in agricultural trade and social pursuits.

In Unfolding His Newest Production, "The Great Love," Upon the Screen, David W. Griffith Is Presenting In Two of the Main Roles Lillian Gish and Robert Harron, Both of Whom Had Parts In "Hearts of the World"

Miscellaneous Notes

Since newspapers of general circulation and the nationally sold magazines have been very generous in the past two or three years in affording gratuitous publicity to the alleged Bohemians who inhabit Washington Square, McDougall Alley, West Fourth street, Sheridan Square and many other parts of old Greenwich Village in New York, the interest in Irene Castle's new Pathe play, "The Girl from Bohemia," will be by no means local.

With the release of "Fedora," on the Paramount schedule on August 12, the public will again have an opportunity of seeing Pauline Frederick in a Sardou role. For Victorien Sardou, who wrote "La Tosca," in which Miss Frederick achieved such a genuine artistic triumph a few months ago, was the author of "Fedora."

Louise Glaum's latest Paralta Play, "Wedlock," is an original story, written for her by the well-known photoplay writer, Denison Clift. The production was made at the Brunton studios in California, under the direction of Wallace Worsley, who has surrounded Miss Glaum with an exceptional cast.

The Maoris, the so-called natives of New Zealand, are a people concerning whom dwellers in the Occident have little knowledge and for this reason the Paramount-Burton Holmes Travelogue No. 127, released July 15, promises to hold unusual interest for picture audiences. The subject is "Among the Maoris of New Zealand."

Pathe announces "That's Him" as the next Lloyd release after "Kicking the Germ out of Germany," which has had an immense advance booking. Other Harold Lloyd comedies to be released this summer are "Bride and Gloom," on August 18, and "Two Scrambled," on September 1.

The release date for "The Great Love," the first of the D. W. Griffith productions to be released through Artcraft Pictures and planned for August presentation, has been set for August 12.

Reports from Pathe's thirty branches through the United States indicate a country-wide cleanup on "More Trouble," the teature play in which Frank Keenan is said to have made the hit of his screen career. "More Trouble" is booked for every one of the big houses in Pacific Coast cities.

"The Handy Man," the second of the Cinema Doll Comedies produced by the Emerald Film Company of Chicago, is released next week by General Film Company. A fast-stepping farce comedy story has been provided for the doll players.

Elsie Ferguson will be seen in a picturization of one of the most widely discussed novels of recent years when her latest production for Artcraft, "The Danger Mark," is released July 29.

The first genuine Oriental to make a bid for popularity in the comedy field, appears in the L-KO comedy, "A Clean Sweep." His name is Chai Hong, and according to Julius Stern, head ot the L-KO aggregation, he is due to make a decided impression upon photoplay fans.

When "We Can't Have Everything," the special Artcraft production, based upon Rupert Hughes' clever satire of that name, was released July 15, the public saw for the first time on the screen, the product of the combined art of two brothers. For while Cecil B. De Mille has produced many of the Artcraft special productions, "We Can't Have Everything" marks his initial effort in directing from a scenario written by his brother, William C. De Mille.

Florence Malone has been engaged to appear in support of Louise Huff in World pictures. It isn't often that one beautiful star picks another beautiful woman to play with her.

Hale Hamilton, one of the best-known Broadway players, who has been recently appearing in Broadhurst productions, is the latest accession to the screen. He has signed a contract to star for Metro for three years and it is announced that he is to receive a salary of $300,000.

One day a little girl 15 or 16 years old came to the Mack Sennett studios looking for work as an extra girl. She was pretty and they gave her the job she asked for. She worked for a year or so, and then went back to school and finished her education. Last week she came back to the Sennett studio, with her beauty not at all marred by the fact that she can parse a Latin sentence, and got her old job back. Her name is Ethel Lind.

Short Subjects in Review

One of the Beautiful Shots in the Travel Scenes Secured in the Swiss Alps by Frederic Burlingham

"DOLL COMEDY" A CHAPLIN BURLESQUE

It is a question whether grown-ups derive much pleasure from pictures made by animated puppets. The trick work involved has lost its novelty, and the comedy naturally cannot equal that of life. Such pictures doubtless entertain little children, but it made for them the stories and characters should be juvenile and in good taste.

This by way of review of the first of a series of "doll comedies" put out by the General Film. The picture runs for a full reel, and is evidently the fruit of much skill and labor. The story has to do with an unfortunate and incompetent porter such as Charley Chaplin played with irresistible humor in "The Bank," and works out through several mildly funny incidents to a real Mack Sennett riot at the end. The picture was made by the Emerald Manufacturing Company.

THE BURGLAR MAN (Doll Comedy).
GENERAL FILM COMPANY: JULY.

KEEPING UP WITH RUDOLPH

A picture which will be greatly enjoyed by those who appreciate artistic feeling, humor and technically excellent photography is one just released by the Educational Films Corporation under the captivating title of "The Quest of the Big 'Un." Charles Maigne, so well-known in another field of screen production, is responsible for the little story of Rudolph, the veteran trout of the Catskills, who figures as hero, victim and finally victor in this idyl ot spring fishing. Aside from Rudolph, who is, indeed, a monster trout, the actors are a capable and patient fisherman and a charming young lady who tries to qualify as an angler and ends by being the unintentional means of Rudolph's escape. Anglers will be interested in the methods and flies shown in close-ups; others will enjoy the picture as a beautiful scenic whose titles denote a writer of literary skill.

"THE QUEST OF THE BIG 'UN."
EDUCATIONAL FILMS CORP.: JULY 15.

PERSHING'S POPULARITY IN MISSOURI

Pershing Day in his home town will long be remembered by the townfolk, and particularly so will be the tribute paid to Missouri's hero by Governor Fred D. Lardner. Mutual's Screen Telegram, No. 39 opens with this subject and does it full justice. Other subjects recorded are the launching of a fleet of boats by Mr. and Mrs. Schwab on the Pacific Coast; a skiing contest in Illinois; a baseball game at Camp McPherson, Ga., for convalescent soldiers and sailors; military funeral rites for the late Major John Purroy Mitchel, and others of equal import. Released July 14.

STUDY OF THE FOOT FEATURE OF LATEST PICTOGRAPH

Physical examination of men scheduled to enter the ranks of the army has brought to light the fact that an alarming proportion of our male citizens have crippled feet. The evils of the pointed shoe, and the high heel are interestingly and quite startlingly set forth in a section of the thirtieth number of the Paramount-Bray Pictograph, under the separate title of "Shoe Sins." Diagrams and actual photographs of feet contorted into ugly, misshapen things, together with X-ray photographs of perfect and imperfect feet, comprise this most entertaining bit of propaganda for better treatment of the pedal extremeties. A shot that is quite funny, as well as interesting, shows a native of some southern clime going up a smooth tree as if he were an ape. The native's feet, though black, are perfect to a degree. This entire series of scenes is smattered with a number of humorous scenes and subtitles.

The feminine life guards at Venice, California, make a generally robust and attractive sight. These ladies have taken the place of men who have traded their old jobs of saving drowning people for the sterner business of war, and no man who dabbles in the surf at Venice is going to object when a feminine elbow is tucked under his chin, while the owner of the elbow drags him through the water to safety. The editor has hinted that probably every man who enjoys the water at Venice will suffer from cramps or loss of strength some time during the season.

The cartoon in this number is funny and cleverly executed. Wallace Carlson penned it and it relates the fine tale a tramp tells to a pair of eager youngsters, how in "ye days of olde" he saves a beautiful lady in distress. She is imprisoned in a castle, which has a moat, battlements and all the trimmings. The tramp rides to her rescue in his flivver, succeeds in vanquishing all the guards with the assistance of his dog and wins the fair lady for himself. The boys are of the opinion that he is afraid of nothing, but, his tale concluded, a bull comes around the corner of the barn and the tramp takes to his heels.

PARAMOUNT-BRAY PICTOGRAPH, NO. 30.
PARAMOUNT PICTURES CORP.: JULY 28.

CAMERA WISE

Any young leading man in need of pointers on how to keep the centre of the screen should go up to Mr. Ditmars' Zoo, and observe the Lady Amherst pheasant, who isn't a lady, but a handsomely plumaged male. When the gorgeous creature desires to attract the attention of a favored member of the other six he just simply won't get out of her way till, we suppose, she marries him just to get rid of him!

It is incidents such as this that give liveliness and interest to the Educational's "Living Book of Nature." The present release is devoted to types of pheasants, whose luxuriant features make them fine subjects for the camera, and to the strutting peacock in all the magnificence of his spreading tail. His vanity is such that he displays it not only before his mate, but for the benefit of human observers, and even for the turtles whose cage he invades. Of exquisite, ghostlike beauty is an albino peacock, white as snow.

BIRDS OF VANITY.
EDUCATIONAL FILM CORP.: JULY.

"DER CAPTAIN" OBLIGES

Once again the versatile Captain Katzenjammer turns his talents toward benefiting and entertaining his fellows, only to be thwarted at the height ot his success by the still more versatile "Twins."

Funds being needed for the poor heathen, the captain arranges a little exhibition of his skill as a prestidigator, and gets off a neat little trick of transforming sausages into little dogs—poetic retribution, indeed. But the Twins, whose assistance has been arranged for by the captain, add a few tricks not nominated in the bond. The poor professior is put to the blush in the eyes of Katrinka, who has partaken of the punch to which the Twins have "added a little kick," and the captain does a trick not down on the program.

The cartoon is in Mr. La Cava's best manner.

THE HEATHEN BENEFIT (Katzenjammer Cartoon).
EDUCATIONAL FILMS CORP.: July 7.

Complete Releases on the Following Pages

Features---Current and Coming

Bluebird Photoplays

July 1. The Empty Cab (Eileen Percy, Franklyn Farnum) 5
July 8. The Deciding Kiss (Edith Roberts). 5
July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. The Dream Lady (Carl Myers).... 5
Aug. 5. The Love Swindle" (Edith Roberts) 5
Aug. 12. That Devil Bateese (Monroe Salisbury) 5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)
July 1. The Kaiser's Shadow (Dorothy Dalton) .....
July 1. Sandy (Jack Pickford).....
July 8. The Claws of the Hun (Charles Ray)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....
ARTCRAFT PICTURES
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES
June 23. The Scarlet Road (Gladys Brockwell) .....
June 30. The Kid Is Clever (George Walsh).
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....
July 28. The Fallen Angel (Jewel Carmen)..
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
May 13. Rose o' Paradise (Bessie Barriscale) —
May 27. Shackled (Louise Glaum)..... —
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —
Aug. 19. A Law Unto Herself (Glaum)..... —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) ..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

June 24. A Man's World (Emily Stevens), Metro 5
July 1. Opportunity (Viola Dana), Metro.. 5
July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5
(SCREEN CLASSICS, INC., SPECIALS)
Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser..... 7

Mutual Film Corporation

June 24. Up Romance Road (Wm. Russell), American 5
July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.
July 22. Impossible Susan (Margarita Fisher) 5
Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

July 7. Annexing Bill (Gladys Hulette, Creighton Hale), Astra..... 5
July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando 5
—Moral Suicide.
July 28. The First Law (Irene Castle), Astra 5
Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)
July 7. A Good Loser (Peggy Pearce). 5000 ft.
July 7. Every Woman's Husband (Gloria Swanson) .....5000 ft.
July 14. Marked Cards (Margery Wilson)5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5

Universal Productions

July 1. Hell Bent (Harry Carey) (Special Attraction) 6
July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5

Vitagraph V-L-S-E

July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5
Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)..... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5
Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World. .....
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
Whose Wife? .....
The House That Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

Geenral Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."
HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels
Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.
THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Western Import Co.

Mickey (Mabel Normand).

Educatioanl Film Corp. of Amer.

SCENICS
Apr. 3. The Making of Russian Cavaiar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From .....1000 ft.
Apr. 17. Our Egypt of the Southwest...1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

SCENICS

May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left.....1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse .....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 .....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep.....500 ft.
May 6. Wild Babies .....500 ft.
May 20. The Friendly Bee .....500 ft.
Apr. 8. Night Animals .....500 ft.
—Wild Goats and Sheep.....
—Wild Babies .....
Apr. 15. Milan Cathedral; Logging in Italy. .....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left.....

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.....
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids) .....500 ft.
May 13. His Last Will (Katzenjammer Kids) .....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) .....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C
June 30. Who's Your Father?.....2 C
July 28. A Tight Squeeze.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon.....½ reel
May 12. Occultism .....½ reel
May 19. Superintendents .....½ reel
May 26. Tonsorial Artists .....½ reel
June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies .....½ reel
June 16. Life Savers .....
June 23. Meeting Theda Bara .....
June 30. The Seventy-five-Mile Gun .....
July 7. The Burglar Alarm. .....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Enchanted Profile (Agnes Ayres, Evart Overton) .....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) .....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) .....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Jest of Talky Jones (Carol Holloway,
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine .....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
O, the Women.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D
Miss Mischief Maker (Gloria Jay).....5 D
The Midnight Burglar (Gloria Joy).....5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy .....2 reels
July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels

(Continued on next page)

(Continued from preceding page)

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Sunday, July 28, 1918

Beach Nuts (Toto, Clarine Seymour, Bud Jamison), Rolin .....1 C
East Indians (British Guiana, South America), (Post Film Co.),Educ.....1 reel
Monday, July 29, 1918
Allies Official War Review, No. 5.....1 top
Sunday, August 4, 1918
That's Him (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
Venezuela (Post Film Co.), Educ.....1 reel
Monday, August 5, 191
Allies Official War Review, No. 6.....1 top
Sunday, August 11, 1918
The Ghost of the Rancho (Bryant Washburn, Rhea Mitchell) .....1 D
Do Husbands Deceive? (Toto, Clarinne Seymour, Bud Jamison), Rolin.....1 C
Le Guiara to Caracas (Post Film Co.), Educ. 1 reel
Monday, August 19, 1918
Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each
Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, July 29, 1918
NESTOR—Bruin Trouble (Belle Bennett)..1 C
Wednesday, July 31, 1918
CENTURY COMEDY—Hey, Doctor! (Alice Howell) .....2 C
Monday, August 5, 1918
NESTOR—It Can't Be Done (Lee Kolmar).1 C
Wednesday, August 7, 1918
L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C
Monday, August 12, 1918
NESTOR—Don't Flirt (Marcia Moore).....1 C
Wednesday, August 14, 1918
CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C
Thursday, August 15, 1918
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser (Cart.) .....1 reel
JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C
Monday, August 19, 1918
NESTOR—The Pie-Eyed Piper (William Franey) .....1 C
Monday, August 19, 1918
UNIVERSAL SPECIAL— Locked in the Tower, Third Episode of Brass Bullet), 2 reels
Monday, August 19, 1918
LYONS-MORAN STAR COMEDY—Damaged Goods (Lyons and Moran).....1 C

WESTERN AND RAILROAD DRAMAS

July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D

UNIVERSAL ANIMATED WEEKLY

July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.
Aug. 7. Number 36.
Aug. 14. Number 37.
Aug. 19. Number 38.

UNIVERSAL SCREEN MAGAZINE

July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.
Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.

UNIVERSAL CURRENT EVENTS

July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.
Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel
Aug. 5. Don't Shoot .....1 reel
Aug..12..Give Her Gas 1.reel

SERIALS

"THE BULL'S EYE"

Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).
Aug. 12. Second Episode (The Muffled man)

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

ILLINOIS

Nate Erber, brother of Joseph Erber, of Erber's theatre, East St. Louis, Ill., who recently disposed of his stock in the Princess theatre in Danville, has accepted the management of the Washington theatre and Airdome in Belleville, owned by Joe Erber and Phil Cohn.

INDIANA

The motion picture show in Berne, Ind., is moving out of the building on Jefferson street to give way for another line of business.

The new Princess theatre, Kendalville, Ind., opened its doors recently, after being closed several weeks, during which time extensive improvements were made.

William Francis, proprietor of the Lyric and South Side theatres in Greensburg, Ind., is said to be making arrangements for the consolidation of the two picture theatres, to be called the South Side. Mr. Francis has a lease on the building occupied by the Citizens National Bank.

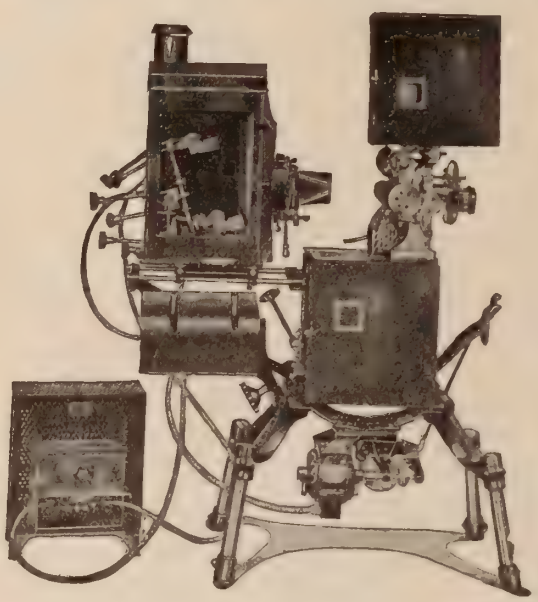
NEW YORK

The Proctor Building, at the corner of South Broadway and Prospect street, Yonkers, N. Y., was sold at auction to Edward Murphy, of Troy, N. Y., for $300,000, incumbrances on the property amounting to $294,000.

Service That Serves

Is always accomplished through the use of

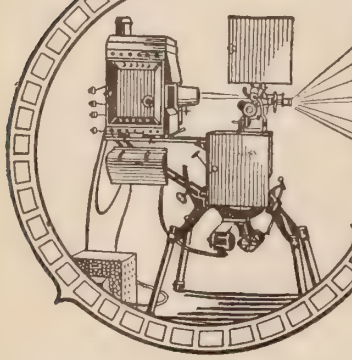
Power's 6B Cameragraph



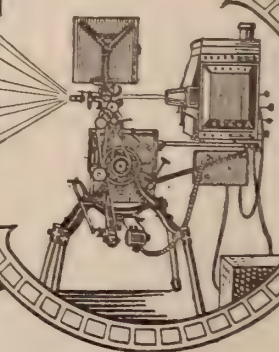
With it the Operator achieves complete and perfect expression of his art upon the screen. The Exhibitor's theatre acquires popularity through its perfect projection and the Audience becomes a loyal "booster" because it obtains value received—and more—for its outlay.

These three factors working together accomplish Success. This Universal Service is achieved by

"The Pioneer Projector of the World"



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

"The Pink 'Un"

¶ "The Pink 'Un"—the Central States Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

August 10, 1918

Dubuque Exhibitors Lose Through Quarantine

THE QUARANTINE of Dubuque motion picture theatres, on account of the infantile paralysis epidemic, is said to be occasioning serious losses among the exhibitors, especially the managers of the Princess, Dreamland and Grand theatres, who do the most business during the summer months.

Manager Boyle, of the Dreamland, was most unfortunate, as he had contracted for thirteen big Pathe releases, one to be shown each week. All of these, of course, had to be canceled as the quarantine is indefinite and may extend through the entire month of August. Mr. Boyle also lost considerably on the Fox film, "The Kid Is Clever," with George Walsh, which was scheduled to appear the first day of the quarantine, Sunday, July 7, as he was unable to get in touch with the exchange before the film arrived in Dubuque. He was compelled to hold it over until 4 o'clock, thus subjecting himself to payment.

Manager William Billos, of the Princess, had extensively advertised "The Seven Swans," with Marguerite Clark, which was to have been shown Monday and Tuesday, July 8 and 9, and as a result was out more than he could afford these times. He was also compelled to cancel the finest month's program Dubuque had seen in many a day, for it included such pictures as "The Thing We Love," with Wallace Reid; "The Danger Game," with Madge Kennedy; "His Mother's Boy," with Charles Ray; "The House of Glass," with Clara Kimball Young, and "When a Man Sees Red," with William Farnum. The genial manager, however, was not dismayed, and announced that as soon as the quarantine is lifted, he will show his patrons some of the best pictures he can get, and that the first one will be "Within the Law," with Alice Joyce and Harry Morey, produced by Vitagraph.

Manager Jake Rosenthal, of the Majestic, is not saying anything these days. His only comment was, "When the public has been deprived of moving pictures for a month or so, business will boom enormously and then I will show 'some' pictures."

"Movie" Owners Aid Suffrage Campaign

THEATRES opened to circulators of petitions calling on Senate to enact amendment.

Operators of more than thirty-five of the largest motion picture theatres in the city are co-operating with the Senate suffrage campaign. As soon as the nature of the campaign was explained to them they immediately allowed the suffrage campaigners the freedom of their houses.

Among the theater owners who gave their consent to having suffrage workers in the lobbies were Ascher Bros., who control fourteen theatres; Lubliner & Trinz, who control seven; Henry Schoenstadt, Sr., who controls six, and Balaban & Katz, who control four.

The "beauty squad" of workers are meeting with phenomenal success and have obtained thousands of signatures to their petitions from the "movie" fans.

Springfield Theatres on Roll of Honor

THERE is a new role of honor in Springfield, Ill., the privilege of representation in which was secured by some definite war service. It is The Motion Picture Theater Roll of Honor, and it has been placed upon Springfield theatres.

Their specific service consisted in the time and prominence given to four-minute speeches and the screen advertisements of the different war drives. On July 22, Sidney Breese, lawyer, and chairman of the Four-Minute Men, delivered to each theatre in the city mentioned later in this notice, a beautifully engraved certificate, signed by Samuel Insull, chairman State Council of Defense; George R. Jones, state chairman, and Sidney Breese, local chairman of the Four-Minute Men.

The certificate reads as follows: "This is to certify that the ——— theatre has this day been placed on the Roll of Honor in recognition of the service rendered by it to the government of the United States in the prosecution of the war."

The theatres so honored are: Gaiety, Princess, Vaudette, Lyric, Royal, Savoy, Amuse-U, Empress and Capitol. Each theatre has signified its intention of framing the certificate and displaying it in the lobby of the playhouse.

Koppel Boosts Community Singing Alone

PRESIDENT WILSON is emphatic in his desire to promulgate community singing in every locality throughout the country, and has so expressed himself with the hope that every community would enthusiastically enter into this excellent means of keeping patriotism aroused.

J. B. Koppel, the ever alert and patriotic manager of Ascher's Adelphi theatre, North Clark Street and Estes Avenue, is the first Chicago theatre manager to enter into this idea in a wholehearted and enthusiastic manner. This, however, is in keeping with the patriotic spirit that Mr. Koppel has evinced since the first day the Adelphi theatre opened. The Adelphi has been the pioneer in many worthy moves for the benefit of its patrons, and now announces that beginning Monday, July 29, it will institute community singing during performances, sparing no expense to make it a success, and earnestly hope that every patron of the house will take a personal interest in making the Adelphi theatre a leader in this glorious work.

The Rogers Park Defense League, with whom Mr. Koppel has aggressively co-operated, contemplates a monstrous celebration on the Lake Front Labor Day, with a one-hundred-piece Jackie Band and ten thousand voices in honor of the men and women who have gone to the colors from Rogers Park. Mr. Koppel hopes that the community singers of the Adelphi theatre will be the nucleus for this monstrous chorus.

Just a Glance at Harry Weiss' Career

HARRY WEISS, the manager of the First National Exhibitors' Circuit and Central Film Company Chicago office, graduated at St. Viator's College, situated at Bourbonnais, Ill., in 1903, and went to work for the Chicago Edison Co. as master calibrater of the So. Div. Meter Dept. of this concern. In 1905, being in the electrical field, he taught electricity at several colleges throughout Illinois and Iowa, taking up the electrical and moving picture work early in 1906, when Mr. Carl Laemmle employed him to run his moving picture machine at his five-cent theatre on 12th and Halsted Streets, and being employed in the daytime with the old Chicago Film Exchange from 1907 to 1912, he owned a string of theatres in Iowa, Minnesota and Northern Michigan, controlling also the state rights on such pictures as "Twenty Years in Sing Sing," but during 1913 he became assistant manager of the Central Film Company of Minneapolis, and later manager of the Minneapolis Feature Film Exchange, being transferred to Chicago as manager of the Feature Film Sale Co. in June of that year. He was manager of the World Film Co. for the following year and a half and left the World Film Co. as a district manager to take charge of the Chicago office of the Metro Picture Service. After being with the Metro Picture Service for some time, on July 2, 1916, he took charge of the Louis J. Selznick Productions in the city of Chicago. Shortly afterward this firm was absorbed by the Central Film Co., and he is now in his third year as manager of the First National Exhibitor's Circuit, and Central Film Co. Chicago office.

His favorite pastime is motoring and signing up customers for film service. In the last three years he has done all his travelling by automobile, with the result that he is personally acquainted with practically exery exhibitor in Illinois and Indiana and Southern Wisconsin, and that he is known to more exhibitors by his first name than by his last name.

Dubuque News and Views

THE manager of the Star theatre at Decorah, Ia., is making every effort to give his patrons the best picture possible. in a recent announcement he stated : " I have booked all of the ' Big Four ' features on the market, namely, ' My Four Years in Germany ' (ten reels); ' The Kaiser ' (seven reels); ' Pershing's Crusaders ' (seven reels), and ' Over the Top ' (nine reels). It took $1,000 cash and a bit of nerve to bring these films to Decorah. However, I am glad the contracts were able to be made, for it would be a shame to let the people of our city miss these marvelous productions." With a manager like that, it is little wonder that the Star theatre is one of the best paying businesses in Decorah.

A BLUEBIRD photoplay, " The Girl by the Roadside," with Violet Mersereau, and a Harold Lloyd comedy was the Saturday night entertainment (July 20) at the Star theatre at Decorah, Ia.

THE Sunday special at Dyersville last week was " Shirley Kaye," with Clara Kimball Young. The picture was exhibited both afternoon and evening.

MAE MARSH and Tom Moore rendered a good account of themselves in " The Cinderella Man," shown at the Cozy theatre at Bellevue Sunday and Monday, July 21 and 22. Miss Marsh, especially, has a very pleasing personality, and her pictures are always top drawing cards.

THE Palace theatre at Waverly had a record night both Friday and Saturday, July 19 and 20, when " Joan of Plattsburg," with Mabel Normand was shown. "Headin' South " with Douglas Fairbanks, was the second best drawing card, while " Hashimura Togo " with Sessue Hayakawa, and " Innocent " with Fannie Ward, did average business.

" DODGING A MILLION," with Mabel Normand, was presented at the Princess theatre at Monticello Tuesday and Wednesday of this week. " The Law of the Land," with Mme. Olga Petrova, was the program on Friday and Saturday.

ETHEL CLAYTON's work in " The Woman Beneath " proved to be one of the best she has done, according to the fans who witnessed her performance at the Cozy theatre at Bellevue, Ia., last Tuesday. The manager of the theatre declares that Miss Clayton is developing into one of his greatest drawing powers.

" THE QUITTER," a five-reel Metro feature, was presented at the Belknap theatre at Hopkinton, Ia., Saturday evening.

" SKINNER'S BABY," with Bryant Washburn, and " His Father's Son," with Irene Howley, shared the honors of the week at the Blende theatre at Benton, Wis. " Revelation," with Alla Nazimova, was the feature of the week of July 21.

E. E. BEERS of the New Majestic at Elkador, Ia., presented " The Bottom of the Well," with Evart Overton, Tuesday, July 23. " Du Barry," with Theda Bara, was shown Thursday.

What Racine Is Doing

COMMUNITY singing, introduced at the Palace theatre by Manager Blumberg, has proved a huge success, the idea taking like fire among the patrons of the theatre. One of the most prominent singing instructors in Racine was secured to lead the singing, and the words of popular songs, thrown on the screen, were easily fitted to well known tunes by the audience. Led by the Palace orchestra, patriotic and popular songs, different each day, are sung afternoon and evening. Occasionally Arthur Friedman, the owner, a singer of some note, leads in the singing.

TOM KENYON and his pleasing tenor voice has been secured by Manager Norman of the Rex to sing popular and semi-operatic airs; this part of the program is well received. " Just a Baby's Prayer at Twilight," sung by Mr. Kenyon while it was thrown on the screen in moving pictures proved a novel feature.

" HOW COULD YOU, JEAN," with Mary Pickford, shown at the Palace theatre on two of the hottest days Racine has yet experienced, yet drew to such enormous crowds that the film was held over for an additional day to the same overflow.

PACKED houses, despite hot weather, viewed " The Unbeliever " at the Rex theatre Monday, Tuesday and Wednesday, beginning July 22. The reputation of the picture had preceded it, and the verdict of those who saw it here, if heard elsewhere, would assure well attended performances.

BARBARA CASTLETON and Irving Cummings in " The Heart of a Girl," were shown at the Rex on Thursday, July 25, immediately following " The Unbeliever."

" THE WOOING," starring Enid Bennett and Jack Holt, was shown at the Palace Sunday and Monday, July 21 and 22, together with a comedy, " The Screen Idol," with Ford Sterling and Louise Fazenda.

MARY MILES MINTER drew well at the Bijou theatre in " The Ghost of Rosy Taylor."

THE Bijou did a fine business with " The Redemption," which starred Evelyn Nesbit Thaw and her son, Russell Thaw. This picture was shown two days, beginning July 23.

Film Fashes from Flint

FLINT motion picture theatres are beginning to feel the effects of a protracted hot spell. Temperatures ranging from 90 to 95 degrees have been experienced for the last week. Manager Charles Garfield of the Orpheum says that business has been slack for 30 days as a result of the bad weather and general local conditions.

MANAGER LESTER MATT of the Strand who has under construction a beautiful canopy in front of the Strand, is arranging for the construction of a balcony which will seat several hundred more.

C. EDGAR MOMAND of the Garden will have an entirely new stage setting for fall, using artificial autumn leaves and other decorations to harmonize with the interior wall covering, which will give the playhouse a garden effect. The front will be redecorated and new signs installed.

MARGUERITE CLARK drew fair business to the Garden theatre July 23, 24 and 25 with " Uncle Tom's Cabin." The picture appealed especially to women and children.

" THE MANX-MAN," taken from Hall Caine's novel and featuring Elisabeth Risdon, " The Pickford of England," drew considerable business to the Orpheum, considering the hot weather, on July 23, 24 and 25.

MANAGER LESTER MATT of the Strand is going strong on music at his playhouse this summer. In addition to the vocal music that was furnished during the early part of the season by Joe Qualkers and Dave Noeker, the " Majestic Duo," and organ music by Edna Dayton, the sole musician of the house for several months, he has installed an orchestra under the direction of A. J. Abbenante.

COMING attractions announced for the Garden theatre are Bessie Barriscale in " Blindfolded," Douglas Fairbanks in " Say, Young Fellow," " An Alien Enemy " with Louise Glaum, a return engagement of Arthur Guy Empey's " Over the Top," Mabel Normand in " Joan of Plattsburg," and a return of Fairbanks in " Mr. Fixit," a feature which drew more business to the Garden than any film in a number of months.

"Spilt Milk"

You know how it is when something is missing on your program. Your feature alone no longer satisfies your people. They want and demand variety and diversion. Our short reel specials fill that demand and quickly silence all patrons who complain that "THEY ALL LOOK ALIKE." The following subjects are what you need and you find them featured every week in the best theatres everywhere.

BRUCE SCENICS
NEWMAN TRAVEL PICTURES
WRIGHT'S MEXICO TODAY
DITMAR'S ANIMAL PICTURES
KATZENJAMMER CARTOON COMEDIES
HOOLIGAN CARTOON COMEDIES

Book them now for September dates

BEE HIVE EXCHANGE
220 South State Street Chicago, Ill.

For the Pick of the Pictures
THE DOLL-VAN FILM CORPORATION
207 South Wabash Avenue Chicago, Ill.
D. M. Vandawalker, Jr. Vice-President
Merchant's Bank Bldg. Indianapolis, Ind.
Henry Dollman President

They Say in Chicago That—

A. G. SPENCER of Metro Chicago sales force, is being congratulated by his many friends in the game on a contract he has just made with Seaver and Zahler, owners of the Howard theatre. They will run "To Hell with the Kaiser" for five days, which is the longest run booked outside of the Loop.

C. E. SMITH, manager of Metro Chicago branch, has gone to New York to attend the convention of all their branch managers.

M. J. WEIL, manager of the Castle theatre, will be the first exhibitor in the United States to run "Triple Trouble," the last Chaplin picture made by Essanay. He will run it the entire week of July 28.

ELLIS BOSTICK, manager of Merrill theatre, Milwaukee, Wis., is doing Chicago's Film Rialto shopping.

FRANK WORKMAN, manager Brainerd Amusement Company, Brainerd, Minn., is spending his vacation in Chicago.

E. C. DAVIES has severed his connections with Triangle as city salesman and is taking up manager's course with S. H. Kress and Company, Macon, Ga.

M. LEVY of Metro just won a box of cigars on a bet that was made with him that he could not get a single contract in Evansville, Ind. The gentleman secured six specials and one service contract in one day.

JOSEPH A. SHAEFFER of the Ascher Brothers staff is up to his eyes in work for the opening of their new Milway theatre, Rockford, Ill., August 3. He has promised the natives a gasp of astonishment.

G. N. MONTGOMERY has just been appointed manager of the General Film Compan's Chicago office.

IRVING MACK, the live wire publicity man of the Universal Chicago office, and his charming wife, are spending a vacation at White Lake, Mich.—nothing to do but sleep, swim and fish—no ads or press stuff to write.

H. Y. ROMAYNE, president of the Romayne Superfilm Company, who just made the six-reel production, "Me Und Gott," stopped off in Chicago for a couple of days on his way to New York. While here he screened their picture for the benefit of state right buyers and the leading exhibitors of this city.

RALPH BRADFORD, genial manager of Triangle Chicago office, has just returned from a successful trip to Milwaukee. A. J. Normal of the same organization is doing a land office business on the north side.

I. VAN RUNKEL, recently of the Bluebird forces, has been appointed manager of the Goldwyn office, College building, Chicago, succeeding E. J. Bayley, who leaves shortly for Minneapolis. Van had not intended returning to the film game for some time, but the Goldwyn attractions proved so alluring that he could not withstand the temptation, hence back in harness.

THE CLASSIC FILM COMPANY is putting on a premier performance in the principal city of each state with "Belgium, the Kingdom of Grief," the proceeds of which will go to the Cardinal Mercier's Relief Fund. Reverend Father Jean B. DeVille, who spent the first three years of the war in Belgium working directly with Cardinal Mercier, is now in this country as a delegate and will lecture on the sorrow of Belgium at each premier. He has a wonderful collection of souvenirs, among which is the last letter of Edith Cavell.

F. L. KOPPELBERGER, owner of the Majestic and LaCrosse theatres, LaCrosse, Wis., is spending a few days in Chicago arranging his fall program.

(BLATT) SMITH, city salesman for Triangle, is recovering from a case of poison ivy.

GEORGE FISCHER, manager of the Alhambra theatre, Milwaukee, is spending a few days in Chicago looking over features.

THE Paramount and Artcraft productions are doing a splendid business at Orchestra Hall in spite of the heat.

AL LICHTMAN of the Famous Players New York office, is in the city for a few days.

RUMOR has it that Walter Skates, until recently manager of the General Film Company, Chicago branch, is going to enjoy himself for a time on his farm.

I. L. LESSERMAN, manager of the Chicago office, Universal, has just returned from New York after a conference with the powers that be. Mr. Leeserman is very enthusiastic over the quility of the pictures that will be released by them this fall, which he viewed while there.

JULIUS BERNHEIM, Carl Laemmle's nephew, will return to the Minneapolis exchange.

CHARLES SIDDEL, one of the oldest men in the game, has just connected with the sales force of the big "U."

CHARLES C. PYLE, general sales manager of the Bartola Musical Instrument Company, has arrived home in fine feather after a three weeks' visit in the East. Mr. Pyle, of course, attended the Boston convention and looks forward to a large business for his wonderful instrument this fall.

R. C. CROPPER of the Beehive exchange reports that their business is remarkable for this time of the year, he having closed 17 contracts in the week ending July 27. It certainly is some business and speaks volumes for the Beehive service. Charles A. Dean, president of the Educational Film Corporation, has been spending the week with Mr. Cropper. The Beehive exchange handles their films exclusively in this territory.

"CHRIS" WHELAN, manager of George Kleine System, Chicago branch, says that the booking of Charles Chaplin's latest production, "Triple Trouple," is very large. The same applies to the "Unchastened Woman," featuring Grace Valentine.

S. B. GRIEVER has sold his interest in Griever-Herz and withdrawn his name. The business will be known in the future as the Silee Film Exchange. In the sixteen months that Mr. Griever has been in this organization he has met with phenomenal success, and is withdrawing with the best wishes of many friends. He will announce his future plans, which are practically settled, in the next ten days.

E. H. DUFFY, Chicago manager Mutual, says that the Sessue Hayakawa and Gail Kane productions are going big. The Ziegfeld theatre, Chicago, has just signed a contract for the first exclusive showing of all the Hayakawa productions. "His Birth Right" will be the first one shown, week of September 1.

SMILING BILL PARSONS has been in Chicago the last few days exchanging jokes and smiles with all the film men and with the public at McVicker's theatre.

RALPH PROCTOR, district manager of the Pathe, is now in Minneapolis reorganizing their branch there.

Spahr Reports Sales of Motiographs

O. F. SPAHR, manager of the Enterprise Optical Co., manufacturing the Motiograph machines, has just returned from a motor trip through Indiana, business—pleasure. Mr. Spahr reports a number of Motiograph installations as follows:

Fox & Keating, Orpheum theatre, Terre Haute, Ind., have installed a De Luxe Motiograph machine.

The Strand theatre, Muncie, Ind., A. E. Bennett, manager, a new Motiograph machine.

Clyde R. Bates, of Jefferson theatre, Jefferson, Ind., has followed suit and put in two new Motiograph machines, in addition to remodeling his booth.

E. A. Healy, of the Monogram theatre, 35th and Halsted Streets, likewise remodeled his booth and installed two Motiograph machines.

The White Eagle theatre, 18th and Ashland, Chicago, will open in August with two new Motiograph machines.

The Gem theatre, Gary, Ind., has remodeled its booth and installed two De Luxe Motiograph machines.

Theodore Charles has not only purchased two new De Luxe Motiograph machines for his Moon theatre, Vincennes, Ind., but he will have them displayed for the next ten days in the show window of one of the leading business establishments in the city.

"Enterprise" machines—enterprising management.

Ainsworth Wins in Face of Competition

MANAGER W. E. AINSWORTH, of the Orpheum in Fond du Lac, has discovered how to overcome the hot weather handicap with a band concert thrown in as a counter attraction. Sunday, July 21, was Fond du Lac's hottest day of the year. The lure of the lake breeze was strong and a band concert at Lakeside Park was counted a mighty good attraction At that, the Orpheum had good audiences afternoon and evening. The program included a return engagement of Charlie Chaplin in "A Dog's Life," and George Walsh in "Chasing the Kaiser." A light business followed the next three days on account of the continued heat, John Barrymore, in "Raffles," only drawing moderate business. On Thursday, Friday and Saturday, July 25 to 27, Manager Ainsworth presented Constance Talmadge, in "The Shuttle."

He has booked the series of government war pictures—The War Review—and the first showing was made on Tuesday and Wednesday, July 29 and 30. They will be shown every Monday and Tuesday for an indefinite period. Norma Talmadge, in "DeLuxe Annie," will be the attraction at the Orpheum August 7, 8 and 9.

WILLIAM M. HIGHT

Is Now Representing Motion Picture News

In Chicago

220 South State Street

In Springfield Theatres

THE Capitol has cancelled Triangle service to one day a week, and has put in Metro and Select plays. Triangle plays have been doing very well for Manager Maisel, but he figures that he will be able to do better with the Metro and Select stars. The first Metro play under the new contract will be Harold Lockwood in "The Landloper," and the first Select play will be Clara Kimball Young in "Magda."

"THE NAHLAUKA," Pathe play, will be the attraction at the Capitol on July 24.

GUS KERASOTES announces his week's bookings for July 21-27 to be as follows: Sunday, "The Song of the Soul," with Alice Joyce; Monday, "Powers That Prey," with Mary Miles Minter; Tuesday, "A Self-Made Widow," with Alice Brady; Wednesday, "Gates of Gladness," with Madge Evans; Thursday, a special feature; Friday, "Her Debt of Honor," with Peggy Hyland, a Fox production.

THE Pekin theatre is showing two serials every Tuesday, "The Fighting Trail" and "The Woman in the Web."

THE Savoy has contracted for Universal's new serial, "The Brass Bullet," to start some time in August.

VIOLA DANA in "The Only Road," comes to the Lyric on July 30 and 31. "The Woman and the Law," Fox's drama based on the De Saulles case, comes on Sunday, August 4, for three days.

A SPIRIT of optimism pervades the local Rialto. Every showman in town anticipates a good business the coming fall and winter.

BEN ROVIN says the Amuse-U is doing well, and that everything is just great.

MANAGER THORNTON of the Gaiety took off William Russell in "Up Romance Road," after Sunday's showing, July 21, despite that he had the play booked for three days. Gaiety audiences are very crtical, and they did not take to this picture. It was the first time that Russell had ever appeared at the big playhouse, or it might have gone better. The photography, sets and acting seemed to be good, but the story was not of Gaiety caliber. Gloria Swanson in "Every Woman's Husband" was put on, and seemed to be just what the women folks wanted. Few men there are here now, everybody's gone to war, and managers have to look out for the wants of the fair sex. "The Fair Pretender," Goldwyn's play with Madge Kennedy and Tom Moore will be the attraction on Thursday, Friday and Saturday, July 25, 26 and 27. "Choo Choo Love," a Century comedy with Alice Howell, will be on the same bill.

THE Vaudette did very nicely the opening day of Marguerite Clark's four days' run in "Uncle Tom's Cabin." The youngsters turned out and laughed heartily at Topsy; also crying a great deal with Little Eva and Uncle Tom. Sessue Hayakawa in "The City of Dim Faces," will come to the Vaudette only July 25, 26 and 27. A Billie Rhodes Strand comedy and Vaudette Screen Telegram will show on the same dates.

THE Lyric struck a run of hard luck with some very poor pictures. "Her Price," with Virginia Pearson, proved a disappointment; but the biggest fiasco was "Pay Day," Metro's five-reeler with Mr. and Mrs. Sidney Drew. After the first day's showing, Manager Loper sent out an S. O. S. and secured another feature instead.

AFTER many years as conductor of the Majestic theatre orchestra, Ernest Lange, violinist, announces that he will not be in this city the coming season. He has signed a contract with a Peoria theatre.

"WE CAN'T HAVE EVERYTHING" comes to the Gaiety July 28 for an indefinite stay. Manager Thornton is hoping it will prove as good as the last De Mille production, "Old Wives for New," the picture that fans are still talking about.

ENID BENNETT in "The Vamp" comes to the Vaudette for four days, starting July 28. The last half of the week is given over to Wallace Reid in "Less Than Kin."

ELZA KENNETT, doorman at the Lyric, has enlisted in the army and is now at Jefferson Barracks. This makes one more motion picture theatre employe sent from Springfield to beat the Hun.

JUNE CAPRICE in "Miss Innocence," will be the attraction offered at the Lyric on July 28 and 29.

GEORGE ECKLUND, leader of the Gaiety theatre orchestra, sprung a big surprise when he married Rowena Martin in St. Louis last week. George left presumably on a vacation, but it turned out to be a honeymoon. At the present time the Ecklunds are camping on the river. Everybody wishes the newly married couple a long and happy life.

LOUIS KERASOTES is having the Savoy treated to a new coat of paint, preparing for the biggest fall and winter's business the house has yet had. In the meantime Louis is trying to keep within the speed laws with his high-powered speed car.

WHAT'S the matter with William Farnum that he does not draw better than he does? The Lyric had the big fellow for three days in "Rough and Ready" and hardly took in enough to pay for the picture. Harry Loper says he cannot understand it, for he likes Farnum immensely and thinks his pictures are all good. But they do not get the business. The Lyric loses money every time it runs a Farnum picture.

THE Princess has been doing pretty well, despite the heat. "Men," with Charlottee Walker, Robert Cain and a good cast, had three good days, July 21, 22 and 23. Kitty Gordon followed in "Tinsel" on July 24 and 25, and Bessie Barriscale came on the 26th and 27th in "Patriotism," her newest Paralta play. The Princess has but one more chapter of "The Eagle's Eye," and that will be shown on July 24 and 25. This is the first serial to play the Princess, and Manager Kunz says that it has been satisfactory in every way.

"ONE LAW FOR BOTH," an Ivan-Pathe production with Leah Baird, Rita Jolivet and a star cast, opened a three-days' stay at the Princess on July 21. Carlyle Blackwell and June Elvidge come on July 24 and 25 in "The Golden Wall"; July 25 will bring Kitty Gordon in "The Purple Lily," the picture that was to have been shown some time ago, but was lost in transit.

FRANK KEENAN, in "More Trouble," is scheduled to appear at the Princess at an early date.

CONSTANCE TALMADGE, in "The Lesson," will play three days at the Lyric on July 25, 26 and 27. Tom Moore is in the cast, and Tom is a big favorite here, which means more shekels in the Loper coffer.

GEORGE WALSH, in "The Kid is Clever," was not up to the athlete's picture standard, and did not make good at the Lyric July 21 and 22.

THE Chatterton is preparing to reopen. The new season will be inaugurated on Sunday, August 11, and the attraction will be D. W. Griffith's "Heart's of the World," which comes here direct from a long engagement at the Olympic and Colonial theatres, Chicago. The engagement will be for eight days, with two performances daily. The Illinois State Fair opens two days earlier, and big crowds will be in the city during the period of the Griffith play booking. "Hearts of the World" should do as well here as "The Birth of a Nation" did, and the first Griffith spectacle has the record of taking in more money than any picture that has ever been shown here.

IN the meantime the Chatterton is being overhauled and put in shape for the big picture. W. D. Cave, who was at the helm last season, will again look after the destinies of the theatre. George Hickox still continues in control of the playhouse.

GEORGE S. RIORDAN, local man, will again be manager of the Majestic, which opens the new season on Sunday, August 11.

EVERY where are evidences of the coming of a busy season. All of the photoplay houses are cleaning and painting, and making ready for the grand rush which starts August 9, opening day of the State Fair. As the big event comes more than a month earlier than usual this year and lasts twice as long, there should be proportionately more money in all the theatres' cash drawers when the show closes.

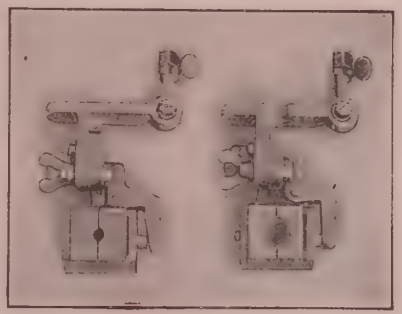
ED MAISEL cleared up at the Capitol Saturday, July 20, with Charlie Chaplin in "A Dog's Life," and a two-reel Hart reissue.

Gathered In Green Bay

THE Goldwyn feature production, "Joan of Plattsburg," was presented at the Colonial theatre July 19-20. Mabel Norman was in the leading role. The film proved a drawing card.

NELL SHIPMAN played in "Baree, Son of Kazan," at the Colonial theatre July 21.

NORMA TALMADGE pleased audiences at the Grand theatre in "Fifty Fifty" July 21-22-23-24.



POWERS'
"GRIPP-O"
THE MODERN CARBON HOLDER

PERFECT CONTACT

Upper Carbon Complete with Inserts $6.85 Each
Lower Carbon Complete with Inserts 6.85 Each
Extra Inserts—50c. Per Pair

NOTE—When ordering "GRIPP-O" CARBON HOLDERS please state size of Carbons used so that inserts of proper diameter can be supplied

EXCLUSIVE AGENTS FOR THE
POWERS' CAMERAGRAPHS

Machine and Parts always in stock in any of our Twelve Branches. Use nothing but GENUINE Parts—all stamped with manufacturers.

We have selected only the best apparatus and supplies. We guarantee results. Try us.

CHICAGO BRANCH—"CENTRALLY LOCATED"

United Theatre Equipment Corporation
R. H. FULTON, Manager
512 South Wabash Avenue Chicago, Illinois

"THE GHOST HOUSE," in which Jack Pickford and Louise Huff are featured, played at the Orpheum July 23. It is a Paramount offering.

MAE MARSH pleased patrons of the Colonial theatre in "The Beloved Traitor" July 19-20.

A FIVE-REEL Triangle film, "The Hard Rock Breed," with Margery Wilson in the lead, was presented at the Royal theatre July 23.

"TWENTY-ONE," from the works of George Randolph Chester, was given at the Colonial theatre July 23. Bryant Washburn was in the main role.

PAULINE STARKE was seen at the Royal theatre in "The Shoes That Danced," a Triangle film, July 18.

THE film, "The Business of Life," featuring Alice Joyce," was shown at the Colonial theatre July 21.

THEDA BARA, vampirish star of the Fox forces, played in "The Rose of Blood" to good sized houses in the Orpheum theatre July 14.

VIVIAN MARTIN in the Paramount film, "The Sunset Trail," pleased audiences July 15-16 at the Orpheum theatre. The management presented on the same dates "Those Athletic Girls," a Mack Sennett comedy.

ALICE BRADY played at the Grand theatre July 18-19-20 in "The Order of Rosetta," a "Select."

A RETURN showing of "The Man from Painted Post," with Douglas Fairbanks in the leading role, was given at the Orpheum July 17-18.

SESSUE HAYAKAWA, the Japanese star, appeared for the second time in a month at the Orpheum theatre July 19-20. His offering was "The White Man's Law," a Paramount film.

Elgin Items of Interest

DESIROUS of stretching out the good things over as much time as possible, Manager Ralph Crocker of the Star theatre, Elgin, took the first of his several "few days" vacations about July 20. He motored with his family to Milwaukee, to Camp Grant, Rockford, to Lake Geneva and to other places, a day's drive or so from Elgin. He enjoyed swapping sympathy with managers of various playhouses about the state and in Wisconsin.

MRS. ROLLO MANN CHAPPELL, formerly Grace Johnson, perhaps the most popular player for the moving pictures ever found in Elgin, has returned from making her home in Chicago and has yielded to entreaties of Manager Crocker and taken the piano work at the Star theatre. She was formerly pianist at the Temple before her marriage.

"My Own United States," with Arnold Daly, struck Elgin in the hot period about July 22, a fact which interfered considerably with attendance there that was more conspicuous for its hearty appreciation of this story of "The Man Without a Country." The play made a great hit, and the excellence of music supplied by the Grand's regular orchestra was not the least inspirational part of it all.

DESPITE the fact that "The Kaiser, the Beast of Berlin," crowded the Temple afternoon and evening for three days in late spring, Manager Crocker brought it back to the Star July 22. It played to good houses. The same week Manager Gus Cook of the Crystal theatre, Dundee, showed the film for three days to full houses.

MANAGER GUS COOK of the Crystal theatre, Dundee, has recently purchased two moving picture houses at St. Charles, Ill. He continues to operate his Dundee playhouse.

ARTHUR SEYMOUR, formerly operator at the Crystal, Dundee, has been called away to war and left with a contingent of selected men in early July. He is at Camp Grant, Rockford.

MAYME RORIG, daughter of Manager Henry P. Rorig of the Orpheum theatre, Elgin, who has been her father's assistant for several years, plans to leave for Montana, having resigned her position in the Elgin schools to teach there.

IN the week of July 22 the Grand offered in addition to "My Own United States," Mabel Normand in "Joan of Plattsburg," Elsie Ferguson in "Rose of the World," Madge Kennedy in "The Fair Pretender," the Pathe Weekly and Burton Holmes travel pictures.

WELLINGTON VANSTON, son of Manager Frank Vanston of the Temple, Elgin, who has been at Camp Grant, sent hurried word the night of July 22 that he was to leave for Sparta, Wis., the following day. His mother, brother Lamont and a party of other friends, made up a motor party that drove to Rockford to bid him farewell before he left.

FOR the week of July 22 the Temple offered the following pictures in part: Roy Stewart in "The Fly God," Billie Rhodes in "By Fowl Means," Edith Roberts in "The Deciding Kiss." Charlie Chaplin in "A Woman," Bessie Barriscale in "Blindfolded," Alma Reubens in "Love Breakers," Helen Gibson in "The Branded Man," Gloria Swanson in "Every Woman's Husband," "Marjorie Wilson in "Old Love for New," Reggie Pearce in "A Good Loser," Charlie Chaplin and William Russell in "Up Romance Road," and a variety of comedies.

IN addition to several Mr. and Mrs. Sidney Drew comedies, the Orpheum offered in the third week in July the following: Ethel Clayton in "Journey's End," Harold Lockwood in "Lend Me Your Name," E. K. Lincoln in "The Almighty Dollar," Montagu Love in "Vengeance."

THE bill at the Star for the third July week, in addition to its leader, "The Kaiser, the Beast of Berlin," includes: Gladys Brockwell in "The Devil's Wheel," Charlie Chaplin in "The Musical Tramp," Anita Stewart in "The Glory of Yolanda," Charlie Chaplin in "The Adventurer," Gladys Leslie in "The Wooing of Princess Pat," Bryant Washburn in "Kidder and Ko," Louise Fazenda in "Saucy Madeline," Alice Howell in "Her Unmarried Life," Pearl White in "The Fatal Ring," and Alice Joyce in "The Triumph of the Weak."

Saginaw Short Notes

D. W. GRIFFITH'S film spectacle, "Hearts of the World," was presented at the Franklin theatre, Saginaw, Mich., during the week of July 21 and attracted large crowds daily. The wonderful picture played in competition with hot weather, but despite this handicap experienced a heavy patronage, an attendance that steadily grew. Patrons found the interior of the theatre much cooler than the outside atmosphere, and then forgot all about the weather in the thrills of the production. The audiences were frequently aroused to patriotic demonstrations, and occasionally could not even be kept in their seats, arising in salute to the French "Marseillaise," and again towards the close in honor of their own fighters across the sea. The enjoyment of the picture was greatly enhanced by the special score of music which was excellently rendered by a large orchestra. The Franklin Tattler, the weekly publication of the theatre, was devoted almost entirely for that week to "Hearts of the World," with the cast of characters, acts, synopsis, and interesting features in connection with the film. The folders were distributed to all attending. The prices ranged from 25 cents to $1.50.

AMONG the coming attractions scheduled for the Franklin are Virginia Pearson in "Her Price," on July 28 and 29; Madge Kennedy in "The Danger Game," on July 30 and 31 and August 1; Bryant Washburn in "Twenty-one," on August 2 and 3; June Caprice in "Miss Innocence," on August 4 and 5, and William Farnum in "True Blue," on August 6, 7 and 8.

THE feature attraction at the Bijou theatre July 23, 24 and 25, was "Parentage," which was widely advertised and which was well patronized. An increased price of 25 cents was asked, including the war tax.

OUR old friend, "Uncle Tom's Cabin," which has so often trod the boards of Saginaw theatres in the past, was seen once more on July 25, 26 and 27, but this time it was not accompanied by any brass bands or the atmosphere of bloodhounds and colored troopers. It was the screen version at last of that historic story and play, and it was presented at the Mecca-Palace theatre, with Marguerite Clark in the double role of Little Eva and Topsy. Other pictures at the Mecca-Palace during the week preceding "Uncle Tom's Cabin" were Harold Lockwood in "The Landloper" and Fatty Arbuckle in "Good Night, Nurse," on July 21 and 22, and Dorothy Dalton in "The Kaiser's Shadow," on July 23 and 24.

News from Fond du Lac

THE benefit performance of "Over There," put on at the Henry Boyle theatre Monday and Tuesday, July 22 and 23, under the auspices of the Loyal Order of Moose, resulted in a considerable addition to the yarn fund maintained by that organization. More than 2,000 tickets were sold by members of the order.

MANAGER F. R. SMITH of the Bijou has booked the government picture, "Pershing's Crusaders," which is released by the First National Circuit, for a three-day run early in September.

"TARZON OF THE APES," which was shown at the Henry Boyle early in the season, is to return and this time will be presented at the Bijou at popular prices August 6 and 7. The latter part of August the Bijou will present "The Unbeliever."

Lawford Manages Franklin in Saginaw

C. W. LAWFORD, of Sharon, Pa., has assumed the management of the palatial $150,000 Franklin theatre of Saginaw, Mich., one of the Butterfield circuit houses. He became manager Sunday, July 21, and for his opening week presented D. W. Griffith's great picture, "Hearts of the World," which met with splendid success.

Mr. Lawford is well known in Eastern theatrical circles, and was former Reis Circuit manager, having been in charge of theatres in Elmira, N. Y., Erie, Columbia and New Castle, Pa.; Lancaster, O.; Jamestown, N. Y., and Bradford, Pa. From there he went to Sharon, Pa., where for the past three years he has been manager of the Morgan Grand theatre.

Mr. Lawford, in Saginaw, succeeds A. E. Denman, of Chicago, who has been in charge of the Franklin theatre, temporarily, since the recent resignation of A. J. Moeller. Mr. Lawford, together with Mrs. Lawford and their two children, Maybelle and Harry, made the trip to Saginaw from Sharon by automobile, passing through Akron, Norwalk, Fremont and Toledo, O., Monroe, Plymouth, New Hudson, Milford and Flint, Mich. He reports a successful trip on the 365-mile journey, experiencing only one tire blow-out and no engine or other mishap. He found the roads to be excellent practically the entire distance.

MOTION PICTURE FILMS CLEANED BY HAND
New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

Theatres Changing Hands

ILLINOIS

C. W. Burnham has purchased the interest of F. D. Whittington in the Auditorium theatre at Benton, Ill.

Thomas Matthews of Oakland, Ill., has purchased and will operate the motion picture theatre in Newman. His son, Leland, of Detroit, will have charge of the house.

O. Z. Smith has leased the Pastime theatre from the owner, Jesse Osborne, in Kansas, Ill., and has announced his intention of putting on shows of the better class.

INDIANA

Wm. Pearlman, of Attica, Ind., has purchased the Princess theatre at Williamsport, Ind., and opened the theatre July 13 for the first time in three weeks. J. C. Rucker was the former owner. This is the only theatre in Williamsport.

The Gem theatre at Columbus, Ind., has been taken over by the Moore Amusement Company of Kokomo, it is announced by R. Schull, who will be located there as assistant manager. F. J. Fouch had operated the Gem for the past several months.

Burt Inks, of Ligonier, Ind., has bought the White Light theatre in that city from N. Tillman.

The Novelty theatre on Main street, near Seventh street, Evansville, Ind., has been taken over by the Strand theatre management. Manager Russell states a definite policy has not been decided upon, but it is probable the class of pictures showing there will be raised.

The Crystal theatre building, Anderson, Ind., has been purchased from J. W. Lovett by J. C. Welsh, owner and manager of the "Happy" Lou Whitney Stock Company. The building will be leased out for a picture theatre, it is understood.

MICHIGAN

W. A. Taylor of Jackson has assumed the management of the Strand theatre, Escanaba.

John McCarthy of Winona has bought the Star theatre, Houghton, from Andrew Bram, and has already assumed the active management of same.

MINNESOTA

Former Manager A. W. Dibble is again in charge at the Rex theatre, Hutchinson, Minn., W. F. Atkinson having transferred the property back to him.

MISSOURI

Sears and Jones have acquired the leases on the Empire and Majestic theatres in Chillicothe, Mo., giving them control of the exhibiting business in both Brookfield and Chillicothe.

NEBRASKA

Manager Robinson is again at the Home theatre in Blair, Neb., having bought out Frank Greeley's interest. He plans to move the theatre into a larger building shortly.

WASHINGTON

The Class A Theatre Company of Hillyard, Wash., has sold the Class A theatre there to Manager Newton, recently of Spirit Lake. Mr. Newton has taken a five-year lease on the building, and will remodel the theatre, installing another projection machine.

The Liberty theatre motion picture show at Creston, Wash., is now owned by Ramey and King, Mr. King having bought R. E. Appling's interest.

WISCONSIN

J. V. Hogan, who has been manager of the Beverly theatre in Janesville, Wis., for the past two years, has gone to Rockford to assume the management of the New Midway theatre there, owned by Ascher Brothers.

Ray Bauman has sold his interest in the motion picture show at Hillsboro, Wis., and the shows are now under the management of Hassler and Bingham.

Harry Huntzicker has assumed management of the Mabton theatre, Mabton, Wis., and associated with him is Dr. J. R. Symth. Marcus Mount has charge of the music.

A. O. Chudley has sold the Coliseum theatre equipment, in Sandview, Wis., to a theatre in Cle Elma, and has gone there to accept a position as manager of the house.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building

FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager

Triangle Distributing Corporation

Maller's Building
5 South Wabash Avenue

FRANK J. FLAHERTY
Manager

FOUR SQUARE PICTURES
Incorporated
207 South Wabash Avenue

CENTRAL THEATRE SUPPLY COMPANY
"In the Heart of the Film District"
FANS—FANS—FANS
606 Consumer's Building, Chicago

CRESS SMITH
Manager

METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

Eddie Fontaine, New Manager of the Foursquare Office in Cleveland

You Can't Believe Everything---

But it is a safe bet that when exhibitors themselves enthuse about the way screen reviewers handle a pen after sitting through a picture in weather like this YOU CAN BELIEVE THAT TRUTH IS BOUND TO OUT!

Just look at this! While the thermometer was getting ready to go over the top and slide down on the other side of 100, this letter came:

"I read most of the Exhibitor Reviews by Mr. Harrison in MOTION PICTURE NEWS and I claim his judgment is to the point. From what I hear, most exhibitors are reading the reviews, and I believe some are very well paid by reading them and using their guidance in selecting pictures. Several have told me the reviews are a great help to them in booking films."

Very truly,

FRANK TICHY,
Minneapolis, Minn.

But Wait! Don't go yet. Listen to this:

"Extend our best wishes to P. S. Harrison—the best motion picture critic on the map today."

HOWE AND MERRILL,
Regent Theatre, Riverside, Cal.

Don't You Feel the Same Way About It?

THE WEST COAST

"The Pink 'Un"

¶ "The Pink 'Un"—the West Coast Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Governor Stevens Guest of Theatre Owners

GOVERNOR WILLIAM D. STEVENS, of California, was guest of the Southern California Theatre Owners' Association at their by-weekly luncheon July 24, and was the principal speaker on this occasion. Briefly he outlined the great work the theatres of California had done for the government in connection with the four-minute men, and by the use of their screens.

William V. Cowan, commander-in-chief of the four-minute men in California, was also present, and laid before the exhibitors the plan of the California organization, which is to provide the theatres with an added attraction. Mr. Cowan stated it was the intention of his organization to raise the plane of the four-minute men to such a high standard that theatres ultimately would advertise the four-minute men similar to the stars who appear, not only in their lobbies and on the screen, but in all advertising that the theatres use. The plan was heartily approved of, and the commander-in-chief was assured of all co-operation possible on the part of the Los Angeles theatremen.

Los Angeles theatremen have found that many wives and dependents of soldiers are not acquainted with the red tape which they must necessarily go through to secure benefit payments from the government, and therefore slides have been distributed to the theatres announcing that all dependents who have not registered are requested to call at the City Hall at once, and this work will be taken care of for them by the city. This is but one of the numerous movements started by the theatremen of Los Angeles which has proven a benefit to their patrons and the government, and the same plan followed in other cities might cement a friendly feeling for the theatres and prove of general benefit to the entire industry.

Arthur Lamb with Metro at Los Angeles

THE vacancy in the Metro branch at Los Angeles, made by the resignation of Harry Ballance, who went to Paramount-Artcraft Exchange, is to be filled by Arthur B. Lamb, who has been with Metro for more than two years, serving as salesman out of the Los Angeles office, and for the past eighteen months manager of their Salt Lake branch. Mr. Lamb is particularly well known in Los Angeles, and well liked by the exhibitors in the Southern California territory. The Salt Lake office has been placed in charge of B. F. Rosenberg, who has been identified with the Metro west coast sales forces for some time.

These appointments were made by Supervising Representative Harry Lustig, who has been in Los Angeles for the past two weeks, and announcement of the appointments were made prior to his departure for New York on the 21st. Mr. Lustig was called East for a conference relative to conditions in the West, and the Metro program and Screen Classics for the coming year.

Bert Lubin, who has served as salesman for the several coast Metro exchanges, has returned to New York, accompanying Mr. Lustig.

Baum Booms Business at Portland

THAT Sol Baum, who has succeeded Gus Metzger as manager of Universal's Portland office, is anxious to carry on the policies started by his predecessor is evident from the manner in which he is endeavoring to keep in touch with exhibitors from the Northwest territory.

Throughout Mr. Metzger's regime the Portland Film & Supply Company, now known as the Universal Film Exchanges, Inc., mailed snappy little editorials containing worth-while suggestions to its exhibitors every week.

Baum's first effort in this direction is in the shape of a letter calling showmen's attention to the cooperation Uncle Sam is willing to give them in putting their shows over.

Film Delivery by Auto Trucks

J. A. KOERPEL, branch manager World Film Corporation and president of the Northwest Film Board of Trade, has announced that he has arranged with a motor truck owner for him to engage six auto-trucks to have their main terminus in Seattle. One truck will run from Seattle to Portland, Ore., one from Seattle to Blaine, and one from Seattle to Pasco. The same time these three trucks start in Seattle, three others will start for Seattle from Portland, Blaine and Pasco. In this manner the exchange men of the Northwest will be getting the best of the express companies that have not been attending to business in this section. Often it has taken a week or longer to get a film to Portland by express, when a letter would traverse the same distance in a day and a half. The express companies went around with a "I should worry" expression. This will now be stopped. Mr. Koerpel started this same auto system between Boston and Washington, D. C., three years ago. It is still in operation.

Noble Leaves Butte for Portland Theatre

PAUL NOBLE, well known Butte theatre manager and publicity man, has just departed for Portland, where he will assume the management of the Columbia theatre. While his appointment to the new post is considered a substantial promotion for Mr. Noble, opening an unlimited field for future progress in the theatrical world, his many friends regret his departure.

In addition to managing the Columbia he will also take charge of the publicity of the Liberty theatre, another of Portland's leading picture houses. The first important position Mr. Noble had in Butte was to manage the old Imperial theatre, North Main street. There he originated clever lobby displays which attracted wide attention. Later he was with the Pacific Film Exchange here, when Grombacher & Bailey conducted it.

Portland will not be a new environment for Mr. Noble, as he was manager of the National theatre in the Rose City for several years, and also was branch manager at Portland for Metro. This was after he started in the film game in Butte. Two years ago he returned to this city to assist Frank Bailey, the owner, in operating the American theatre.

Mr. Noble's work in publicity in connection with the American stamped him as a man of ideas and execution. He is a consistent user of newspaper space, a firm believer in printer's ink, and also avails himself of the billboards and lobby displays. His lobby displays have won more than local recognition. He is a member of the advisory board of the Motion Picture News, and he attributes the appointment to that position of honor to his lobby creations.

Salt Lake Sees Woman Salesman

WORD comes from Universal at Salt Lake that they have introduced the first road saleswoman to exhibitors in that territory, and that Miss Donzella Cross, the saleswoman referred to, has the ordinary man backed clear off the map when it comes to producing film business. Manager Hager's first meeting with the young lady dates back to a few weeks ago, when she dropped in on him at his office to sell him a set of books. She soon convinced him that she thoroughly understood the art of salesmanship, and he in turn convinced her that she was wasting her time as a book agent. Her first week out in "tough" territory netted $600 new business with 25 per cent in checks to cover her contracts. When Joe Brandt, general sales manager for Universal heard of her record, he announced his intention of trying out a few women in Eastern territory.

It is also reported here that Melvin G. Winstock, manager for L. J. Schalifer attractions, Seattle, has also caught the saleslady fever and has started a woman on the road.

S. W. Smith Visits Vitagraph Plant

THE father of the Vitagraph Smith family, Mr. S. W. Smith, is paying a visit to the Hollywood studio of the company, and is the guest of his sons, W. S. Smith, general manager, and David Smith, director. This is the father of Albert E. Smith, president of the Vitagraph, and Victor Smith, who represents the Vitagraph Company in Europe.. The father of the Vitagraph Smith family resides in Santa Barbara, Cal., and is a most ardent motion picture fan, his advanced age not preventing him from witnessing the showing of practically every Vitagraph subject projected in Santa Barbara theatres.

William Duncan has again shattered serial production records in the filming of "The Fight for a Million," which will all be "shot" within a few days, the company now being busy on the fifteenth and final episode. This will be a multiple thrill, to use the words of some of the players who are now assisting Director-Star Duncan in putting on the climax.

"A Matter of Mean Elevation" is a five-reel O. Henry story filmed by David Smith. This features Hedda Nova and Frank Glendon.

Montgomery and Rock are now making a beach comedy under Director Howe; and Director Paul Hurst is in the second and third episodes of the new serial—title unannounced—which stars Tony Moreno, with Carol Halloway as his leading woman.

Price Cutting Not in General Favor

Los Angeles theatremen have been converted to the belief watching with interest the results of the lower priced policy that has been inaugurated at Miller's theatre and the Symphony, and it is now the consensus of opinion that the cut in prices has not in any way benefited these houses, and it is not probable that any other manager of downtown theatres will reduce the price.

Miller's Theatre lowered the price from fifteen, twenty and thirty, the uniform price charged at all business section theatres, to ten, twenty and thirty cents when the theatre went under the management of the new owner, Carl Ray. At the same time the number of front section seats was materially enlarged, so that there are now about five hundred chairs for the ten cent admission. One week later the Symphony, which came under the direction of a new manager from the East, reduced the price to ten and fifteen cents from fifteen, twenty and thirty cents, plus war tax.

LOS ANGELES theatremen have been converted to the belief that the industry, to remain healthy and profitable, must have programs of the best possible. By lowering the admission price, it is argued, the theatres will not be in position to increase or hold up to the present schedule for appropriations for the necessary improvement of their programs or the presentation.

Colorado Houses Rebook "Liberty"

EDWARD ARMSTRONG, manager of Universal's Denver office, reports that within the last week he has received requests from three theatres for repeat bookings on "Liberty," the serial featuring Maria Walcamp and Eddie Polo. The theatres which enjoyed the blessings of "Liberty" to such an extent that they brought it back a second time are the Odeon theatre, Colorado Springs; Colonial theatre, Denver, and Pikes Peak theatre, Pueblo.

"Liberty," when this serial first was released, it cleaned up for them in all these houses, and their managers have decided that a repeat ought to do the trick again this summer.

The opening at the Colonial in Denver increased Wednesday business 25 per cent, and indications are that the highest hopes of the managers will be realized.

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	A. B. LAMB
DENVER	CHARLES KLEIN
SALT LAKE CITY	B. F. ROSENBERG
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Sprin Factory on th Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 Santa Monica Boulevard
Los Angeles, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 850 *Home 10669*

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

West Coast Edition Brings Results Promptly and Plentifully

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment, Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Seattle Exchanges and Accessory Firms

NOW BOOKING

(Washington, Oregon, Idaho and Montana)

CARMEN

of the

KLONDIKE

SEVEN-REEL PRODUCTION that made new Box Office Records at Clemmer (Seattle) Theatre with a nine-day run

SONG HITS IN PHOTOPLAYS

500 with Orchestration

Hart, Fairbanks, Keenan and Talmadge Reissues

COMING—"The Grain of Dust"

By David Graham Phillips

DE LUXE FEATURE FILM COMPANY

M. Rosenberg, *President and General Manager*

2014 Third Avenue, Seattle, Washington

392 Burnside Street, Portland, Oregon

L. J. Schlaifer Attractions

Distributors of

"PARENTAGE"

"*The* BIRTH *of* DEMOCRACY"

"CLEOPATRA"

with Helen Gardner

"IDLE WIVES"

"WAR'S WOMEN"

JESTER—*Two Reel*

SUPER COMEDIES

FEATURING TWEDE-DAN

2022 THIRD AVENUE (Film Row) SEATTLE

Exhibitors Film Exchange, Inc.

Franchise Holders for the Northwest First National Exhibitors' Circuit

NOW BOOKING

A DOG'S LIFE

MY FOUR YEARS IN GERMANY

TARZAN OF THE APES

THE FALL OF THE ROMANOFFS

THE STILL ALARM

ETC., ETC.

1200 FOURTH AVENUE

F. V. FISHER, Manager

GREATER FEATURES COMPANY

2020 Third Avenue

SEATTLE, WASHINGTON

Featuring Comedies

"FINE" and "REFINED"

Jack Lannon, Owner

Lantern Slides

J. C. COREY SIGN CO.

3rd & University St., Seattle

Cutouts and Lobby Displays

H. B. DOBBS

Branch Manager

Select Pictures

308 Virginia Street

GEORGE KLEINE SYSTEM

Perfection Pictures

W. J. DRUMMOND

Branch Manager

2012 Third Avenue

"THE WARRIOR" with MACISTE

THE ITALIAN ALPINE HERO

GREATEST COMEDY DRAMA OF THE YEAR

Now Is Time, Run It—Papers Filled with Headline Stories, Sucess Italian Army in the Alps

W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.

"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"

"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft

2019 Third Avenue

H. G. Rosebaum Geo. P. Endert

Bee Hive Exchange

BOOKING **BILLY WEST COMEDIES**

MARK GOLDMAN, Northwest Manager, 2016 Third Avenue

What Seattle Exhibitors Say

MANAGER SAM W. B. COHN, of the Liberty, Spokane, has switched over to the feminine ranks for ushers in his theatre. The substitution is proving a success.

CHARLEY PACKERITZ, manager of the Empress, Spokane, recently played "The Kaiser" at advanced prices, and had the biggest attendance in its history with the exception he played "Mother-O-Mine" also at advanced prices.

J. H. McDONALD, manager of the Strand, Walla Walla, Wash., has just booked up "Special Attractions," to begin with "Smashing Through" and "Hell Bent."

W. B. HARTWIG, of Dillon, Mont., says he does good business as long as he features REAL features.

ROSCOE F. KERNAN, of the Palace, Great Falls, Mont., ran "Hell Morgan's Girl" three times, and "The Kaiser" twice, breaking all records, and he says he thinks he will run them again.

J. P. HARDY, of the Rex, Townsend, Mont., has not closed his theatre yet, for the summer, and does not think he will do so.

V. LITIZETTE, manager of the Liberty, Helper, Utah, says that if one shows good, strong pictures during the summer months, he need not close the playhouse during the warm time.

JACK MELDRUM, formerly manager of the Seattle Exchange, of the Universal Exchange, is now manager in Denver under Edward Armstrong, general manager of the Inter-Mountain territory.

A. BUTLER has installed a motion picture theatre way up near Mt. Rainier, Tacoma, almost 14,000 feet above the sea level. He will show pictures once a week. The balance of the time he will take pictures of the mountain country.

JOE LUCTS, controlling the motion pictures in Centrallia, Wash., recently took a trip to California with Mrs. Lucts.

FIRE in the Liberty, Shelby, Mont., caused a loss of $500. Part of this was covered with insurance.

THE new Pantages theatre, Spokane, Wash., was recently opened under the management of E. Clark Walker. Moving pictures will be shown from time to time. The house seats 1,375.

F. B. WALTON, former owner of the Rose, at Colfax, Wash., has bought the American, at Bellingham, Wash.

OSCAR PETERSON has bought the picture house at Zillah, Wash.

THE management of the Majestic, Boise, Idaho, has opened a house in Middleton, Wash.

J. W. HEDGES' new theatre has been opened to the public at Meridian, Idaho. It has a seating capacity of 500, and was built at a cost of about $8,500. It is modern in every capacity, and is a pride to the city.

THE PAREX FILM CORPORATION, which will furnish William L. Sherry Service for this territory, has opened offices on Film Row at 202 Third avenue, Seattle. L. A. Todd, formerly of the General Film Company, has been appointed manager for the Seattle district, and W. W. Armstrong will be road representative.

MANAGER HEARN, of the Seattle office of Triangle, was in Portland for a week, and found business splendid. He is surprised that business is so good for the summer time. It is the best summer season he has ever witnessed.

Additional Seattle News

ALBIN STUFFLEBAUM, formerly connected with the Triangle Corporation in Culver City, as property manager, was in Seattle recently. He is on his way to Alaska, where he will engage in the canning business.

A. C. SMITH, owner of the American and Liberty moving picture houses in Dayton, Wash., was a recent visitor to Film Row.

MANAGER W. A. MEAD, of the Seattle office of the Universal Film Exchange, recently remarked that the "Bluebird" office is doing more business than they have been looking for. Mr. Mead has also said that he has found that the exhibitors are beginning to realize that it pays them to exhibit high-class films. They find that where a poor film will bring a poor price and lower the name of the house the better film will bring a better price and bring more patrons. Mr. Mead has also said that he finds that the exhibitor finds it is absolutely necessary to show short reel comedies and news reels, as these often save the day.

In and Around Denver

PATRIOTIC Denver is loading up on war pictures this week, with big runs where such pictures are being shown. Hundreds were turned away at the Orpheum Sunday night, when the S. R. O. card was posted long before the lights went out. The Orpheum is showing Griffith's "The Hearts of the World" for an indefinite run.

NOTWITHSTANDING a previous showing a month ago at the Broadway, "My Four Years in Germany," is showing to full houses at the Rialto.

THE ISIS is having a good run on "To Hell With the Kaiser." All of which shows that Denver simply eats 'em alive when it comes to war pictures.

"THE EAGLE'S EYE" started Sunday night at the Empress, one of Denver's popular vaudeville houses, with a showing of one episode each week. A packed house received the initial number, which would indicate that a serial of this kind along with a good vaudeville program can easily be successfully put across.

THE EMPRESS THEATRE, at Salida, has also booked "The Eagle's Eye."

CARL RAY dropped in on Film Row early this week to rearrange service for his Amuse theatre, at Cheyenne, and incidentally to take in the Wild West annual show at that place. Ray is going over plans for a new Colorado theatre, and says he is about ready to break ground for the excavating. He declines to give the location or further particulars at this time.

H. D. CASSIDY, who recently opened headquarters here for Sherry Service, has resigned to succeed Ward E. Scott, who last week severed his connection with Mutual to assume the managership of the local Pathe office. Mr. Cassidy was in charge of Mutual's office at Salt Lake, when they closed there last winter. He has had much experience both as an exhibitor and distributor, and knows the film game from A to Z. He is well and favorably known in the West, especially in Denver territory.

H. B. HURST, owner of the Deadwood Opera House and secretary of the Black Hills Exhibitors' League, is spending a few weeks' vacation in Denver. He was the guest for several days last week of G. R. Anderson, a leading exhibitor at Rawlins, Wyo.

THE TWENTY-SECOND AVENUE THEATRE changed hands again a few days ago, and has been taken over by Paul Shallack, who will open in a few days.

H. L. CRAIG, road salesman for Fox, has returned from the Western slope, and says business is booming. F. L. Normand, also of the Fox sales department, is back from Western Nebraska and the Black Hills.

R. E. CHURCHILL, brother of Manager Churchill, of Fox, has returned from his first trip into Idaho and Western Wyoming territory, and reports that he has booked Idaho solid for Theda Bara in "Cleopatra," and William Farnum in "Les Miserables."

CHURCHILL states that F. M. Davis, now operating the Virginia theatre, at Shelley, Idaho, will open his new theatre of the same name there about August 15. It will be one of the finest theatres in Idaho, and cost about $15,000 exclusive of equipment, which includes a new pipe organ. Seating capacity about 600.

W. P. HORNE, formerly connected with the C. & A. Amusement Company, at Pocatello, has taken over the Columbia theatre, formerly the Rex, at Rexburg, Idaho. He has installed new equipment, including two new Simplex machines and a model cooling system. The Columbia seats 700.

H. W. PEERY, manager of the Ogden, at Ogden, Utah, has enlisted in the navy.

ANOTHER important local change announced this week is the resignation of H. A. Kyler, formerly of St. Louis, who arrived here three weeks ago to take charge of the Denver office of the American Standard Motion Pictures Corporation. Mr. Kyler is now connected with Supreme Photo Plays Corporation of Denver. His successor has not yet been announced.

PARAMOUNT-ARTCRAFT announces bookings of their service next year by the Princess and Rialto, Denver; the Princess, Colorado Springs, and the Princess and Lyric at Cheyenne.

H. I. ROSEFIELD, local manager for World, is up at Estes Park this week placing pictures that will hold the summer visitors at that national resort. E. P. Briggs, also of the World, is covering the Black Hills Circuit.

MRS. DE WOODY, of Baldwin & De Woody, Gothernburg, Neb., is in Denver arranging service.

C. S. RANKIN drove up from Clayton, New Mexico, in his Hudson Super-Six last Sunday for a visit with Denver Exchange managers. Mr. Rankin owns the Mission theatre at Clayton, one of the finest houses in that section.

ANOTHER Denver visitor recently was Percy Edwards, head of the Wyoming Feature Film Company, operating theatres at Thermopolis, Basin and Worland. He came down to arrange new service.

A. P. DEUS, who runs the Strand at Walsenburg, is visiting Manager Churchill, of the Fox Exchange.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

C. M. HILL, Branch Manager
Paramount--Artcraft
9th and Burnside Streets

Theatres Changing Hands

CALIFORNIA

The new ownership of the Laughlin theatre building at Long Beach, Cal., is considering a number of lease applications. None has as yet been accepted, it is said.

OREGON

Clyde Gage has leased the Machon Opera House in Coquille, Ore., for a term of three years, with the privilege of having it for two more years, if satisfied with results.

Moore Gets Transfer to San Francisco

JOHN C. MOORE, who has served as manager of the Universal Exchange at Phoenix, Arizona, has been transferred to San Francisco, and will work out of the Bay City exchange. W. P. Stevenson, who is well known throughout the Arizona territory, having handled "The Clansman," "Eyes of the World" and other big subjects in that territory, has been named as Mr. Moore's successor for Phoenix.

The Deemster
With DERWENT HALL CAINE

Redemption
With EVELYN NESBIT *and* RUSSEL THAW

44 REISSUES OF
FAIRBANKS HART
TALMADGE KEENAN
IN THEIR GREATEST SUCCESSES

Sunset Film Corporation
94 GOLDEN GATE AVENUE, SAN FRANCISCO
801-3 KNICKERBOCKER BUILDING, LOS ANGELES

CAMERAMEN ENDORSE BLOOM SYSTEM

We are proud to refer any inquiries concerning our work to any of the cameramen of companies whose developing and printing we are now doing. Anyone listed below will tell you of the success we have made in doing their work.

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

JESSE ROBBINS
Director and Supervising Cameraman G. M. Anderson Golden West Company

We do not Pay Cameramen commissions

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.
Holly 4015 Home 577618

What Butte Is Doing

THE statement published in a recent number of a moving picture journal to the effect that R. C. Hudson, local manager of the Universal branch and of Jewel productions, is booking "Hearts of the World" in this State, is erroneous. Mr. Hudson wishes to correct the report. He is kept busy looking after the demand for Jewel plays and Universal offerings, he says.

AT present Mr. Hudson is booking "For Husband's Only." He reports exhibitors in this territory as grabbing up this feature eagerly.

HOUSES in this district are still playing "Over the Top," with Sergeant Empey, now Captain Empey. Reports all indicate big receipts, the theatregoer evidently preferring strong war plays of this character.

MANAGER FRANK BAILEY, of the American, had a very successful run with "I'm the Hellbound of Alaska" the past week. Bill Hart is always a big card in Butte. Not long ago he paid a personal visit to the mining city, and he was warmly received.

ADMIRERS of Bessie Love were delighted with her in "How Could You, Caroline?" presented the past week at the Ansonia to good crowds. The little Orpheum theatre, just across the street from the Ansonia, both houses being operated under the direction of Phil Levy, is doing a nice business at popular prices.

"THE YELLOW TICKET," the great Russian white slave play, went big at the Rialto last week. This house is doing a splendid business right along.

A. C. RALEIGH, former publicity man for the Rialto, did some clever drawing for the annual number of the "Montana American," which is just off the press. Raleigh also has a couple-page story under the caption, "Famous People I have Met," in the anniversary number of Butte's well-known weekly periodical.

STARTING on a month's tour of Montana's leading houses, Mel Wilson, of the Famous Players-Lasky Exchange, left Butte this week, to visit Great Falls and other Northern Montana cities. He will explain the new contracts for his firm and sign up exhibitors who wish to take the service. The new contracts date from September 1. In his work Wilson will be assisted by Ben Collier. However, Mr. Collier will devote most of his time to Southern Montana.

C. R. BARNET, with Famous Players-Lasky New York office, was a Butte caller the past week.

J. B. BUSCH, well-known Pathe representative out of Butte, is visiting exhibitors.

Los Angeles Short Notes

J. F. HINES has sold the Elite theatre, Presidio avenue and Sacramento street, to S. F. and W. J. Clark, formerly of the Novelty theatre, Martinez.

H. GROBEMAN, one of the owners of the Jose theatre, 2363 Market street, is going into the army training camp. His partner will continue the business.

LOUIS WENER has joined the colors, leaving his partner, Charles Goodwin, to conduct the Larkin theatre.

I. OPPENHEIMER, who, with Frank Levy and A. C. Karski, owns the Royal and New Polk theatres, is recovering from a serious attack of gout. Mr. Karski has just returned from his vacation, which was spent in the Yosemite.

M. E. CORY, assistant manager of the Universal Film Exchange, will, on July 20, start for Los Angeles, accompanied by his family, making the trip by automobile and camping on the way. Mr. Cory will spend several days among the Los Angeles studios.

J. H. GOLDBERG, formerly manager of the Bluebird exchange, has enlisted with the Marines.

H. L. BEACH, president of the Beach & Krohn Amusement Company, operating the Chimes, Strand and Lorin theatres in Berkeley, has been enjoying a brief vacation in the mountains.

Clemmer Establishes "Cool" Record

MANAGER HOWARD S. CLEMMER of the Clemmer theatre, Spokane, Wash., has proved beyond a reasonable doubt the justice of his claim that his theatre is the coolest place in town. With the thermometer outside hovering around 97, inside his theatre the indicator said 70 on one of Spokane's hot days recently, and that temperature is maintained without a flicker. The house is cooled and heated by the Sturdevant indirect system. In addition to this comfortable temperature which is a perpetual feature of the house, there is the additional assurance that the theatre is of absolutely fireproof construction throughout, built entirely of concrete and steel. Dr. Clemmer is a genius in the picture house business, even to the extent of commercializing his hair—what there is left of it.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" "The Grain of Dust"
A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week* 2 BILLY WEST COMEDIES—*Monthly*
VAUDEVILLE MOVIES—*2 each month* 1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*
191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

Comedies! Best in the World
EVERY STAR COMEDIAN OF FAME
Christie Comedies—A new one each week.
28 Two reel Mack Sennett Keystone Comedies.
26 Chaplin Comedies—One and two reels
PEERLESS FILM SERVICE
100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.
NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.
THE AVENGING CONSCIENCE, with the Clansman Cast.
THE WARRIOR—Featuring Maciste, the Italian Fairbanks.
McClure's—Geo. Loane Tucker Production, MOTHER.
LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.
MARRIED IN NAME ONLY, with Milton Sills.
ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.
SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R. B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue, SAN FRANCISCO
2016 Third Avenue, SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

San Francisco News Condensed

C. R. MACAULAY, the New York cartoonist who came to San Francisco to attend the Ad Men's Convention, is to locate on the Pacific Coast and it is announced that he will establish a film company. His headquarters will be Hollywood.

A. M. BOWLES, former traveling representative of the First National Exhibitors, is now a salesman with Goldwyn. Bowles at one time owned the Bell theatre, Livermore.

ROBERT G. DRADY, manager of the Alhambra theatre, has resigned. He is to be succeeded by Manager F. L. Brown, now on his way from Boston.

MR. AND MRS. M. J. COHEN and D. H. Bergh and sister of Chicago, were guests of C. C. Riner, Post Adjutant, at the Marine Barracks, Mare Island, July 10. Mr. Bergh is George Kleine's personal representative.

W. O. EDMUNDS, who has been managing the Majestic theatre at Reno, has resigned and is succeeded by Ray Stoddart.

LOUIS REICHART, manager of the Metro exchange, went to Los Angeles to attend the Metro convention.

GEORGE MANN, district manager for Fox, started on Saturday, July 13, for Los Angeles, making the trip in his Stutz roadster. He will visit the exhibitors in all the Valley cities en route.

M. J. COHEN, manager of the George Kleine office in San Francisco, has started on a tour of the entire territory covered by him. He will visit the Sacramento Valley and Oregon first and then proceed down the coast to Los Angeles, where he will be in conference with E. H. Silcocks, the Kleine Los Angeles manager. He will return through the San Joaquin Valley, making the entire tour in a month. During his absence the San Francisco office will be under the charge of Harold F. Moore.

"PERSHING'S CRUSADERS," which has been playing to capacity business at the Columbia in San Francisco and is now at the Kinema in Oakland, is receiving wonderful publicity. The state publicity representative, Mr. Cohen, has secured the aid of every branch of the government in making it a success. The Army, Navy and Marine Corps bands are being utilized; mail and express wagons have been pressed into service as poster-wagons; street cars are flying banners, and mail-carriers are distributing literature. Two German trench mortars from the Allied War Exhibit are on display in the Kinema lobby.

W. B. MARTIN has purchased the Elmo theatre in San Luis Obispo and will remodel it. The theatre was formerly operated by the Elks Lodge.

A. A. RICHARDS of Turlock has been in San Francisco, arranging bookings.

J. FERGERIO of Mendocino was in San Francisco last week, purchasing motion picture apparatus and booking films.

THE MAHONEY BROTHERS, well-known San Francisco contractors, have purchased the Grand theatre, at Twenty-second and Mission streets, from Sam Levin. Charles Mahoney will conduct it.

THE GENERAL FILM COMPANY has arranged to distribute products for the W. W. Hodkinson Corporation and also for the new Plaza Service, which has Kathleen Clifford and Anita King among its stars.

W. F. ROGERS, general sales manager of the General Film Company, arrived last week from New York to confer with H. C. Schmidt, the local manager.

J. W. DAVIS, for the past year salesman for the West Coast branch of the General Film Corporation, has resigned and will succeed Joe Langley as manager of the Vallejo theatre.

THE RIALTO THEATRE has contracted for the Wolfville stories, to be used on alternate weeks with the O. Henry stories, which have been running there more than a year.

CHARLES LUNTZ gave a public review of "The Street of Seven Stars," featuring Doris Kenyon, at Photoplayers' Hall on July 10. Many prominent exhibitors there displayed much interest and several bookings were made.

Directory of Los Angeles Exchanges and Supply Houses

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr.
Headquarters—LOS ANGELES

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO
THOS. A. EDISON CO.
800 So. Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON, District Manager
SUNSET FILM CORPORATION
Knickerbocker Building, L. A.
Fairbanks, Hort, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

What Exchanges and Theatres Are Doing

WITHIN the past week a number of additional Southern California territory theatres have been closed. The Torrance, at Torrance, owned by G. P. Porbort is undergoing a number of improvements. All the others reported are dark because the owners believe business during the hot months will not warrant continuation of the shows. The list includes the Elite at San Pedro and Twenty-seventh street, Los Angeles, owned by J. J. Tully; Fairyland, 722 West Twenty-fourth street, Los Angeles, owned by C. W. Webb; Liberty, Santa Paula, owned by Frier Brothers; Electric, Penoche, Nevada, owned by Charles A. Thompson; Majestic at Calexico, owned by P. E. Carr; Silver Bell at Silver Bell, Arizona, owned by William Seligher.

THE Arcade theatre at Holtville, California, owned by D. Wilkinson, suffered loss of their entire projecting room equipment early this month when film was ignited by a hot carbon. "Please Help Emily," Mutual release, and "That Doggone Dog," Strand comedy, were burned. The theatre has been equipped with new machines and re-opened on July 20.

THE popularity of Sessue Hayakawa in the California territory is showing by the bookings of the Mutual exchange. The Hayakawa films released by the Haworth Pictures Corporation beginning September 1 will be shown at Clune's Broadway theatre, Los Angeles, and already thirty days' solid booking after the opening run has been booked.

MANAGER JOE MERRICK of the Los Angeles Mutual branch, has been very successful in booking Outing Chester Travelogues. They are being used first run at Grauman's theatre, Los Angeles, and from here they are booked at the Plaza, Grand and Bell at San Diego; Liberty, Long Beach; Rosemary, Ocean Park; Strand, San Pedro; Regent, Riverside; De Luxe and Hollywood, in Los Angeles.

A NUMBER of additional theatres have been added to the list known as Users of all Universal output. These include the Rex, owned by S. Pourus, and the Elite, by G. Chantillos at Bakersfield; C. L. Langley's Hippodrome at Taft; M. Gore's Casino in Los Angeles, and the Jen-Dike at Snowflake, Arizona.

EARL SINKS, formerly affiliated with the Pathe St. Louis exchange, is a new member of the Universal Los Angeles branch.

POPULARITY of the News Weeklies in Los Angeles was never so great as at the present time. Practically every down town first run theatre has one or more of these weeklies on every program. The most recent to fall in line was Manager T. L. Tally of the Broadway theatre, who this week added Universal Animated Weekly to his program.

A MOST enthusiastic letter, filling an entire page, has been received by Manager Dave Bershon from F. O. Adler, manager of the Victoria theatre, San Pedro, California. Adler contends in conclusion, that nothing short of a calamity will keep from packing the house when Lois Weber's "The Doctor and the Woman" is shown if the theatre manager will but advertise. "And the pleasing feature to a manager concerning this feature is," the letter concludes, "that after you get out and hustle in a crowd the people all go away well satisfied."

MISS FREDA RUBENSTEIN, assistant to General Manager Sol Lesser of the All-Star Features Distributors' San Francisco exchange, is spending two weeks in Los Angeles installing a new system, and combining this work with a vacation.

THE Cody theatre, owned by Sol Kerrigan, at Deming, New Mexico, was totally destroyed by fire on July 10, the morning following the dedication of a new number forty-five American photoplayer costing $7,150, which had just been installed. The theatre consisted of twelve hundred seats with complete stage and equipment, and plans have already been made for its rebuilding.

FRANCIS SULLIVAN of the American Photoplayer Company, is now covering Arizona installing seven new instruments recently sold in that territory by H. F. Charles.

G. P. GRUMBAUM, secretary and treasurer of the American Photoplayer Company, and B. R. Van Valkenburg, inventor of the instruments, are spending several days in Los Angeles and at the factory of the Robert Morten Company in Van Nuys. Fred A. Miller has purchased a number forty-five American Photoplayer for the Ninth street house he recently sold to Carl Ray.

WILLIAM WILHOUSE, American Photoplayer salesman of the Los Angeles branch, has enlisted in the navy.

H. F. CHARLES has just made an auto trip to San Francisco and return by way of the Yosemite Valley. The trip north was made in fourteen hours and twenty minutes, but considerably more time was taken on the return. Charles secured several orders for American instruments on this trip.

A MUSICAL program of unusual merit is being prepared by the Kinema theatre staff and will be given July 29, the date of the dedication of the new Robert Morten organ now being installed in that twenty-three hundred-seat house, and will be ready for public use on that date.

GEORGE MANN, special representative covering the West Coast Fox exchanges, is returning to San Francisco after several days spent at Los Angeles with Manager M. A. Walsh. While here he engaged Edward Holland, former manager of the Sennett theatre, Los Angeles, as salesman for Southern California, and S. S. Wesley, salesman for Arizona. While here Mr. Mann saw the greatest number of shipments for any single day since the opening of the exchange go out to exhibitors on July 20.

W. H. HILTS, owner and manager of the Alhambra theatre at San Diego, was in Los Angeles this week booking film for his house, and by the time he left he had secured programs for the next two or three months. Mr. Hilts came to Los Angeles at this time to accompany his daughter, Frances, this far on her way to an Atlantic port where she will embark with nurses for the European battlefield. Miss Hilts recently completed her training and is a graduate Red Cross nurse.

IRVING LESSER, for the past eighteen months manager of the Los Angeles All-Star exchange, following several years' experience in the film business affiliated with the San Francisco branch, has resigned his position and enlisted in the navy, and has been selected to serve as a member of the division of film of the Committee on Public Information. He will remain, for the present at least, in Los Angeles. Louis Hyman, who has been connected with the San Francisco branch, has been selected to serve as manager, and came to Los Angeles this week.

Simplex

It doesn't pay

to make counterfeit Simplex parts

Reason No. 1

Unless they are very accurately made, and of the finest materials, they hurt the quality of the projection; and that's the very thing Exhibitors use the Simplex for.

Reason No. 2

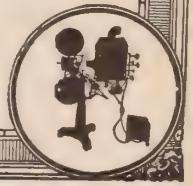
To make Simplex parts as we make them, and as they ought to be made, requires an immense outlay for special machinery; and such an investment is not warranted because (a) the Simplex seldom needs repairs, and (b) mighty few Exhibitors could be enveigled into using counterfeits.

To the Wise this reveals one of the strongest reasons for using the Simplex: the Machine that's so excellently built and that needs so little repairs that it doesn't pay to imitate even its smallest parts.

And Besides, this tells something of the character of the men who sell the Simplex, men who sell the acme of projection without the slightest hope of making a nice additional profit on repairs.

The character of Simplex Projectors, Parts and Distributors can't be imitated.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



IT IS *GOOD BUSINESS* TO *CUT OPERATING COSTS*
IT IS YOUR *PATRIOTIC DUTY* TO *HELP SAVE COAL*

IT WILL PAY YOU TO READ THIS LETTER!

Mr. Exhibitor:—

Just a year ago we announced the perfection of an idea that we said would revolutionize motion picture projection. That idea was projection with Mazda Projector Lamps by means of the Argus-Sheck Universal Adapter, instead of carbon-arc lamps.

The idea has been quite generally adopted and our prophecy is rapidly coming true.

But this letter concerns a phase of the business due to war conditions which we did not anticipate, that makes the adoption of the new idea doubly important to exhibitors: first, because it effects a big saving in operating costs and insures better screen illumination; and second, because projection with Mazda Projector Lamps effects a big saving in coal—and fuel conservation is one of the biggest considerations at this time.

The United States Fuel Administration is at this time especially advocating to electric lighting companies and lamp manufacturers that they recommend and encourage the use of High Efficiency Incandescent Lamps, as a means of saving coal. Recently many notices have appeared prominently in the newspapers, suggesting that consumers reduce the amount of electrical energy used, in order to make sure that the present inadequate fuel supply will carry through the winter.

This desire of the Fuel Administration proves conclusively what we have been claiming in the application of light used for motion picture projection. Just as the carbon-arc lamp has been discarded for general store lighting, so will carbon-arc lamps be discarded for motion picture projection, because of the greater efficiency of Mazda Projector Lamps.

Projecting with the Argus-Sheck Universal Adapter and Mazda Projector Lamps costs only about 25% as much for electric current as when carbon-arcs are used. This difference of 75% cost represents waste of fuel, and should be eliminated. If all motion picture theatres were equipped for Mazda Lamp Projection in place of carbon-arc projection, the saving in coal during a year would reach the enormous amount of 160,000 tons, or 4,000 carloads of 40 tons each.

That amount of saving is sufficient to warrant your attention to the possibilities for conservation in your theatre.

And in addition to the saving in operating cost, the use of the Argus-Sheck Adapter and Mazda Lamp Projection insures better screen illumination; the elimination of "flicker" and eye-strain; no noise or hum; no dust; and it greatly simplifies operating so all the operator's attention may be directed to the head of the machine and to improving projection.

Furthermore, the adoption of Argus Equipment will eliminate the cost of carbons, plano lenses, arc-lamp jaws, terminal wires, etc., that are now a constant expense.

* * * * *

The great majority of picture theatres can adopt Argus Equipment. In a few cases conditions are not right. Before accepting your order we will make sure that the conditions in your theatre are correct for Mazda Projection.

Decide now to lower your operating cost, get better projection, and "do your bit" in the important matter of coal conservation. Write us for details and the application of Argus Equipment in your theatre.

Respectfully yours,

W. W. Cudmore

Secretary and General Manager.

August 10, 1918.

Patented February 18, 1918
Exterior View of All Models

ARGUS-SHECK
UNIVERSAL ADAPTER

THE ARGUS LAMP & APPLIANCE CO

General Offices: CLEVELAND, OHIO

AUGUST 17, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

"Nationally Advertised"

Means just what it says!

Paramount and Artcraft Pictures

are advertised everywhere—to the public, where it does *you* the most good.

In the newspapers, in the magazines and now on the billboards.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

L. XVIII-NO. 7 Entered as Second Class Matter, October 15, 1915, at the Post Office at New York, N. Y., under the act of March 3rd 1879 PRICE 10 CENTS

"The Sins Ye do by Two and Two
Ye shall Pay for One by One".-Kipling

Filmed Direct from
Sidney Toler's celebrated Stage Play:

"PLAYTHINGS"

Featuring
FRITZI BRUNETTE
and chosen Cast

She little knew that every lamp
that lights the city street
Can tell a tale of broken hearts
where sin and sorrow meet
Where man can live as many lives
as his desire may be
While woman stands or falls by one,
until eternity.

"PLAYTHINGS"

A photo drama of vivid realism
. . . a play that strips
bare the soul of Society's hypocrisy
. . . a photo drama
that unmasks the falseness of gold's
promises to Girlhood.
Powerful in theme, direction, plot
and story. To be booked
and handled in a big way.

Book thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photo Plays (Inc.), 1600 B'way, New York City.

Now Entering its

5TH MONTH

At the Tremont Temple, Boston
Long Run Records Everywhere

Ambassador James W. Gerard's

"MY FOUR YEARS IN GERMANY"

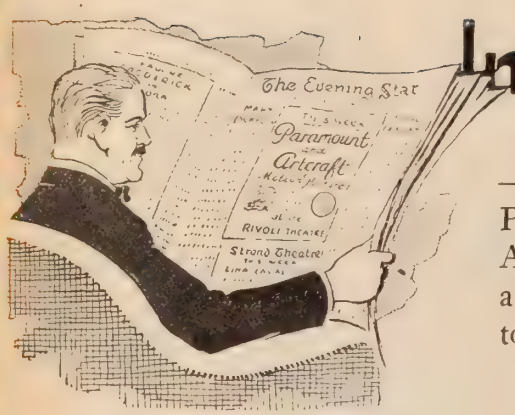
Directed by William Nigh

Produced by
Mark M. Dintenfass and Harry M. Warner
Scenario by Chas. A. Logue

Foreign Rights
Hiller & Wilk, Longacre Bldg.
New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

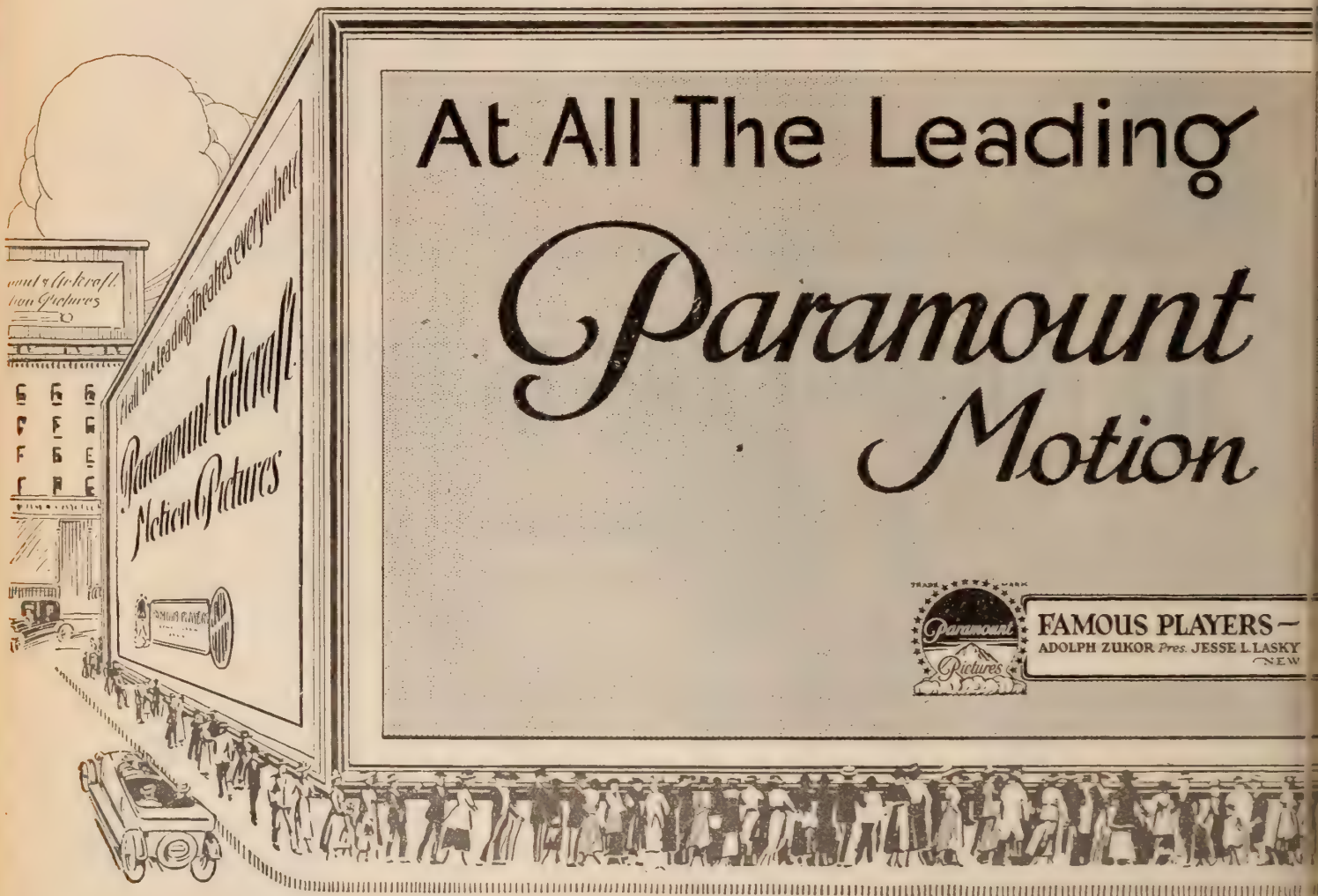
A FIRST NATIONAL ATTRACTION



In the Newspapers

—big, dominating space in cities from Atlantic to Pacific. America is daily reading the Paramount and Artcraft message. Learning what to see—which stars and when and where. And finds it well *worth while* to *look* for the Paramount and Artcraft trademarks.

And Now on



At All The Leading

Paramount Motion

Paramount Pictures

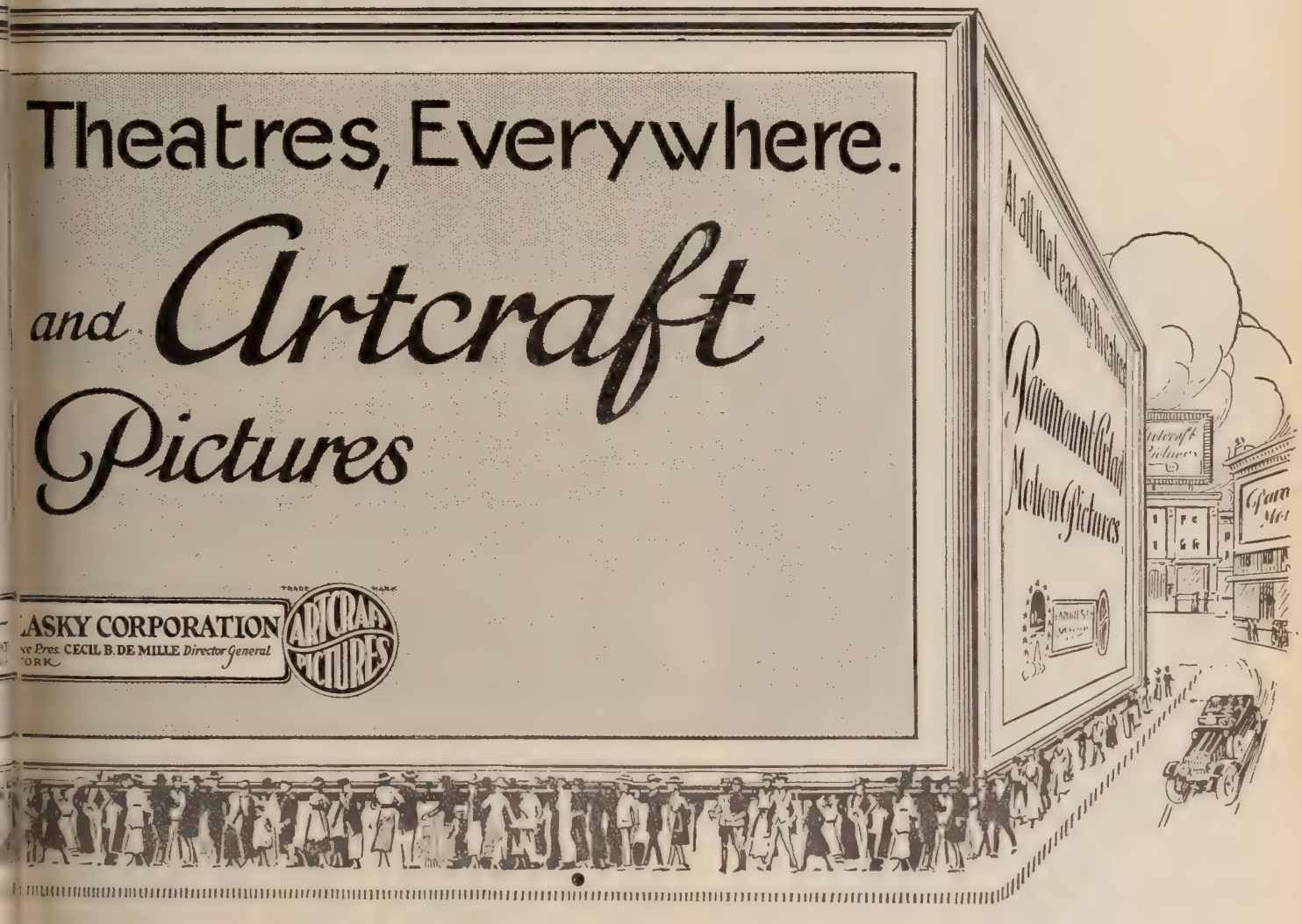
FAMOUS PLAYERS—
ADOLPH ZUKOR Pres. JESSE L. LASKY
NEW

—comes a great big poster car
Paramount and Artcraft—and th
office receipts.

In the Magazines

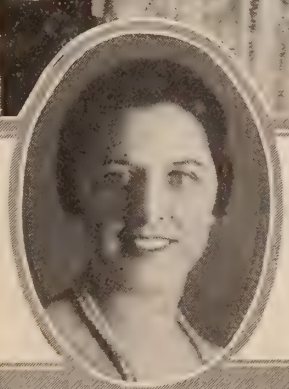
—such as the Saturday Evening Post, full pages and double pages in rapid succession are giving the people no chance to forget what Paramount and Artcraft are doing for motion pictures—for the nation's entertainment—for the individual's diversion.

the Billboards!



aign, nothing but 24 sheets, for esults will be written BIG in box

Goldwyn Pictures



The Evidence of

THESE scenes from Geraldine Farrar's first Star Series Goldwyn production bring to exhibitors everywhere the good news they have wanted about this noted star.

A modern role, modern gowns, scenes and people of today. An emotional drama, a rushing, full-of-action, melodramatic love story for the most famous artist of the screen.

GERALDINE FARRAR
in
The TURN OF THE WHEEL

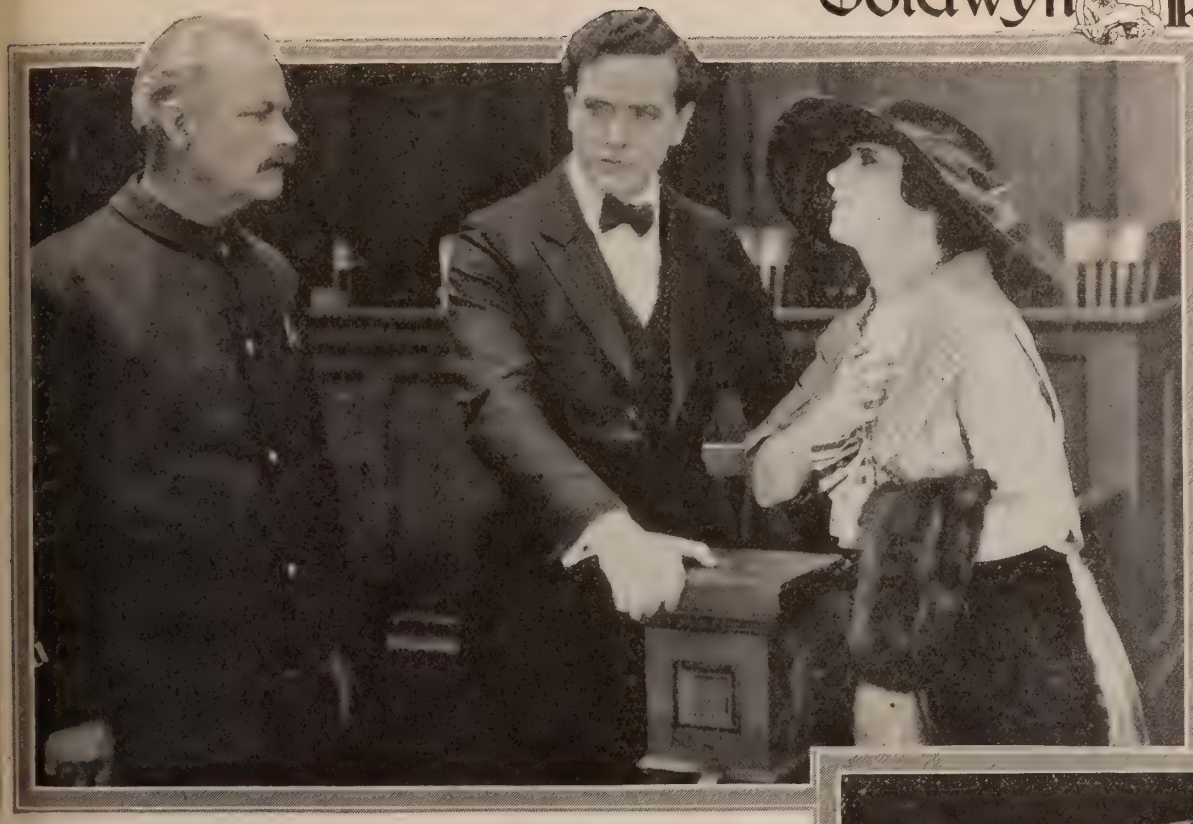
By TEX CHARWATE *Directed by* REGINALD BARKER

makes us, and will make every exhibitor happy, because now she has a wonderful "*please-the-public production*" that will do tremendous business wherever presented.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures



Your Own Eyes!

GOLDWYN agrees with the exhibitors of America in the choice of Miss Farrar's future stories. We asked for and received exhibitor help and advice in selecting her material.

Goldwyn called upon and conferred with several hundred exhibitors in large and small cities to obtain in advance *the stamp of box-office approval* for her six coming productions.

The result of this co-operation between star, producer and exhibitor is dramatic and powerful productions created and made by three great specialist elements *all working together* in the joint cause of art and profit.

"The Turn of the Wheel" is, beyond question, a "*big-money picture*" for our exhibitor-customers. Released September 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

Goldwyn Pictures

MAE MARSH
in a scene from
"HIDDEN FIRES"

"This is a Goldwyn Year"

ROMANTIC drama is what exhibitors and the public want Mae Marsh to have in her screen-plays. They want love, emotion, sincerity, wistfulness and beauty. All of these things she has in

"HIDDEN FIRES"

By J. Clarkson Miller *Directed by Hobart Henley*

With the heart appeal of "The Cinderella Man;" with the power of "Money Mad;" with the charm of "Polly of the Circus." Offered under Star Series. Released everywhere October 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"SMILING BILL" PARSONS

in a scene from a recent CAPITOL COMEDY

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

ALL the big theatres of the country that are careful and jealous about the quality of their programs and the comedies shown their audiences have booked, or are booking,

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

2,000 exhibitors are playing them because they are the cleanest, fastest, comedies available in the entire market. You can book them independently of all other pictures at fair and equitable rentals.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

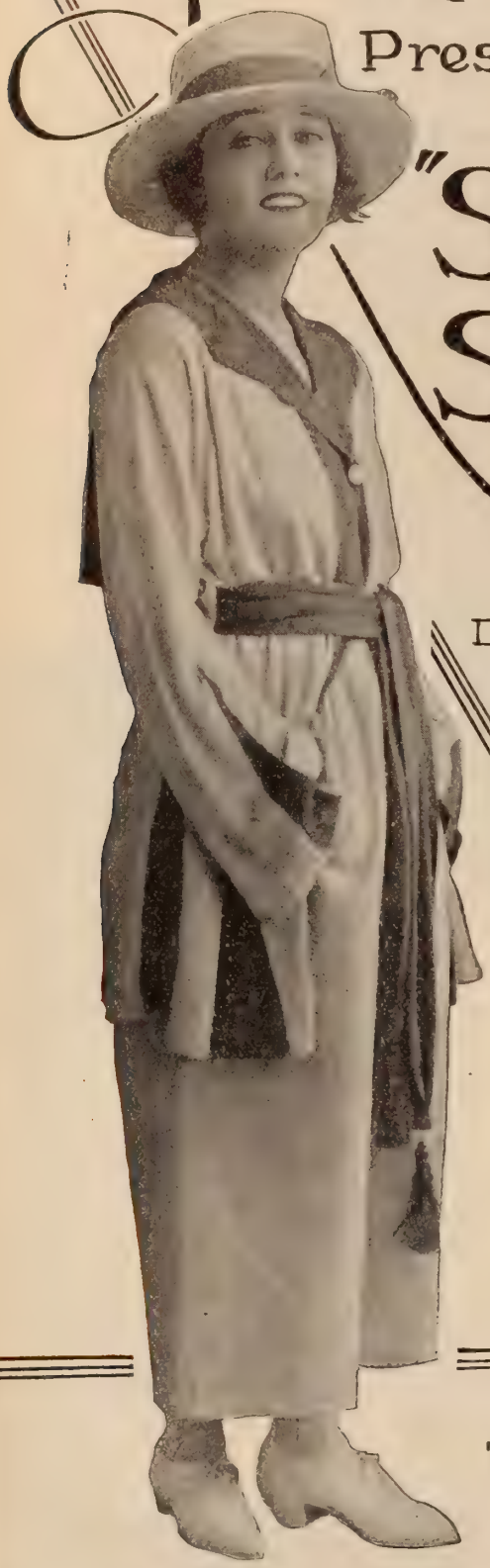
16 East 42nd Street New York City

GLORIA SWANSON

Presented by Triangle

in

"Shifting Sands"



Directed by Albert Parker

Released August 11th

A play of everyday life that will appeal to all. "Miss Swanson's acting ranks with her looks; she can express emotions and it is only natural that she has a host of admirers," says the "News." Your patrons who enjoyed Miss Swanson in "Her Decision," "Station Content," "Everywoman's Husband" and "You Can't Believe Everything" will certainly be delighted with this.

SAVE—BUY WAR SAVING STAMPS

EXHIBITORS WHO DISPLAY TRIANGLE PICTURES HAVE MONEY TO INVEST. YOU ARE PATRIOTIC. YOU CAN BE THRIFTY—IF YOU WILL PLAY THE PLAYS THAT PLEASE AND PROFIT.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

A New Era in

VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

Season of 1918-1919

Vitagraph Exchanges

Atlanta, Ga.....111 Walton St.
Boston, Mass.....67 Church St.
Chicago, Ill.
Adams St. and Wabash Ave.
Cleveland, Ohio....2077 E. Fourth St.
Cincinnati, O..n.w. cor. 7th & Main
Dallas, Texas.....1900 Commerce St.
Denver, Colo.....1433 Champa St.
Detroit, Mich....John R. & Eliza. St.
Kansas City, Mo., 12th and Walnut Sts.
Los Angeles, Cal.....643 S. Olive St.
Minneapolis, Minn..608 N. First Ave.
Montreal, Can.....401 Bleury St.
Milwaukee, Wis.
605 Toy Bldg., 172 2d St.
New Orleans, La., 347 Carondelet St.
New York, N. Y.....1600 Broadway
Omaha, Neb.....1111 Farnum St.
Philadelphia, Pa.....229 N. 12th St.
Pittsburg, Pa.....117 Fourth Ave.
San Francisco, Cal.....985 Market St.
Salt Lake City, Utah, 62 Exchange Pl.
St. Louis, Mo.....3310 Lindell Blvd.
Seattle, Wash.....415 Olive St.
Syracuse, N. Y.....117 Walton St.
St. John, N. B..167 Prince William St.
Toronto, Can.....21 Dundas St., E.
Winnipeg, Man., Can.
114 Phoenix Blk.
Washington, D. C., 710 11th St., N. W.

A New Era in

VITAGRAPH

Service

Vitagraph's Pledge

The big fight is on, Mr. Exhibitor.
The fight for you, your patronage, your audiences.
For over twenty years Vitagraph has been fighting
For better plots, better stories, better pictures,
Better machines, better projection, better theatres.
Vitagraph has been called the cradle of the industry.
Vitagraph was and is a pioneer.
Vitagraph blazes the trail.
Its successes are the milestones of the industry.
Producers have come and producers have gone, but Vitagraph "carries on."
The "Spiritualist" of 1898 was the father of the Big "V" comedy of 1918.
The "Raffles" of a decade ago foreshadowed the "Within the Law" of to-day.
Vitagraph was first in patriotism.
Remember our "Washington" and "Lincoln" series, and "The Battle Hymn of the Republic."
Vitagraph was first in preparedness.
Remember "The Battle Cry of Peace" and "Womanhood, the Glory of the Nation."
Much that the industry has to-day is the result of Vitagraph's labor,
The result of Vitagraph's constant and untiring experimenting.
Vitagraph has now evolved the last word in this combination of art and business.
It is prepared to turn over to its distributing organization a fixed standardized product of known value
Which will be released under a plan that has never before been possible of execution.
During the coming year Vitagraph will release
Eight Earle Williams features,
Eight Alice Joyce features,
Nine Harry T. Morey features,
Nine Bessie Love features,
Nine Corinne Griffith features,
Nine Gladys Leslie features,
A total of fifty-two Blue Ribbon plays to be released, one each week, with the stars rotating in regular order.
Into these Blue Ribbon features will go all that is best in production, direction, casting, scenarios.
Stories from the best books, the best plays and the best magazines.
A treasure store of photoplay material that has never been equalled.
And it is this perfection of production that enables our distributing organization to present a service that is absolutely guaranteed.
It is our purpose, in addition, to release during the coming year FOUR SPECIAL FEATURES which will be made under MY PERSONAL SUPERVISION.
We need only cite such productions as "Over the Top," "Within the Law" and "The Girl Philippa" to gauge the box-office value of Vitagraph special productions.
Vitagraph's additional services in the serial field and the shorter program productions will assure exhibitors of one source from which they will at all times be able to draw for their patrons
A standardized, constant week-in and week-out service of superior films.
With this combination, therefore, of quality, product and modern method of rental, the exhibitors of the country are assured a new era of commercial freedom.
The plan of this releasing system and the tremendous benefits it offers to exhibitors are fully set forth in the following pages of this announcement.

ALBERT E. SMITH,
President,
The Vitagraph Company of America.

A New Era in

VITAGRAPH

Service

A Democratic, Not an Autocratic, Booking Plan and Policy

Vitagraph's Distributing Organization presents a booking plan for its Blue Ribbon Features never before offered in the industry, and which is unequalled for definiteness, reliability, dependability and elasticity;

A plan which furnishes the release date of each picture of each star throughout an entire year;

A plan which complies with the booking needs of every exhibitor;

A plan which permits of the booking of 52 features for 52 weeks, with each star rotating at six weeks intervals;

A plan which also permits of the booking of a star series with the same definite knowledge of each release;

A plan which likewise allows, in the case of an exhibitor's emergency, for the booking of one feature of a star series.

Back of this plan is a policy of "Live and Let Live," and which, therefore, does not make one exhibitor bid against the other;

A policy wherein each exhibitor handles his own business, involving his own investment, according to his own dictates, not according to the dictates of others;

A policy of profits to the exhibitor—not a policy in which actual operating losses occur, notwithstanding the fact that the exhibitor does a capacity business;

A policy which does not exact either in theory or in practice the greatest tariff that the product will bear, and still just allow the exhibitor to remain in business;

A policy NOT based on greed, which in the case of the railroads, was stamped out by the creation of the Interstate Commerce Commission;

A policy which not only secures the exhibitor's investment through definiteness and commercial justice, but assures adequate returns;

A policy which recognizes the exhibitor as a business man, the owner of his own business, wherein genuine service, devoid of a tinge of sham, can and will be furnished; wherein DEMOCRATIC instead of AUTOCRATIC practices will be exercised, and wherein the door of both the Home Office and of all of its branches will be constantly open, so that actual aid can be given in whatever problems may arise;

A continuation of the jealously guarded reputation which this distributing organization has enjoyed since its inception almost four years ago, a reputation for economic fairness, for business equity in our dealings;

A policy which has gained and maintained for us the confidence and the business of so large a percentage of the exhibitors of the United States and Canada.

WALTER W. IRWIN,
General Manager and Treasurer,
Vitagraph Distributing Organization.

A New Era in

VITAGRAPH

Service

Earle Williams

Star Series

Eight Productions

EARLE WILLIAMS, the beau ideal of the screen, is the finest type of the gentleman-actor before the motion picture public to-day. He has been a star of wondrous popularity for seasons past, and is to-day at the zenith of his powers as a box-office guarantee. The eight features in which he will be presented during the next year will be such as to entrench him further in the esteem of photoplay patrons. Carefully selected stories permitting full play for his splendid talent have been chosen, and the productions will be in every way in keeping with the importance of the star.

The eight features will be released at intervals of six weeks, as follows:

September 30, 1918	March 17, 1919
November 11, 1918	April 28, 1919
December 23, 1918	June 9, 1919
February 3, 1919	September 1, 1919

A New Era in

VITAGRAPH

Service

Alice Joyce

Star Series

Eight Productions

THE very soul of Alice Joyce shines through her eyes and its appeal is one of filmdom's most potent attractions. She has been called the modern Mona Lisa, the screen's Madonna—tributes inspired and born of the marvelous appeal which she makes to the hearts of all who see her. Her work is a reflection of herself, and that self makes its way deep into the affections of the picture-goers. Never will her dramatic portrayals in "Within the Law" and "Womanhood, The Glory of the Nation" be forgotten; never will they be surpassed. During the coming year Miss Joyce will be presented in eight vehicles which are strong in dramatic values and rich in opportunity for this girl of wondrous beauty.

These productions have been set for release at intervals of six weeks, as follows:

October	21, 1918	April	7, 1919
December	2, 1918	May	19, 1919
January	13, 1919	June	30, 1919
February	24, 1919	September	22, 1919

A New Era in

VITAGRAPH

Service

Bessie Love Star Series

Nine Productions

BESSIE LOVE is the Peter Pan of the screen, the winsome child who is ever young, a breath of the hills and waving trees. There is a bit of the tomboy in her make-up, accounted for by the fact that she is possessed of nature's rarest gift—sense of humor, which is common sense plus ability to see the bright side of life. In this she is truly richly endowed, and she is the perfect debutante comedienne, shedding laughter and joy as a bright light sheds its rays. In her are combined girlish beauty and splendid histrionic talent. She is the ideal girl for happy pictures, and yet possesses extraordinary dramatic power to register the pathos so necessary for contrast.

Nine productions have been selected for her, to be released at intervals of six weeks, on the following dates:

November 4, 1918	March 10, 1919	July 14, 1919
December 16, 1918	April 21, 1919	August 11, 1919
January 27, 1919	June 2, 1919	September 15, 1919

A New Era in

VITAGRAPH

Service

Harry T. Morey

Star Series

Nine Productions

THE vigor, the manliness, the two-fisted fighting strength, the honesty and determination that are the outstanding characteristics of Harry T. Morey have brought him to-day to the point where he is the favorite of audiences, who see in him the typical American. His portrayals are always clean-cut, and he works with an earnestness that makes his roles LIVE and vibrate, as did his "Joe Garson" in "Within the Law" and "Paul Strong" in "Womanhood, the Glory of the Nation." For him in the next year there have been selected nine plays, which give this MAN plenty of elbow room to register the virility that is his.

These will be released at intervals of six weeks, on the following dates:

October 14, 1918	February 17, 1919	June 23, 1919
November 25, 1918	March 31, 1919	July 28, 1919
January 6, 1919	May 12, 1919	August 25, 1919

A New Era in

VITAGRAPH

Service

Corinne Griffith

Star Series

Nine Productions

CORINNE GRIFFITH is to an exhibitor's program what the rose is to June—a beautiful flower symbolic of sweetness, steadfastness and happiness. She is a daughter of the South who has won her place quickly and firmly with audiences which appreciate artistic talent and fair young womanhood perfectly blended. She is not a promise, but a realization already here, and her successes of the past are the basis of a pledge for the future. She is the ideal society girl type, and for her there have been chosen nine stories, colorful and strong in theme, and each one fitting her personality with the exactness and nicety of Milady's glove.

The Corinne Griffith series will be released at intervals of six weeks, arranged as follows:

October 28, 1918	March 3, 1919	July 7, 1919
December 9, 1918	April 14, 1919	August 4, 1919
January 20, 1919	May 26, 1919	September 8, 1919

A New Era in

VITAGRAPH

Service

Gladys Leslie

Star Series

Nine Productions

GLADYS LESLIE is the embodiment of youth—vivacious, elflike, a spirited girl reflecting the very joy of living. She is an invitation to be happy, an inspiration to audiences to forget the graver problems and to see only the best there is in life. And with this lovable personality goes a talent extraordinary in its development, and marked ability to convey to an audience the spirit and meaning of the play.

For this girl of roguish smile, and sparkling eyes and sunkissed golden hair, nine plays of appropriate theme have been selected. They will be released at intervals of six weeks, on the following dates:

October 7, 1918	February 10, 1919	June 16, 1919
November 18, 1918	March 24, 1919	July 21, 1919
December 30, 1918	May 5, 1919	August 18, 1919

A New Era in

VITAGRAPH

Service

COMPLETE SCHEDULE OF

VITAGRAPH BLUE RIBBON FEATURES

ARRANGED IN ORDER OF RELEASE

FROM SEPTEMBER 30th, 1918, to SEPTEMBER 22nd, 1919, INCLUSIVE

WHICH MAY BE BOOKED IN ITS ENTIRETY, OR IN UNITS OF STAR SERIES, AS SHOWN ON THE OPPOSITE PAGE

Order of Release On Annual Schedule	Release Date	Star
1	Sept. 30, 1918	Earle Williams
2	Oct. 7, 1918	Gladys Leslie
3	Oct. 14, 1918	Harry T. Morey
4	Oct. 21, 1918	Alice Joyce
5	Oct. 28, 1918	Corinne Griffith
6	Nov. 4, 1918	Bessie Love
7	Nov. 11, 1918	Earle Williams
8	Nov. 18, 1918	Gladys Leslie
9	Nov. 25, 1918	Harry T. Morey
10	Dec. 2, 1918	Alice Joyce
11	Dec. 9, 1918	Corinne Griffith
12	Dec. 16, 1918	Bessie Love
13	Dec. 23, 1918	Earle Williams
14	Dec. 30, 1918	Gladys Leslie
15	Jan. 6, 1919	Harry T. Morey
16	Jan. 13, 1919	Alice Joyce
17	Jan. 20, 1919	Corinne Griffith
18	Jan. 27, 1919	Bessie Love
19	Feb. 3, 1919	Earle Williams
20	Feb. 10, 1919	Gladys Leslie
21	Feb. 17, 1919	Harry T. Morey
22	Feb. 24, 1919	Alice Joyce
23	Mar. 3, 1919	Corinne Griffith
24	Mar. 10, 1919	Bessie Love
25	Mar. 17, 1919	Earle Williams
26	Mar. 24, 1919	Gladys Leslie
27	Mar. 31, 1919	Harry T. Morey
28	April 7, 1919	Alice Joyce
29	April 14, 1919	Corinne Griffith
30	April 21, 1919	Bessie Love
31	April 28, 1919	Earle Williams
32	May 5, 1919	Gladys Leslie
33	May 12, 1919	Harry T. Morey
34	May 19, 1919	Alice Joyce
35	May 26, 1919	Corinne Griffith
36	June 2, 1919	Bessie Love
37	June 9, 1919	Earle Williams
38	June 16, 1919	Gladys Leslie
39	June 23, 1919	Harry T. Morey
40	June 30, 1919	Alice Joyce
41	July 7, 1919	Corinne Griffith
42	July 14, 1919	Bessie Love
43	July 21, 1919	Gladys Leslie
44	July 28, 1919	Harry T. Morey
45	Aug. 4, 1919	Corinne Griffith
46	Aug. 11, 1919	Bessie Love
47	Aug. 18, 1919	Gladys Leslie
48	Aug. 25, 1919	Harry T. Morey
49	Sept. 1, 1919	Earle Williams
50	Sept. 8, 1919	Corinne Griffith
51	Sept. 15, 1919	Bessie Love
52	Sept. 22, 1919	Alice Joyce

A New Era in

VITAGRAPH

Service

COMPLETE SCHEDULE OF

VITAGRAPH BLUE RIBBON FEATURES

ARRANGED BY STAR SERIES

FROM SEPTEMBER 30th, 1918, to SEPTEMBER 22nd, 1919

AFFORDING EXHIBITORS THE FREEDOM TO BOOK AS BEST SUITS THEIR INDIVIDUAL THEATRE REQUIREMENTS

Earle Williams Series

Eight Productions

Order of Release On Annual Schedule	Release Date
1	Sept. 30, 1918
7	Nov. 11, 1918
13	Dec. 23, 1918
19	Feb. 3, 1919
25	Mar. 17, 1919
31	April 28, 1919
37	June 9, 1919
49	Sept. 1, 1919

Alice Joyce Series

Eight Productions

Order of Release On Annual Schedule	Release Date
4	Oct. 21, 1918
10	Dec. 2, 1918
16	Jan. 13, 1919
22	Feb. 24, 1919
28	April 7, 1919
34	May 19, 1919
40	June 30, 1919
52	Sept. 22, 1919

Bessie Love Series

Nine Productions

Order of Release On Annual Schedule	Release Date
6	Nov. 4, 1918
12	Dec. 16, 1918
18	Jan. 27, 1919
24	Mar. 10, 1919
30	April 21, 1919
36	June 2, 1919
42	July 14, 1919
46	Aug. 11, 1919
51	Sept. 15, 1919

Harry T. Morey Series

Nine Productions

Order of Release On Annual Schedule	Release Date
3	Oct. 14, 1918
9	Nov. 25, 1918
15	Jan. 6, 1919
21	Feb. 17, 1919
27	Mar. 31, 1919
33	May 12, 1919
39	June 23, 1919
44	July 28, 1919
48	Aug. 25, 1919

Corinne Griffith Series

Nine Productions

Order of Release On Annual Schedule	Release Date
5	Oct. 28, 1918
11	Dec. 9, 1918
17	Jan. 20, 1919
23	Mar. 3, 1919
29	April 14, 1919
35	May 26, 1919
41	July 7, 1919
45	Aug. 4, 1919
50	Sept. 8, 1919

Gladys Leslie Series

Nine Productions

Order of Release On Annual Schedule	Release Date
2	Oct. 7, 1918
8	Nov. 18, 1918
14	Dec. 30, 1918
20	Feb. 10, 1919
26	Mar. 24, 1919
32	May 5, 1919
38	June 16, 1919
43	July 21, 1919
47	Aug. 18, 1919

SUMMARY

Earle Williams Series	8 pictures
Alice Joyce Series	8 pictures
Bessie Love Series	9 pictures
Harry T. Morey Series	9 pictures
Corinne Griffith Series	9 pictures
Gladys Leslie Series	9 pictures
Total Series	52

A New Era in

VITAGRAPH

Service

Betty Blythe

Grace Darmond

Vitagraph Casts

have always been considered pages from the Blue Book of film favorites. Many of the leading screen stars of to-day were in the Vitagraph Casts of yesterday. And the Vitagraph players in the Blue Ribbon Features for the coming year, chosen by the same genius that discovered so much of the present-day talent of the screen, will outshine in beauty, dramatic ability, charm and personality, the best that Vitagraph's past has known.

Hedda Nova

Jean Paige

Denton Vane

Walter Mc Grail

Charles Kent

Eulalie Jensen

Julia Swayne Gordon

Florence Deshon

Arthur Donaldson

Agnes Ayres

Its Thrills and Snow Scenes Will Get Them In When Cooling Systems Fail!

How the Crowds Responded to "The Fighting Trail"—"The Woman in the Web" and "Vengeance—and the Woman" is a Matter of Box Office History.

—AND NOW

Smashing Their Records As They Smashed the Previous Ones Comes

The Greatest Serial Ever Produced

"A FIGHT FOR MILLIONS"

Featuring

WILLIAM DUNCAN

Supported by

EDITH JOHNSON *and* JOE RYAN

Written by those master creators of chapter-plays, Albert E. Smith and Cyrus Townsend Brady, its strength, its suspense, its "punch" continues without let-up throughout its fifteen thrill-laden episodes.

It's Smashing Records Everywhere!

VITAGRAPH Albert E. Smith *President*

The O·HENRY Lure!

Following the Meteoric Success of the previous Five Part Blue Ribbon Features adapted from O. Henry's stories—"I Will Repay"—"An American Live Wire"—"Find the Woman"—

ALBERT E·SMITH *presents*

Hedda Nova *and* J·Frank Glendon

in

"THE CHANGING WOMAN"

From the Famous Story "A Matter of Mean Elevation"

by O·HENRY *Directed by* David Smith

(Use This As Copy for Your Program)

Nina had been a sensation in the little South American capital. And on the biggest night of all, when the curtain was ready to go up, it was discovered that Nina had disappeared. And in due time the sleepy capital forgot its idol.

But John Armstrong, prospecting and trading with the South American Indians in the mountains, could not forget the face that he had seen on the posters And then one day he found her—miles and miles from civilization, the captive of a band of music-loving natives who had spirited her away that she might entertain them with her wondrous voice.

The mountains had transformed the artful Nina into a veritable goddess. All her frivolity was gone. Her soul and that of the man who had rescued her were attuned to the lofty heights. But would this princess of the Andean peaks be lost to him forever when she came down to the man-dominated levels? Can a woman change with the altitude? Would the descent bring her down to the commonplace, even as the heights had glorified her? Would she—but see how it is treated by O. Henry, the only man who could have conceived such a theme. You will be thrilled—and *surprised*.

VITAGRAPH Albert E·Smith *President*

THE masterpiece of James Whitcomb Riley, "A Hoosier Romance," produced as a five-part picture classic by Selig, starring Colleen Moore and Thomas Jefferson and directed by Colin Campbell affords the exhibitor six splendid merchandising values—Title, Author, Star, Co-Star, Producer and Director.

Available August Nineteenth
At Exchanges of the
MUTUAL FILM CORPORATION

PRODUCTIONS NOW READY

Contracts to Begin September 1st, Under

WILLIAM FOX NEW POLICY

SERVICE and profit to the exhibitor will be the William Fox slogan during the season of 1918-1919. The greatest selection and the best productions in the history of the William Fox organization are assured.

FOUR BIG TIMELY PICTURES

These productions are of such tremendous importance—bear so strongly on the events of the hour—that merely to mention them is to prove their power to produce profits for exhibitors.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing—an intimate, romantic, carefully prepared, authentic story reaching back to the American general's barefoot days and showing him on the farm, as schoolmaster, in West Point, in Japan, and as a fighter in the Philippines, Mexico and France. Staged by Richard Stanton in seven reels.

2. QUEEN OF THE SEA, with Annette Kellerman. A six-reel, sub-sea phantasy, featuring Miss Kellerman in daring aquatic stunts amid settings of surpassing beauty. A sure-fire box office winner. To be released on a rental basis.

3. The PRUSSIAN CUR. Captain Horst von der Goltz, for ten years a secret agent of the Kaiser, is one of the principal characters and makes amazing disclosures of the conspiracies of Ambassador Count von Bernstorff and of the dastardly plots for the destruction of American factories, for subsidizing newspapers, for interfering with the draft and for crippling ships, wrecking trains and throttling governmental war activities. Staged by R. A. Walsh and enacted by a large and remarkable cast, including Miriam Cooper.

4. WHY I DID NOT MARRY. A morality picture that is both striking and timely and produced along unique lines, giving it a powerful box office appeal. It is the life story of the world's most beautiful woman—a pet in the lap of luxury. Her reasons for refusing to marry make a most graphic and absorbing story with stupendous profit possibilities.

In a short time William Fox also will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

STANDARD PICTURES

Twenty-six Standard Pictures are to be released during the coming season. These will be the greatest productions in this classic series. There will be eight releases each by Theda Bara and William Farnum and ten all-star productions.

VICTORY PICTURES

Twenty-six Victory Pictures will be released. This group includes Tom Mix, Gladys Brockwell, George Walsh and other foremost stars of the screen.

EXCEL PICTURES

Twenty-six Excel Pictures will include releases by Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others.

SUNSHINE COMEDIES

Henry Lehrman, the master director of this type of production, will produce twenty-six Sunshine Comedies.

MUTT AND JEFF ANIMATED CARTOONS

Bud Fisher's Mutt and Jeff Animated Cartoons, the cleverest pictures of the sort on the market today, will be released at the rate of one a week.

Full details of the William Fox plans for the 1918-1919 season are now in possession of Fox Exchanges throughout the world. Any branch manager will be pleased to explain the policy. Get in touch with the nearest branch office now!

SUMMARY OF FALL RELEASES

FOUR BIG TIMELY PICTURES

Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.

WHY AMERICA WILL WIN!—Based on life of General Pershing.

THE PRUSSIAN CUR—Exposé of Ambassador von Bernstorff.

WHY I WOULD NOT MARRY—A story of the world's most beautiful woman, and her life problem.

STANDARD PICTURES

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.

15—Theda Bara in WHEN A WOMAN SINS.

29—THE CAILLAUX CASE.

Oct. 13—William Farnum in THE RAINBOW TRAIL.

27—Theda Bara in THE SHE-DEVIL.

VICTORY PICTURES

Sept. 8—Tom Mix in FAME AND FORTUNE.

22—Gladys Brockwell in KULTUR.

Oct. 6—George Walsh in I'LL SAY SO.

20—Tom Mix in MR. LOGAN, U. S. A.

Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

EXCEL PICTURES

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.

15—Virginia Pearson in QUEEN OF HEARTS.

NEW · FOX · POLICY
SEASON 1918–1919

The Picture of the Hour

Intimate history of the genius who stands between us and the Huns!

Every American who has a loved one "Over There" wants to know the life story of the man to whom our boys' lives are entrusted.

WILLIAM FOX Presents

Why America Will Win

Staged by
RICHARD STANTON

Based on the Remarkable Career of GENERAL PERSHING

ACCURATE—The result of months of careful investigation.

THOROUGH — Shows every important event in General Pershing's life.

STUPENDOUS—Employs eight armies and the largest cast ever used in one picture.

THRILLING—Scenes of daring—great battles surpassing anything hitherto staged — every scene a tug at human heart strings!

BOOK IT NOW — ALL FOX EXCHANGES BEGINNING SEPTEMBER FIRST

Individual attraction.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

QUEEN *of the* SEA

starring
ANNETTE
KELLERMAN

WILLIAM FOX

SUB-SEA PHANTASY
AVAILABLE SEPT. 1.
INDIVIDUAL
ATTRACTION
ACT QUICK! BOOK NOW!

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

I KNOW THE KAISER!

I have planned and plotted with him!

I know the most secret working of his dastardly spy organization.

As chief actor in the WILLIAM FOX master drama of the world war,

"THE PRUSSIAN CUR"

STAGED BY R. A. WALSH

I have exposed everything — from burning of factories, crippling of machinery to Von Bernstorff's damnable intrigue.

I show the infamous activities in America of the Invisible Embassy.

I AM VON DER GOLTZ, THE SPY

Production Available September 1 as Individual Attraction.

AVOID REGRETS! BOOK IT NOW!

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

STANDARD PICTURES

WILLIAM FOX PRESENTS

America's most popular actor

WILLIAM FARNUM

in a masterful picturization of Zane Grey's

RIDERS OF THE PURPLE SAGE

Staged by Frank Lloyd

A great American drama of the man who was not afraid.

AVAILABLE SEPTEMBER.

BOOK STANDARD PICTURES Now

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

STANDARD PICTURES

William Fox Will Film Four Zane Grey Stories

RIDERS OF THE PURPLE SAGE will be followed by its absorbing sequel, THE RAINBOW TRAIL, another massive Western production filmed in the Grand Canyon of Arizona and the home of the ancient cliff dwellers. After these remarkable pictures will come two more equally powerful Zane Grey subjects: THE LAST OF THE DUANES and THE LONE STAR RANGER.

Each of these pictures has had nation-wide advertising through the popularity of Zane Grey's novels. Millions of copies of the books have been sold. They are productions strong in love interest—tense in dramatic power. They are released to all exhibitors booking Standard Pictures.

Get the details today at any Fox Exchange.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

VICTORY PICTURES

They're booking fast! American Exhibitors meant what they said when they asked William Fox to show

TOM MIX, GLADYS BROCKWELL, GEORGE WALSH

in more pretentious productions. The remarkable achievements and wonderful popularity of these stars are growing every hour. Victory Pictures are the biggest buy in the film market today.

GEORGE WALSH in "I'LL SAY SO," by Ralph Spence. The amazing experiences of a youth who wanted to enlist but couldn't—a devil-may-care, dashing, smashing, breezy romance that has a whole life-time of upsets in its five reels. Action that keeps audiences in an uproar and makes you proud of your box office.

TOM MIX in "FAME AND FORTUNE," dramatized from Charles Alden Seltzer's "Slow Burgess," the novel of the hour. The fastest, snappiest, liveliest, best Western picture ever made—a veritable cyclone that will drive crowds stampeding into your theatre.

BOOK VICTORY NOW

□ □
□

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918–1919

VICTORY PICTURES

Stars who are on the up-wave of popularity—stars who will earn more money for you every time you show their pictures—stars who are making the sort of productions the public wants—stars with the life, enthusiasm and pep of youth—these are the ones William Fox has chosen for his new Victory Pictures.

GLADYS BROCKWELL in "KULTUR," by J. Grubb Alexander and Fred Myton. The story of the tragic beginnings of the great world war—the strange romance of Emperor Franz Josef's beautiful favorite, whose intrigue played Austria into the hands of the Hun and upset the peace of the world. Startling and intimate memoir of a court favorite of today.

Miss Brockwell's first Victory picture released in September.

BOOK VICTORY NOW

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

WILLIAM FOX PRESENTS
EXCEL PICTURES

EXCEL PICTURES

More than a mere "program" -- big special attractions with stars of pronounced ability and proved popularity -- a definite type of big screen productions, featuring VIRGINIA PEARSON, PEGGY HYLAND, JEWEL CARMEN, JANE and KATHERINE LEE and other well known players.

The first release in this new epoch making series will be:

PEGGY HYLAND
in
BONNIE ANNIE LAURIE

by Hamilton Thompson.

Deeds of sublimest heroism in No Man's Land -- tremendous scenes of realistic power in the trenches and base hospitals -- supreme sacrifices to loyalty and lofty patriotism at home and in France -- all these stupendous thrills abound in "Bonnie Annie Laurie" -- a palpitating photodrama of love and war!

CONTRACTS NOW

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

"THE BEST I HAVE EVER SEEN."
—*Motion Picture News.*

WILLIAM FOX

presents

HENRY LEHRMAN'S

SUNSHINE COMEDIES

BOOK THEM NOW!

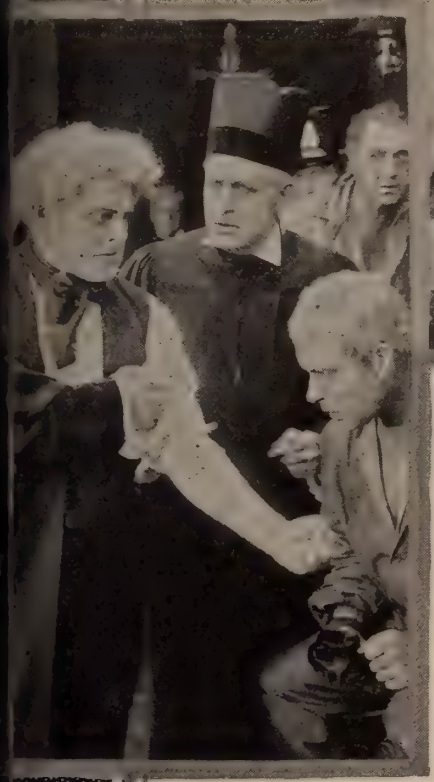
"CLEVEREST COMEDIES ISSUED."
—*New York Times.*

FOX FILM CORPORATION

WILLIAM FOX PRESENTS
THEDA BARA
IN
CLEOPATRA
A THEDA BARA SUPER-PRODUCTION
Released August 1st
on Rental Basis
CONTRACT NOW
FOX EXCHANGES

HE PICTURE

OF THE AGE



All other camera achievements pale beside The Fox picturization of Victor Hugo's immortal

LES MISERABLES

As Jean Valjean

WILLIAM FARNUM

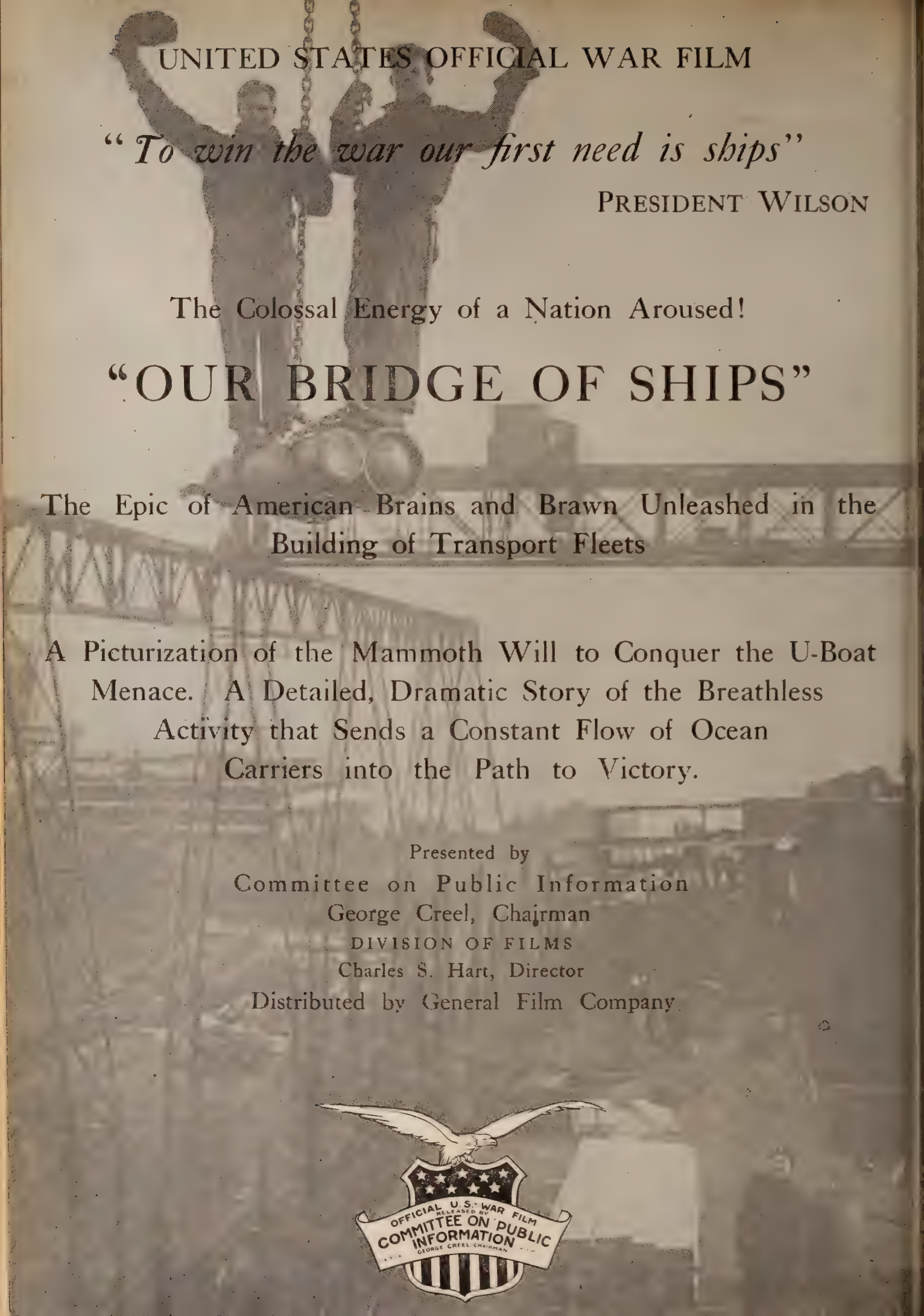
Portrays most dramatic figure in screen history.

Dont wait! Wire for it to day!

AVAILABLE NOW

FOX

FILM CORPORATION



UNITED STATES OFFICIAL WAR FILM

"To win the war our first need is ships"

PRESIDENT WILSON

The Colossal Energy of a Nation Aroused!

"OUR BRIDGE OF SHIPS"

The Epic of American Brains and Brawn Unleashed in the Building of Transport Fleets

A Picturization of the Mammoth Will to Conquer the U-Boat Menace. A Detailed, Dramatic Story of the Breathless Activity that Sends a Constant Flow of Ocean Carriers into the Path to Victory.

Presented by
Committee on Public Information
George Creel, Chairman
DIVISION OF FILMS
Charles S. Hart, Director
Distributed by General Film Company

OFFICIAL U.S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL CHAIRMAN

GENERAL FILM COMPANY

A TRIUMPH FILM!

The AMERICAN RED CROSS Presents

THE HISTORIC FOURTH OF JULY IN PARIS

THIS EXCLUSIVE FILM BRILLIANTLY SHOWS:

The First Victorious American Troops Back from Chateau Thierry.
The First Parade of the American Heroes after their Success on the Marne.
The first Wounded American Soldiers Taking Part in the Joint Celebration of the Two Republics.
The First Parade of American Red Cross Nurses from the Battle Area.
And Many Other Stirring Events.

A Big Hit at the RIVOLI Theatre, New York

"Nothing on the bill, however, surpassed the enthusiasm of yesterday's spectators when the American veterans of Chateau Thierry were pictured with battle torn flags at the foot of the Washington statue in Paris. Detachments of American soldiers on parade also elicited prolonged applause."—*N. Y. Herald.*

Produced by the Pictures Division American Red Cross.

Distributed for the American Red Cross by General Film Company.

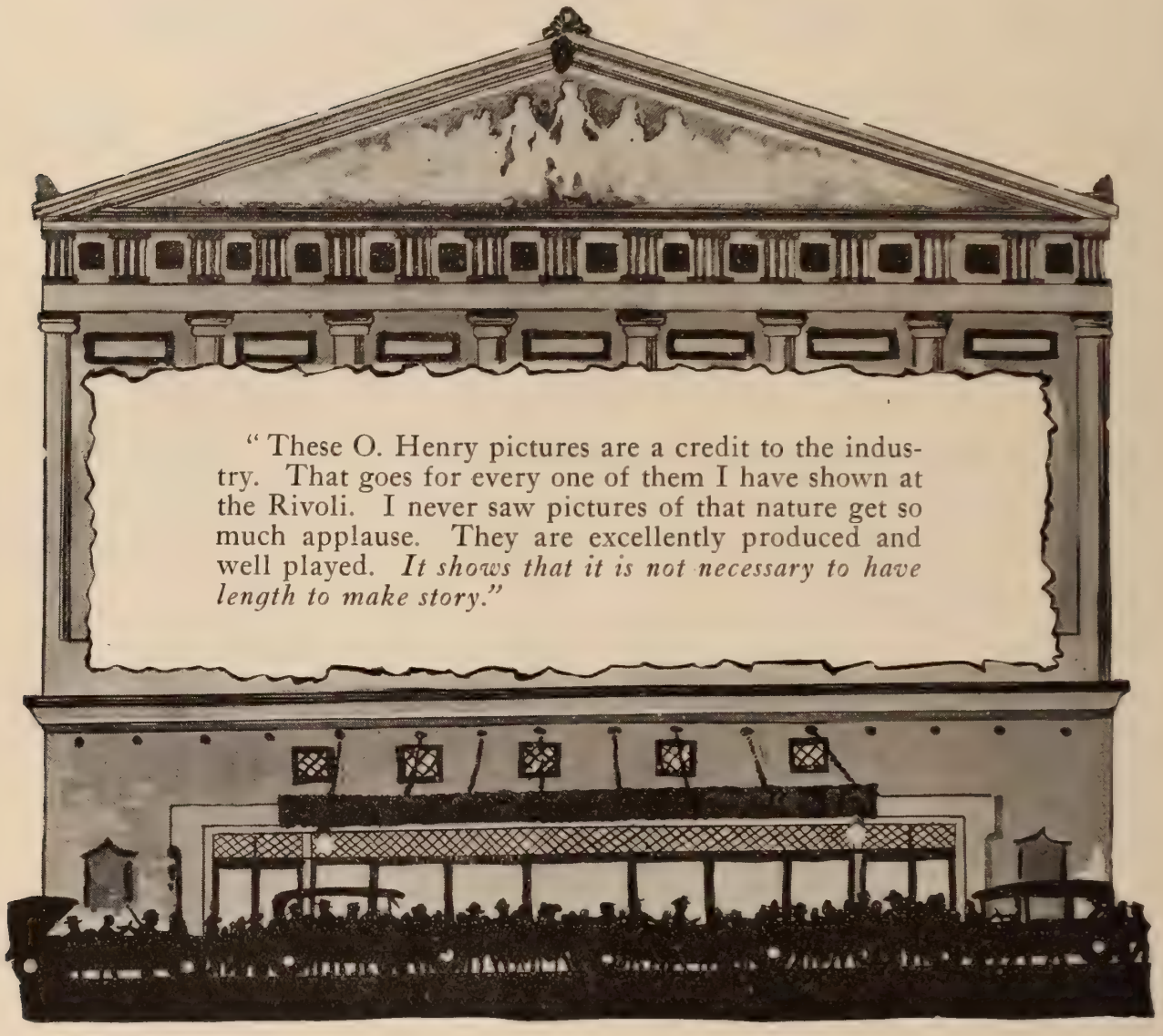
Distributed Exclusively by General Film Company
25 West 44th Street, New York City

You Said a Pageful, Mr. Rothapfel

And We Appreciate It

Concerning the O. Henry Films at

THE RIVOLI:


" These O. Henry pictures are a credit to the industry. That goes for every one of them I have shown at the Rivoli. I never saw pictures of that nature get so much applause. They are excellently produced and well played. *It shows that it is not necessary to have length to make story.*"

S. L. Rothapfel, managing director of the RIVOLI and of the Rialto theatres in New York, needs no introduction to the trade. The most conspicuously successful motion picture exhibitor in America, his frank independence and his genius for estimating the true appeal of any photoplay are proverbial. He spoke as above after the latest premiere of an O. Henry picture at the Rivoli, "Springtime a la Carte." Other O. Henry pictures shown there recently are numerous, and more are expected to follow.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

Be sure to mention " MOTION PICTURE NEWS " when writing to advertisers

Extra **RUSH NEWS** Extra

WARNING Don't Be Misled!

General Film Company finds it necessary to inform all motion picture exhibitors that it is the sole distributor of the tremendously rousing release

"THE HISTORIC FOURTH OF JULY IN PARIS"

shown at the RIVOLI Theatre, New York, the week of August 4

This film, the official American Red Cross picturization of the first joint celebration of America's national holiday in France, is distributed for the American Red Cross by General Film Company exclusively.

Another distributing company has hastily circularized the trade for a film of somewhat similar title "booked at the Rivoli Theatre, New York, week of August 4, 1918."

However, the American Red Cross picture distributed by General Film Company, and no other, is the picture shown at the Rivoli Theatre the week of August 4. It was not only shown, but it was advertised in advance by Managing Director S. L. Rothapfel and correctly described by him as his Rivoli offering relating to this Fourth of July event.

See your nearest GENERAL FILM COMPANY exchange at once for bookings on this superb film,—the official picture of the American Red Cross—the demonstrated most stirring, exclusive and authoritative release which set thousands cheering at each performance at

THE RIVOLI

(See our advertisements of this picture on another page)

General Film Company
25 W. 44th St., New York

You are wasting your opportunities if YOU ignore advertising.

GENERAL FILM COMPANY

OAKDALE Productions

with

Gloria Joy

A child star, as talented as she is unaffected.

Dramatic stories, with the sort of heart interest that sways an American audience.

Staging, direction and support first class—the whole series a triumph.

OAKDALE PRODUCTIONS

The Locked Heart
No Children Wanted
Miss Mischief Maker
The Midnight Burglar
Little Miss Grown-Up
Wanted—A Brother

A Series of Six Splendid Features.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

House Programs

The use of House Programs is steadily increasing. A House Program permits individuality. It adds to the prestige of your house and enables you to advertise your entire program in a most satisfactory way.

Therefore, the suggestion below should find favor with all exhibitors. We are in a position to supply duplicates of this "coming" cover cut on "Petticoats and Politics" for use on House Programs. It offers you a particularly attractive design for your program, as well as effective advertising.

Every picture needs exploitation and advertising in every possible direction and, as it is our purpose to assist you in every way, we are always pleased to receive suggestions.

HODKINSON SERVICE
consisting of
Lillian Walker Productions, Jesse D. Hampton Productions, Paralta Plays, Plaza Pictures and Douglass Natural Color Pictures
At all General Film Exchanges

PLAZA PICTURES

Put The Name of Your Theatre etc., Here
DATE LINE.
VOL. NO., ETC.
COMING!
ANITA KING "THE OUTDOOR GIRL"
in a swiftly moving Western Comedy Drama entitled--
PETTICOATS & POLITICS
PUT DATE OF SHOWING HERE

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

W·W·HODKINSON·CORPORATION·

·527·FIFTH·AVE,·NEW·YORK·

Hodkinson Service to have new star series

because

Hodkinson Service offers the only channel of distribution for the producer that assures him an equitable, fair and just presentation to the exhibitor and which satisfies the demand of the industry for a closer relationship between exhibitor and producer.

Mr. Lester Park, President of the Lillian Walker Pictures Corporation, says: *"When we made our initial announcement in the trade press we had not decided on our distribution arrangements, but, after careful investigation, I was entirely satisfied that the W. W. Hodkinson Corporation offered the only distribution that would bring our product to the exhibitors on the fair and equitable basis we desire, and still allow us to be in the quality company our product deserves.*

"I have been one of the few producers who has worked with the exhibitor toward solving his problems, and I believe that by placing the Lillian Walker Productions as I have I am helping to build a structure that will be mutually beneficial for all."

The above is one reason why Lillian Walker Productions will be released as part of Hodkinson Service.

THE MOST REFRESHING PERSONALITY ON THE SCREEN
Lillian Walker
In a Series of Eight Happy Pictures
Lillian Walker Pictures Corporation
Lester Park, President
501 Fifth Avenue - - - New York

HODKINSON SERVICE

consisting of

Lillian Walker Productions, first picture, "Embarrassment of Riches."

Jesse D. Hampton Productions. First release with J. Warren Kerrigan—"Prisoner of the Pines."

Paralta Plays featuring Bessie Barriscale, Henry B. Walthall and Louise Glaum. Coming Productions: "The White Lie" with Bessie Barriscale; "A Law Unto Herself" with Louise Glaum.

Plaza Pictures starring Kathleen Clifford and Anita King. Initial releases "Petticoats and Politics" with Miss King, and "Angel Child" with Miss Clifford.

Douglass Natural Color Pictures. First production, "Cupid Angling" with Ruth Roland.

W.W. HODKINSON CORPORATION
527 FIFTH AVE. N.Y. CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

A Dependable Service for Dependable Pictures

Announcing the release of the Lillian Walker Series of eight happy pictures thru the W. W. HODKINSON CORP.

Directed by Edward Dillon

Wag

EXACTING in its requirements of quality, and unyielding in its adherence to the highest principles of business, the W. W. Hodkinson Corporation is setting new standards in the motion picture field that will make for the soundest development of every factor within the industry.

IN announcing the release of the Lillian Walker series of pictures through this organization, therefore the producers of these pictures believe that they are not only offering exhibitors an additional guarantee of the consistent merit of their productions, but that they are associating themselves with a business force that is vital to the best interests of exhibitors.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

You are wasting your opportunities if YOU ignore advertising.

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in his fourth Paralta Play

"A Burglar for a Night"

by

F. McGREW WILLIS

Produced under the personal supervision of
ROBERT BRUNTON

Directed by Ernest Warde

In the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.

PARALTA PLAYS, Inc. 4 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

HOUDINI CAPTURED

THE HOUDINI SERIAL IS THE GREATEST, BRAINIEST, CLEVEREST, MOST DRAMATIC AND EXCITING SERIAL EVER PLACED ON THE SCREEN.

FIFTEEN EPISODES

HOUDINI HAS MATCHED HIS INVENTIVE BRAIN AND HIS ASTOUNDING ABILITY OF EXTRICATION AGAINST THE INGENUITY OF ALL MANKIND TO RESTRAIN HIM.

YOU CAN'T KEEP HIM OUT OF YOUR THEATRE.

BARNUM HAD NOTHING ON HOUDINI. HOUDINI IS THE WHOLE CIRCUS. HOUDINI IS THE BIG TENT, LITTLE TENT AND SIDE SHOW. YOU WILL REGRET THAT YOU DON'T OWN MORE THEATRES TO CASH IN ON THIS SERIAL.

ROLFE PRODUCTIONS, INC.
HARRY GROSSMAN, Vice-President and General Manager
Temporary Offices: - - 729 Seventh Ave., New York City

HE HAS TAKEN THE WORLD BY STORM

THE HOUDINI SERIAL IS A SMASHING ROMANTIC NOVEL IN CHAPTERS THAT WILL CROWD YOUR HOUSE FOR FIFTEEN WEEKS.

WRITE FOR PARTICULARS.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: 729 Seventh Ave., New York City

Twenty-four reasons why

you should keep open dates at your theatre

24 two a month, and more - Big box office attractions coming from the *best producers of big* pictures in the world.

SCREEN CLASSICS INC.

52 All Star Series feature productions coming from the most *consistent* high class producers in the world

METRO PICTURES

76 *dependable money making certainties for the Exhibitor and*

at a price the Exhibitor can afford to pay!!

SCREEN CLASSICS INC

The Question

WHY are Screen Classics INC productions the really big, sure fire money makers of the picture field today?

Why have "*Revelation, The Slacker, Toys of Fate, Draft 258, My Own United States, Lest We Forget, Blue Jeans, The Million Dollar Dollies*" and the latest and greatest "*To Hell with the Kaiser*" proved the biggest success of the year?

The Answer

BECAUSE - after the star, the play and the director were selected, the productions were supervised and personally carried forward in the making by the 2 greatest picture makers in America today - Maxwell Karger and George D. Baker.

When we say greatest we mean the men who could combine art, drama and human appeal in the making of pictures that would attract and hold audiences and *make the box office the happiest department of the theatre.*

MAXWELL KARGER

supervises Metro and Screen Classics INC. productions. He has been *"the man behind the production"* with many of our greatest successes and the entire motion picture industry is greatly in his debt for the sane upward progress of the screen.

GEORGE D. BAKER

supervises the west coast productions and his record is one of success following success. We present him as well as Mr. Karger as a guarantee of a continuance of supreme quality in the coming productions.

EDITH STOREY
in "The Silent Woman"
September release

EMMY WEHLEN
in "His Bonded Wife"
October release

ETHEL BARRYMORE
in the big production "Our Mrs. McChesney"
Autumn release

HALE HAMILTON
A sure fire comer makes his bow in George Randolph Chester's success "5000 an Hour"

BUSHMAN & BAYNE
in "Bushels of It"
Autumn release

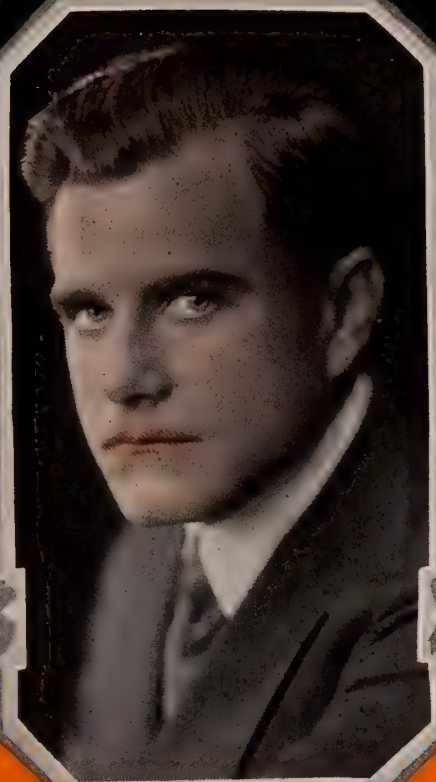
SCR
CLAS
& MI
ST

MAY ALLISON
in "Testing of Mildred Vane"
September release

EMILY STEVENS
in "Kildare of Storm"
September release

VIOLA DANA
in "Flower of the Dusk"
August release

EEN
SICS INC.
TRO
ARS



BERT LYTELL
in
"Unexpected Places"
October release

OLIVE TELL
A Star in "To Hell with the Kaiser" in "Secret Strings"
Autumn release

SEPTEMBER RELEASE

HAROLD LOCKWOOD

in "PALS FIRST"

A SCREEN CLASSICS INC PRODUCTION

SPECIAL

In announcing Hale Hamilton and Olive Tell in addition to May Allison and Bert Lytell as stars, Metro responds to the popular demand for new talent and new faces in stellar roles on the screen. Each was selected on the basis of absolute merit and all Metro Exhibitors will share in their certain success.

METRO

PICTURES CORPORATION

EDWIN CAREWE

As managing director of the Lockwood productions insures the last word in great productions for this great star.

SCREEN CLASSICS INC.

Coming

The
Screen Classics INC.
Production
with

The Great NAZIMOVA

You saw her in "Revelation"—you saw her in "Toys of Fate"
Now see her in her most marvelous success

EYE FOR EYE

to be followed by Ception Shoals and The Red Lantern

METRO

Can't handle the crowds

RECEIVED AT
A171KS 55 NL

SAN FRANCISCO CALIF AUG 5

R A ROWLAND

PRESIDENT METRO PICTURES CORPORATION 1476 BROADWAY NY

YOUR SPLENDID FEATURE ENTITLED TO HELL WITH THE KAISER
WHICH OPENED FOR A WEEKS RUN AT OUR CALIFORNIA THEATRE
YESTERDAY PROVED TO BE A BIG DRAWING CARD OUR PATRONS WERE
UNANIMOUS IN THEIR ENTHUSIASTIC APPROVAL OF THE CLEAN AND
PATRIOTIC MANNER IN WHICH THE SUBJECT WAS HANDLED ITS A
PICTURE THAT EVERY AMERICAN SHOULD SEE

EUGENE H. ROTH

S L HALDEMAN SALINA KANS JULY 30 1918

METRO PICTURES CORPORATION EMPORIA KANS

TO HELL WITH THE KAISER OPENED BIG YESTERDAY BUSINESS
INCREASED FIFTY PER CENT TODAY OPPOSITION HAD BOOKED [redacted]
TO BUCK ME FOR TWO DAYS BUT WAS COMPELLED TO
WITHDRAW THE SECOND DAYS RUN AS EVERY ONE IS ASKING FOR THE
REAL PRODUCTION FROM ..LL INDICATIONS FOR TONIGHTS BUSINESS
WILL NOT BE ABLE TO HANDLE THE CROWD PATRONS AFTER REVIEWING
TO HELL WITH THE KAISER CALL THE [redacted] A JOKE

HARRY KEEFER
PALACE THEATRE

Every American should see it!

The Screen Classics Inc. Production

TO HELL WITH THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June Mathis
Directed by George Irving · Maxwell Karger Mgr. of Productions ·

is the success of 10 years in pictures

DISTRIBUTED BY METRO PICTURES CORPORATION ·

173

¶ Since January 1st Motion Picture News has published 173 more pages of paid advertising than any other paper in the field. This includes all issues from those dated January 5th to the present, dated August 17th.

Pathé
The most striking feminine personality of the screen –
IRENE CASTLE
is the star of
THE GIRL FROM BOHEMIA
by Lois Zellner
Produced by ASTRA
Directed by Larry Mc Gill
Mrs. Castle is like no one else. Her willowy grace, her magnetism, her costumes, her adaptability to screen requirements make her a real box office star. "The Girl From Bohemia" is the story of a big town girl who takes a fall out the scandal slingers of a three train a day burg.
COMING SOON

THE GREAT DRIVE STARTS-
you may see pictures of it in issue No. 6 of
OFFICIAL
WAR REVIEW
Never since the days of the civil war has there been such an intense interest in anything as exists today with the American public in news from the Allied battle line in France and Italy.
You can take advantage of this interest; you may not only increase your business but also help Uncle Sam, by showing the "Official War Review". Remember-the latest, authentic, exclusive and official war pictures, taken by the Government cameramen of United States, Great Britain, France and Italy.
Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by
PATHÉ
COMMITTEE ON PUBLIC INFORMATION

Pathé

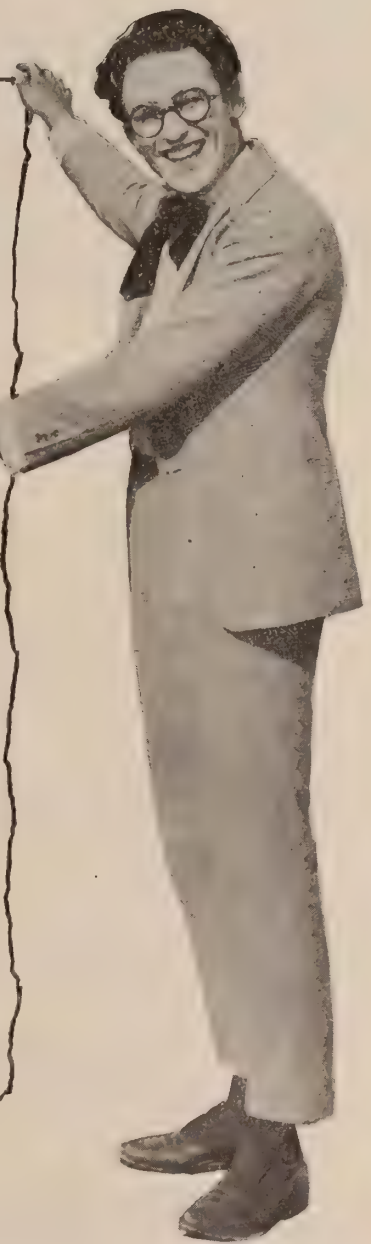
That's What They All Say—
"one of the screen's finest comedians"
HAROLD LLOYD

the star of the one reel Rolin comedies bearing his name. Mr Lane, the photoplay critic of the Boston Evening Record; is to be complimented upon the soundness of his judgment.

By TAMAR LANE

Everyone is quite ready and willing to pin new words of praise on those who have already won success and distinction, but there is not the same promptness and effort to praise those who have not yet won a certain degree of fame. With this thought in view we take our Oliver in hand to smear a few honeyed words on the career and personality of Harold Lloyd, one of the screen's finest comedians, and one whom we think some day take his place along side Chaplin and Arbuckle as a wholesale producer of laughs.

Even today Harold Lloyd is making comedies which compare favorably with those of Chaplin and Arbuckle. Lloyd is featured in one reel comedies which are made by the Rolin company and distributed through Pathe. His films are always laughable and consistently good. We have yet to see a poor one. Lloyd is a young man, apparently about 25 and if managed properly will some day make a big name for himself in the screen world. He is original in his work and imitates no one either in make up or in acting. He is unique as a slapstck comedian for the reason that he wears absolutely no trick make-up or character clothes. His only comedy accessory being a pair of horn-rimmed glasses.



You are wasting your opportunities if YOU ignore advertising.

Pathé

This Ghost Carried a Gun!

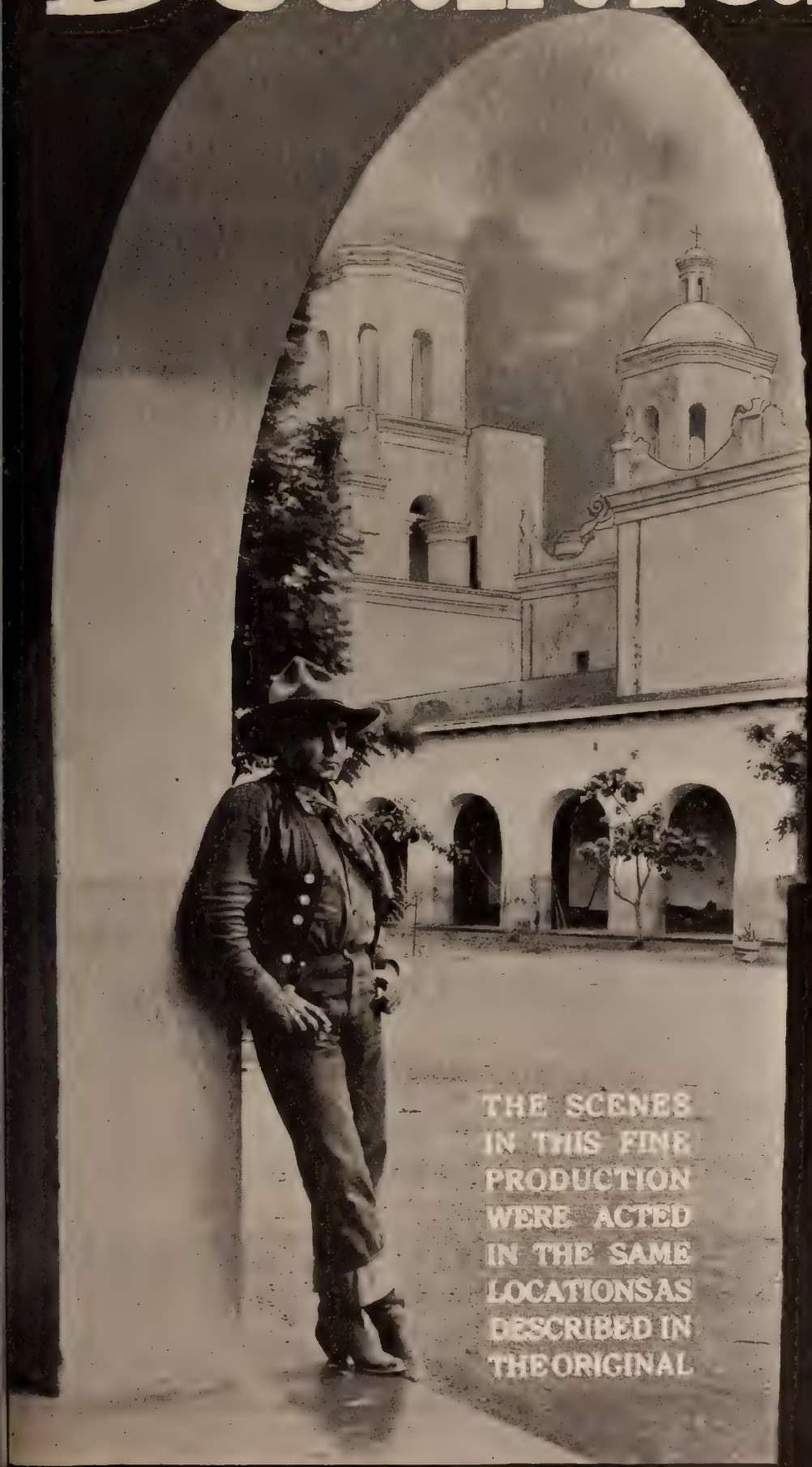
He walked at the right time; he rescued the beautiful maiden in distress; he put the villains to flight; he adds the final knockout punch to a picture where the star, as always, shines, where comedy delightfully intermingles with forceful drama.

BRYANT WASHBURN
in
THE GHOST OF THE RANCHO

Produced by Anderson-Brunton Co.
Directed by Wm. Worthington

HARRY A. SHERMAN PRESENTS

Dustin Farnum



THE FOREMOST EXPONENT OF WESTERN DRAMA

IN A SPLENDID PICTURIZATION OF THE FICTION MASTERPIECE

THE LIGHT OF WESTERN STARS

BY

ZANE GREY

HIGHEST SELLING NOVEL IN A DECADE

SHERMAN PRODUCTIONS

LOS ANGELES NEW YORK

OUR CARDS ARE

The Open-and-Above-Board Policy

of the

PRODUCERS' DISTRIBUTING CORPORATION

Recommends It to All Far-sighted Exhibitors

Not a Stock Selling Proposition

High Class Production Quality Insured by Recognized Greatness of Producers

Now Booking Under 12 Picture Contract At $10—$20—$30 Per Day

Sensational Advertising Campaign on Each Production

Big Special Productions

OF MAXIMUM BOX OFFICE VALUE

With the Very Best

Advertising Helps

AT PRICES THAT WILL INSURE YOU THE PROFITS YOU DESERVE

Are Absolutely Guaranteed Under Our Franchise

Good Business Judgment Demands That You Get in Touch With Us Immediately

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, *President*

130 WEST 46TH STREET NEW YORK

ON THE TABLE

Watch the Stampede

When the First

$1,000.00 A WEEK ATTRACTION

Is Announced at the Franchise-Fixed Prices of

$10

$20

$30

PER DAY

Box Office Value Guaranteed by Live Advertising Possibilities of Subjects

Complete and Efficient Representation Throughout America

Exhibitors Protected By 2 Picture Cancellation Clause

Contracts for 12 Pictures At $10—$20—$30 Open to All

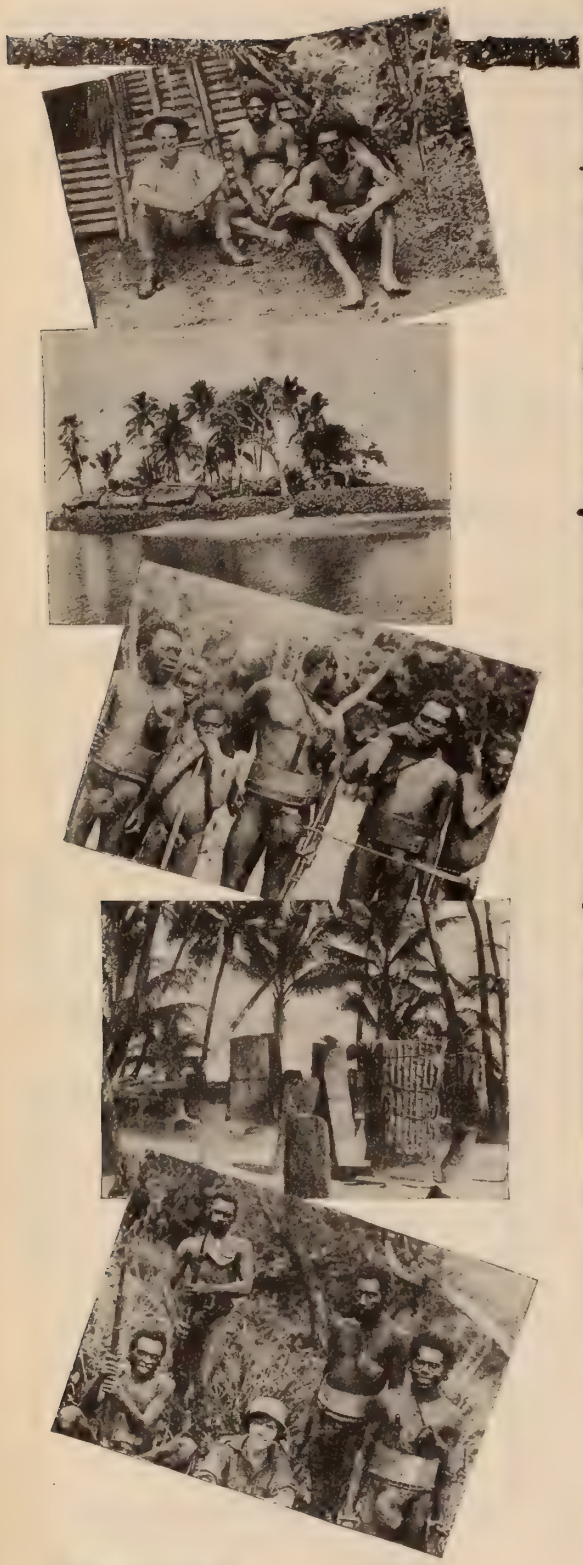
WISE EXHIBITORS ARE CLINCHING IT NOW

Franchises in Order of Application

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, *President*

130 WEST 46TH STREET NEW YORK



the feature unique—

Martin Johnson's wonderful pictorial adventure

"Among the Cannibal Isles of the South Pacific"

–an unqualified success at the Rivoli, New York
–has the enthusiastic endorsement of every paper in New York City
–took two years to produce. The acme of artistic achievement
—to be released both as a
FIVE REEL FEATURE and as TEN INDIVIDUAL ONE REEL SUBJECTS

Write or Wire

Martin Johnson Film Co., Inc.

516 Candler Bldg., New York

Motion Picture News

Vol. 18 No. 7. August 17, 1918

The Week in the Film World at a Glance

FEATURES

SERVICE THAT SERVETH NOT (W. A. JOHNSTON) 1029
SERVING IT WITH SPEED AND GINGER.....1030
WHAT KIND OF A FELLOW IS—GARSON?.....1040
STRATEGY PLAYS BIG PART IN ADVERTISING (BY S. BARRET McCORMICK) 1051
VITAGRAPH HEADS TELL OF PLANS.....1064
THE WORLD MARKET.....1041
THE HONOR ROLL.....1035
THE INDEPENDENT FIELD TICKER.....1093
MY FIRST GARSON PRODUCTION.....1087

NEWS OF THE WEEK

Live News from the Producers.....1062
In and Out of West Coast Studios.....1114
In and Out of Town.....1034
In the Independent Field.....1092
Newsy Items from the Studios.....1118
Vitagraph Announces Producing Plans.....1039
War Service Stages Pageant.....1037
Censors Ask for More Salaries.....1034

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews.....1042
Exhibitors' Box-Office Reports.....1144
Exhibitors' Service Bureau.....1048
Coming Program Offerings.....1085
Short Subjects in Review.....1113
Ready-Made Ad Talks.....1116
Equipment Service 1105
Releases—Current and Coming.....1124-25-26-27
Projection Department 1100
Music and the Picture.....1106
Theatres Worth While.....1110

SCREEN EXAMINATIONS

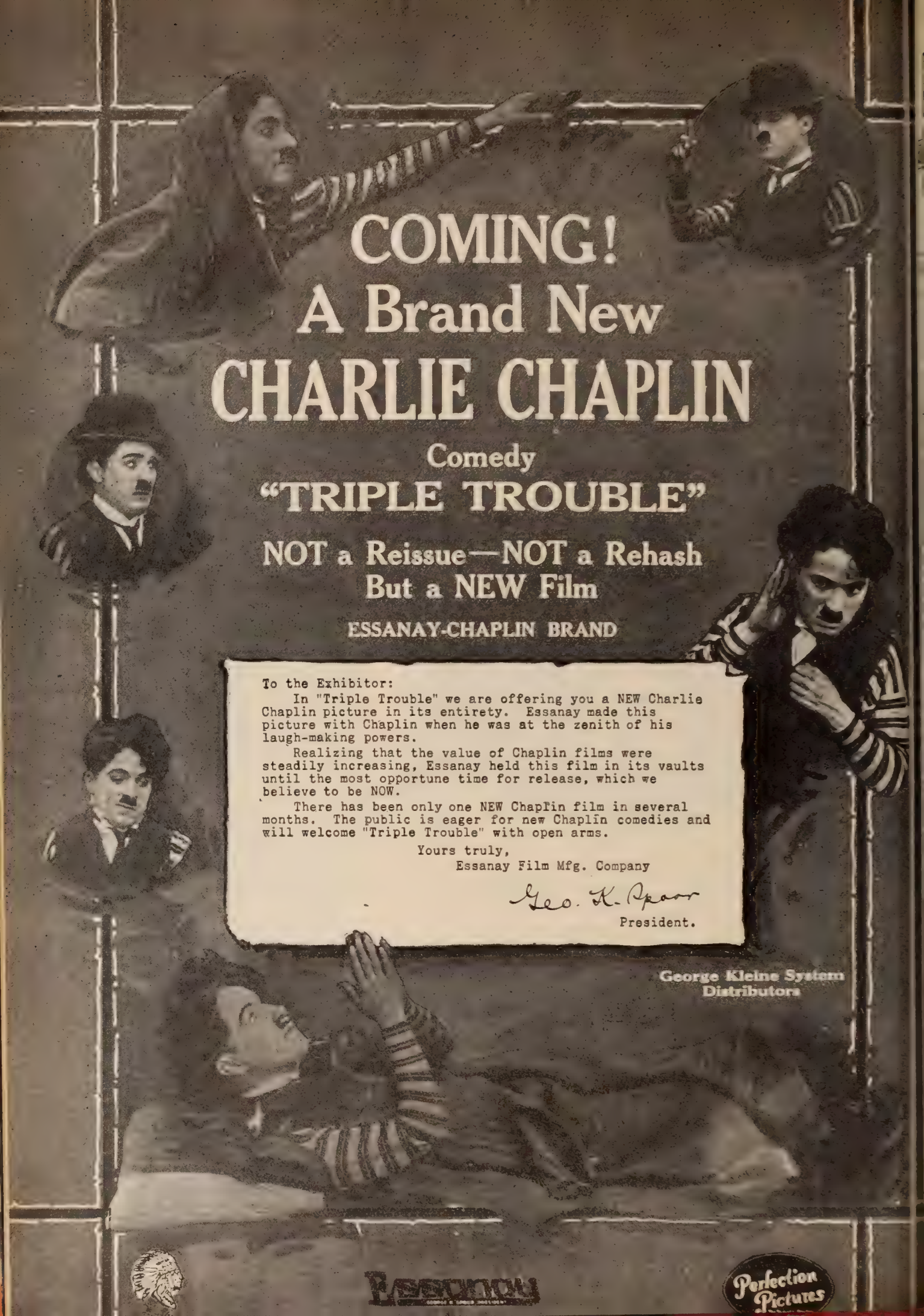
"Alias Mary Brown" (Triangle).....1120
"All Man" (Vitagraph).....1119
"Border Legion, The" (T. Hayes Hunter Prod.).....1121
"Doing Their Bit" (Fox).....1122
"Fight for Millions, A" (Vitagraph).....1120-21
"Friend Husband" (Goldwyn).....1119
"Merely Players" (World).....1121
"Oh, What a Day!" (Jester Comedy).....1121
"Price of Applause, The" (Triangle).....1119
"Wild Primrose" (Vitagraph).....1120
"Winning Grandma" (Diando-Pathe).....1122

Newsy Announcements of the Week Found in the Ad-Pages

Fritzi Brunette in "Playthings," a Bluebird..... 962
Fifth Month for "My Four Years in Germany"..... 963
Paramount-Artcraft Poster Campaign.....964-965
Farrar in Goldwyn's "The Turn of the Wheel".....966-967
Goldwyn Presents Mae Marsh in "Hidden Fires"..... 968
Capitol Comedies, with "Smiling Bill" Parsons..... 969
Triangle Presents "Shifting Sands," with Floria Swanson.. 970
Vitagraph Special Announcement.....971-982
Vitagraph Serial, "A Fight for Millions"..... 983
Vitagraph Blue Ribbon Feature..... 984
Mutual Presents Elinor Field in Strand Comedy..... 985
Fox's New Policy..... 986
Fox Announces "Why America Will Win?"..... 987
Annette Kellermann Picture, "Queen of the Sea"..... 988
Fox's "The Prussian Cur"..... 989
William Farnum in "Riders of Purple Sage".....990-991
Fox's Victory Pictures.....992-993
Fox Presents Peggy Hyland in "Bonnie Annie Laurie".. 994
Sunshine Comedy 995
"Cleopatra" 996
"Les Miserables" 997
General Film Special Announcement..... 998
General Film Red Cross Picture..... 999
General Film's O. Henry Picture.....1000
Warning from General Film.....1000
General's Oakdale Productions.....1002
Hodkinson's Announcement on Plaza Pictures.....1003
Hodkinson's Announcement on Lillian Walker's Pictures...1004
Lillian Walker's Production.....1005
J. Warren Kerrigan in Paralta Play.....1006
B. A. Rolfe Announcement on Houdini Serial.....1007-1008
Metro's Special Announcement on Releases, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016
Metro's "To Hell With the Kaiser" 1017
Pathe Presents Irene Castle in "The Girl from Bohemia"1019
Pathe's Official War Review.....1020
Harold Lloyd, Pathe's Comedian.....1021
Pathe Presents Bryant Washburn in New Picture.....1022
Sherman Productions, "Light of the Western Stars"....1023
Producer's Distributing Corporation Announcement..1024-1025
Martin Johnson's Cannibal Pictures.....1026
Essanay-Chaplin Comedy 1028
Universal's "Sinking of Lusitania".....1088
"The Kaiser, the Beast of Berlin".....1089
"The Geezer of Berlin".....1090
Universal Animated Weekly.....1091

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

COMING!
A Brand New
CHARLIE CHAPLIN
Comedy
"TRIPLE TROUBLE"
NOT a Reissue—NOT a Rehash
But a NEW Film
ESSANAY-CHAPLIN BRAND
To the Exhibitor:
In "Triple Trouble" we are offering you a NEW Charlie Chaplin picture in its entirety. Essanay made this picture with Chaplin when he was at the zenith of his laugh-making powers.
Realizing that the value of Chaplin films were steadily increasing, Essanay held this film in its vaults until the most opportune time for release, which we believe to be NOW.
There has been only one NEW Chaplin film in several months. The public is eager for new Chaplin comedies and will welcome "Triple Trouble" with open arms.
Yours truly,
Essanay Film Mfg. Company
Geo. K. Spoor
President.
George Kleine System
Distributors
Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 7 August 17, 1918

Service That Serveth Not

A SHORT time ago an exhibitor wrote to a prominent producer and asked for help.

He had run this producer's pictures, the letter stated, for two years. He did well with them; had no general complaints. But two of the stars did not draw the public. Probably, he admitted, he did not know how to advertise them. Would they tell him how? He noted they spoke highly of their exhibitors' aid department.

The executive who got the letter referred it to the director of advertising, who in turn referred it, without comment, to the head of the sales exploitation department.

The latter, a nice young man, ruffled his hair and his files for some time and passed the letter along to a man who had been engaged to follow up the bookings of a special picture within a limited territory and who by working shoulder to shoulder with the exhibitor had scored everywhere a signal success.

This man smiled over the letter and sent it back to the sales exploitation department marked "not in my territory."

And the exhibitor is still waiting and probably wondering.

* * *

TO be very frank—and the subject is too big to be treated otherwise—exhibitor service today is a downright travesty.

There are some fair exceptions to the statement—principally the instances where a few field men of genuine sincerity and ability are, singlehanded, and without much connection with the home office, giving the exhibitor the kind of assistance he needs.

The situation is peculiar.

If you were to put it up to every manufacturer today he would agree heartily with you that service is the thing—that good advertising will double a picture's earnings, that the exhibitor needs the advertising help, etc., etc.

Some will point with pride to their liberal appropriations and large staffs devoted to exhibitor service.

If you were to put the plain facts before these manufacturers—that a very large share of white paper, ink, postage, and salaries was utterly wasted in this well meaning but misdirected effort—you *might* start an upheaval, but it's a thousand to one shot you wouldn't accomplish anything.

The reason is simply this: That service is not understood, nor its importance at all appreciated by the head of the firm himself.

Service today is talked about, written about, tangled around by the ears like a manikin—and that's all.

It is being press agented.

And we are still, after all, in the press agent era.

The industry isn't old enough, sane enough, business-like enough to know and use service.

Of course the service era—I mean simply the era of advertising and selling a product for all it is worth—is on the way.

It's bound to come.

Right now it's a higher course in the motion picture curriculum which we haven't worked up to.

We're still in Grade A, engaged sternly in a wild scramble for the materials of picture making, and merely playing at service.

* * *

IT isn't realized that some day the concern able to help, to *make* its dealers *sell* pictures, will get all these materials without scrambling for them.

Stars, for instance, will be won not by the biggest bank roll in sight around the poker table but by that concern which can truthfully say:

"We can sell your pictures to a greater public than any other concern.

"Therefore, we can make your pictures earn more money for you (and incidently for ourselves and the exhibitor).

"We do this by giving dealer service, by helping him advertise to the greater motion picture public."

Salaries have ruled thus far; service will rule some day.

It is only fair to the manufacturer to state that right now he is severely handicapped in the giving of service.

The star who doesn't know or care what it means, sticks clauses in the contract which detract from or ruin the selling and merchandizing quality of the picture advertising.

It sells the star's name, not the picture.

Directors who believe that the making of the picture is everything and the selling of it an automatic matter will not co-operate.

Releases follow so fast upon production—by the program system—that the advertising campaigns are prepared before the picture has been seen.

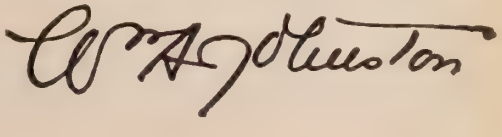
But, some day, all these factors are going to be suspended from service—not the other way around, as today.

Service—the genuine merchandising of pictures—will dominate the organization.

Pictures will be the most widely advertised commodity in the world.

This advertising will emanate from the exhibitor with the manufacturer's close co-operation and material help.

And the worthwhile trade paper will be the direct avenue of this selling co-operation, giving the exhibitor that advertising which he in turn will give to the million-fold picture public.



Serving It with Speed and Ginger

MERTON G. LEWIS may be a perfectly capable Attorney General of the State of New York.

In fact, we believe he is—for he certainly bears all the marks of an ideal candidate for the Republican nomination for Governor. He possesses, in the highest degree, the prime requirement of a typical candidate—the ability to talk himself out of more votes than any campaign manager could win for him.

For example—Candidate Lewis discovered last week that the reason Hearst has said words of praise for his Republican opponent, Governor Whitman, and for the probable Democratic nominee, Al Smith, is because of Hearst's interest in killing any possibility of motion picture censorship in New York State. Hearst, according to Mr. Lewis, induced Governor Whitman to veto the censorship bill two years ago and he is now making preparations to be on the right side of two of the candidates in the event of the bill being resurrrcted.

All of which sounds interesting.

But if Mr. Lewis' memory were other than that of a candidate he would recollect that film men are opposed to Governor Whitman this year because of their allegation that his hidden influence killed the Sunday Opening Bill in the Legislature last session.

And if his tongue were less that of a candidate it would feel that this opposition to Governor Whitman would become support for Merton Lewis in the Republican primaries.

But candidates *must* issue their daily statements, and to Mr. Lewis' regard for the rules of being a candidate film men are indebted for a frank exposition of his mental processes.

And, incidentally, they are grateful for the reminder that "it is possible that a censorship bill will come up again in the next Legislature."

* * * *

Last week an editor hated to send a sheet to press—so many kind friends whispered rumors of big news events to him that he was afraid all the news might happen just too late.

This week—with the thermometer at 102—all the rumors have melted away and about the only news our heat-muddled brain can recall is the fact that Chester Beecroft was a caller at the News *office last week.*

* * * *

THERE'S a line in this week's *Exhibitor to Exhibitor Reviews* which almost made us feel that the heat was getting in its deadly effects.

The picture covered is "A Hoosier Romance" and the line where the name of the producer and distributor are given reads "Selig-Mutual, August 18th."

Shades of J. J. Kennedy!

A Selig on the Mutual program!

One of these days we'll wake up to find Paramount releasing through Goldwyn—or *vice versa.*

But—aside from the strange jars given to one's recollections of the Licensed and Independent days—the reviewer says that this Selig-Mutual is a good picture. You'll find the details on page 1043.

* * * *

Johnny Grey—disciple of the live wire—is back in our midst, directing the advertising end of B. A. Rolfe's Houdini serial.

Friend Rolfe's ability as a picker for his advertising work is a pretty good omen for his independent producing venture.

* * * *

AT this season of the year, a week without a policy announcement would be a rarity indeed. This week it's Vitagraph—with a big insert in the advertising pages and considerable news in the text.

And we'll say one thing for the Vitagraph announcement—it certainly does abound in facts and figures, names and dates. Forty-two features a year—and the exhibitor who wants to can sit down now with his pencil and calendar and name the day for every star every week in the year.

Fox, after grabbing all of the limelight last week, again gets a share in this issue with further details of a producing schedule that sure is a big one.

* * * *

General Film and Frank Tichenor had to worry along this week without the aid of our old friend Jake Gerhardt—according to a vacation post card dated Sayville, Long Island.

What sort of second sight is it which tells a fellow when a 102 degree week is coming?

* * * *

HARRY SCHWALBE and J. D. Williams were hosts to a select luncheon party at Mrs. Astor's domicile on Monday. We know it was select because we were there ourselves and because there were only eight others gathered at the table.

The guests—consisting of the trade paper editors—were later given an advance peep at some of the scenes of "Italy's Flaming Front."

It's too early for us to tell you anything about the picture, so that all we can do is arouse your anticipation.

And, oh, yes—we can give you the proof of that word "select"—those present included Harry Schwalbe, J. D. Williams, Lieut. Prochet, C. L. Yearsley, James Hoff, Wid Gunning, Leslie Mason and Al Cormier.

* * * *

Heading the Honor Roll: Fred Beecroft, Advertising Manager of Motion Picture News, *has received a "safe arrival" card announcing the fact that his son is now on the ground "over there" ready to whip the Hun. Son is a volunteer with the New York Guard Artillery after six months spent in the British artillery service.*

Also heard from the veteran "Pop" Hart during the week that his son was on the way across. And a letter from Sergeant George Gould, formerly of the News *staff, who has been drinking French wine for a few months now.*

* * * *

REMEMBER what W. A. J. said last week forecasting the state of the trade paper columns when the tax question loomed up again?

The first "Letter from an Exhibitor" arrived before the ink had really dried on the editorial page. You'll find it on page 1032; a conservative statement of the present condition of the small town exhibitor.

Right on the opposite page you'll find the latest news from Washington regarding the tax situation.

And, speaking of Washington—the probability of an eighteen to forty-five draft doesn't seem to have created any stir in picture ranks. Is it because any film man who survives beyond the age of thirty-one has usually made the stroll to the altar rail that gave him a dependent?

There is one thing about stretching the draft limit to forty-five—it will make certain the screen's retention on the essential side of the work or fight ledger. There was always the possibility that the picture business could be run successfully by men above thirty-one and still perform its function of sustaining the home morale—but we can't quite picture an industry with all the workers from eighteen to forty-five drafted to other pursuits.

Seat Tax Also to Be Doubled

Washington (Special)—Following the news last week that the present plans of the House Committee on Ways and Means call for a doubling in the admission tax of motion pictures under the new tax bill and a tax on five cent houses, comes the statement from Chairman Kitchen that the levy on theatres according to seating capacity will most likely be doubled.

This seat tax has been in effect almost since the beginning of the war in Europe, being one of the emergency measures framed to meet the loss of revenue through the decrease in imports at the outbreak of the European strife.

Now it is proposed by the Committee on Ways and Means to adopt the following doubled tax in the new legislation:

Theatres having a capacity of less than 250 persons must pay $50 instead of $25, as at present. Where the seating capacity is between 250 and 500 the levy is increased from $50 to $100. Places seating from 500 to 800 persons will pay $150, instead of $75. All places of amuesment seating more than 800 persons will be assessed from $100 to $200.

World Finds No Alarm in Tax Boost

In order to satisfy itself on the probable effect of the increased tax on admissions to theatres, World Pictures has been making inquiries through its exchange managers which have resulted in the following opinions.

The American public has become accustomed to war taxes, and in view of the fact that patriotism has never before been at such a high pitch, the great army of movie patrons will look on the increased tax as another means of not alone winning the war, but of showing their desire to contribute to the nation's fund.

The theatre has always been a safety valve where the surcharged emotions of our people can be released through the effects of entertainment. We Americans are highly emotional and when laboring under a big strain both mental and physical, we go to the theatre to find relief.

It may be for the first few days or even two or three weeks there will be a slight dropping off in attendance, but the public will come back as it always has done and the moving picture will attract as strongly as it ever did.

Every alert business man knows that when things look black is just the time to make the biggest effort to boost his business. Any sensible man will not permit himself to drop in the "dumps" just because the way is a little rough. He takes another yank at his belt and goes against the game determined to smile, and when he smiles he generally wins.

There is a limit to human endurance, and when this is reached the reaction sets in. Americans can stand just so much of a strain and when this point is reached they go to the theatre. Experience has taught theatrical managers that when we have had panics due to financial causes at first, the public kept away from their theatres; but it was only for a short while, and then they came back in order to keep their minds off their business and to obtain relaxation.

Everything points to a big year, notwithstanding the tax. Big crops, and plenty of money and America winning in the war, all of these go to indicate the theatre managers had better brush up the standing room sign only and have it ready.

National Association Active

Headquarters in Times Building Scene of Many Gatherings During Week—Red Cross Seeks Aid in Distributing

DURING the week which has closed August 4, there were more meetings at the offices of the National Association of the Motion Picture Industry in the Times Building than during any similar period since the Association was formed two years ago.

The best evidence of the healthy conditions of the organization is the fact that the meetings have been very largely attended and in several instances every committee member was present.

On Monday, President Brady called together the heads of the export departments of the producing and distributing as well as the exporting companies to meet Mr. Carl Byoir, Associated Chairman of the Committee on Public Information.

On Tuesday a similar meeting was arranged with the executive officials of the producing and distributing companies of the National Association.

On Monday afternoon President Brady, accompanied by Marcus Loew and F. H. Elliott, executive secretary, attended the organization meeting of the committee which has been formed to secure funds for the erection of a suitable memorial to Major John Purroy Mitchel, former mayor of the City of New York, and who was the friend of the motion picture people.

On Wednesday occurred the first luncheon of Division Five of the National Association, which was the biggest affair of its kind ever held by the organization. There were 92 persons present at the luncheon, although arrangements had only been made for 50. This in itself indicates the rapidly increasing interest in the work of the Association.

On Thursday the members of the Fuel Conservation Committee recently appointed by President Brady met for the purpose of organizing. Mr. Marcus Loew was elected chairman and Harold Edel secretary. The other members of this committee includes: Samuel Rothapfel, B. S. Moss, J. H. Hallberg, P. A. Powers (who was represented by Paul Gulick), and President Brady, who was represented by Executive Secretary Elliott.

This committee will create an advisory board with representatives in each important city. J. H. Hallburg was designated as technical advisory to the committee. President Brady has telegraphed Harry A. Garfield, Fuel Administrator at Washington, of the organization of the committee and that it is anxious to cooperate with the Fuel Administration. A conference will be arranged with Dr. Garfield in Washington at an early date.

At a meeting of the directors of the Motion Picture Exposition Company held on Thursday afternoon, routine matters were considered and arrangements made to call together for a conference representatives of all of the companies which have contracted for space at the exposition scheduled to be held at Grand Central Palace, October 5-13.

The committee which was designated earlier in the week to cooperate with the Division of Films of the Committee on Public Information met with Associate Chairman Carl Byoir at the National Association's offices on Friday noon. The following were present:

William Fox (chairman), Arthur S. Friend, Paul H. Cromelin, William A. Brady (ex-officio member), Gabriel L. Hess, Ricord Gradwell, David P. Howells (represented by L. R. Thomas).

The big meeting of the week was held on Friday afternoon to meet Joseph Johnson, Director of Publicity of the American Red Cross. Mr. Johnson is a former Fire Commissioner and upon being introduced by President Brady, expressed his pleasure at meeting so many of his old friends whom he had known when an official of the City of New York. Mr. Johnson outlined the plans of the executives of the American Red Cross who seek the fullest cooperation of the film interests in telling the Red Cross story on the screen. From the expressions which were made by those present, it is evident that the wish will be gratified and nothing left undone by the motion picture industry, particularly the producers, distributors and exhibitors, to see to it that every aid at their command is rendered to the Red Cross.

Small Towns Against More Tax

Exhibitor Warren Declares in Letter to Ways and Means Committee "It Can't Be Done"—Asks Second Thought

THE small town exhibitor is as patriotic as his more prosperous brother in the city, but people seldom see the small exhibitor's side of any question. For that reason V. A. Warren, of Massena, Va., has written as follows in regard to the proposed additional tax on theatre admissions:

Hon. Claude Kitchin, Chairman
Ways and Means Committee,
Washington, D. C.

Dear Sir: We are a small town of about five thousand inhabitants and operating a moving picture house, we are prepared to give up anything to win this war and desire to do our bit. We feel our conditions are the same in thousands of other small towns, and respectfully beg to show you our side of the matter of the proposed increase of tax on theatre admissions, also which will bring you the most money in taxes.

Of about 20,000 picture theatres in this country a few in large cities are doing a wonderful business, can stand any increase, increase admissions and still thrive owing to the ever constant supply of patrons.

With us little fellows whose business depends upon the same small population every night since war began our business has shrunk about 25 to 40 per cent. Boys leaving, higher cost of living, etc. We raised our admissions to 15 cents from 10 cents, paying 2 cents war tax out of same with an attendant small loss of business, but a gain in receipts to pay the soaring cost of film rentals and other expenses. We must raise and keep raising the standard of pictures to keep them coming; this means more and more expense.

As we understand it, you now propose to take out of our 15-cent admission 3 or 4 cents instead of 2 cents war tax, leaving us a net of 11 or 12 cents, with our population decreasing and people having less and less money for amusements. We cannot increase our prices, and the people are paying all they can stand. Mr. and Mrs. Smith and their two children used to be down about five or six nights a week. Now, they come about three. Increase and they will only have enough to come twice, and so on. If we cut our pictures, the people are wise, business falls off. We have tried these things out to see just what we can do, and this represents average conditions in small towns.

Many will be obliged to cut back to 10 cents, add double war tax 2 cents, total admission, 12 cents. The Government in spite of doubling present tax, getting the same 2 cents in each case. With only 10 cents instead of 13 cents net to the exhibitor he will cut film service using cheaper and poorer pictures and the attendance will fall off.

You may say: "Be patriotic, pay the double tax and maintain same standard." How? An exhibitor cannot maintain the same show at 11 or 12 cents as he can with 13 cents net. If we keep our prices up to 15 cents (13 cents plus tax 2 cents) we must give exceptional pictures which are costly. If the show is cheapened the price must go down.

True many theatres are making much more money for various reasons. Cannot you levy a tax, however large, on the "net earnings" of all the theatres? This would allow the little fellow in small villages to exist. As it is, he is between the film exchanges gouging him with higher rentals and increasing expenses and now more tax. The large theatres will flourish under any tax. But is it American policy to put less fortunate out of business.

Many smaller theatres have been closed. Many more will follow under this type of increased tax. Many exhibitors have their all small as it is, and their future tied up in borrowed money, future leases, etc. If you close him up where is he to turn to make his living and meet these obligations? Several of my fellow exhibitors suggested a petition, but I am writing you in an effort to show you our conditions as a simpler plan. It takes money to fight. We all want to do our share big as it may be. If you let the admission tax stand as it is; then levy on the net earnings all will survive, and we think your results much larger.

Thanking you for your kind consideration of our position as set forth, I am

Yours for victory,

V. A. WARREN,
Massena, N. Y.

Romayne in New York with First Picture

H. F. Romayne, Romayne Superfilm Company, Los Angeles, who arrived in New York last week with a print of Superfilm's first independent production, says that his first picture, although not a world-beater, is one of merit and presents a new type of war propaganda picture. Mr. Romayne has his own studio in Los Angeles and says that he intends producing six or eight pictures during the year.

Mr. Romayne's first production is in approximately 5,500 feet and has for its leading character a German-American, Frank Brownley, who has been seen in many independent and program productions in character roles, has the leading part. Paul Wiegel, Nigel DeBrullier, Mrs. Kroll, Betty Burbank and Rae Eberle are seen in prominent roles. Mr. Romayne is desirous of selling his picture outright. He said that he would start on his second production immediately following the disposition of his first.

Chaplin's "Shoulder Arms" Delayed

It was announced by wire from the Coast on August 8 that Charlie Chaplin's newest production, "Shoulder Arms," which is to be released through First National, will consist of four or five reels, and may not be ready for release for several weeks. It is said that a number of scenes remain yet to be made. Following this the editing will require several weeks.

"Jack" Root Sends Check for Tobacco

Manager "Jack" Root of the Strand theatre, Pasadena, Cal., sent a certified check on July 30 to Bert Ennis of the "Our Boys in France Tobacco Fund" headquarters in New York City. This is the amount secured by Mr. Root for that fund in a two days' collection taken up at his theatre. A side attraction was the Mutual-Strand comedy "Our Lady Nicotine" with Billie Rhodes as the star.

What was the check? Only $226.05 in all, all free-will offering by patrons going in and out of the Strand for two days. Two hundred and five dollars and ten cents was given to the Belgian fund at the same theatre and nearly a thousand dollars to a local knitting fund. Mr. Root paid for all the advertising, which is his share to these war needs, and it generally costs around about $25 so "Jack" is surely doing his share. Mr. Root spends most of his time on an orange grove he has within three miles of his theatre and is said to have bought over eight thousand dollars worth of Liberty bonds.

Mae Murray Sues Universal?

It was reported by wire from the Coast this week that Mae Murray has started a suit against Universal because the latter used the title, "Her Body In Bond," on a picture in which she starred.

Miss Murray asks for $150,000, it is said.

Advertisers See "Italy's Flaming Front"

Following the luncheon and meeting of the Associated Motion Picture Advertisers last Thursday at Rector's, the members adjourned to Miles' Projection Room, in the Candler Building, to witness the screening of "Italy's Flaming Front."

Lieut. Mario Prochet, of the Italo-North American Commercial Union, the governmental organization responsible for bringing this latest series of war pictures to America, was present and talked on the interesting phases of warfare depicted during the showing of the films. There were present over thirty members and friends of the advertisers.

Private Joseph P. Reddy, formerly acting editor of the Motion Picture Telegraph and now of the Provisional Ordnance Detachment, located at Camp Raritan, Metuchen, New Jersey, was also present at the luncheon and screening, and was so impressed with the spectacular features of "Italy's Flaming Front," that he secured the permission of the First National Exhibitors' Circuit to show one of the three-reel episodes at an entertainment given by the members of his detachment, on Friday evening, August 2, at New Brunswick.

Cleveland Exchanges Elect Officers

The Board of Motion Picture Exchange Managers of Cleveland met last week and re-elected all its officers for another year. They are president, Sam Morris, Eastern Central Division Manager for Select Pictures; vice-president, E. J. Smith, manager Universal Film exchange, and treasurer, J. R. Johnson, manager Vitagraph exchange.

The Board of Motion Picture Exchange Managers is a branch of the Cleveland Chamber of Commerce, and was formed for the purpose of dealing with the evils of the film industry in concerted action. The board has done much to overcome some of the shipping difficulties, and has secured the assistance of the transportation companies as to eliminate the unnecessary delays in getting films shipped out of town, and of getting them returned.

Mary Pickford Stays in United States

Mary Pickford this week denied that she intends to go to France, as rumored, to help in entertaining the soldiers. She believes the greatest good can be accomplished in the United States by working steadily and paying Uncle Sam a large income tax.

Miss Pickford's scenario writer, Frances Marion, has already started for foreign shores.

Justin Fair Leaves Pathe

It was announced last week by Pathe Exchange, Inc., that Justin Fair, who had been connected with Pathe in the Publicity Department, has left the employ of Pathe.

Salesmen as an Asset : : : : *By Harry Weiss*

(Harry Weiss, manager of the Central Film Company, of Chicago, has followed the salesman controversy with interest that might well be called unflagging. The following was prompted, he states, by the W. E. Matthews article in reply to Guy C. Leavitt, and which was published in Motion Picture News *of July 27.)*

PROMPTED by the interesting discussion of W. E. Matthews and his attempt to shoot full of holes Mr. Guy Leavitt's "Why the Salesman"—I stopped work long enough to give my views on this interesting proposition.

With all due respect to Mr. Leavitt, and in the spirit of friendliness, let me say that Mr. Leavitt is ALL WRONG. Mr. Matthews, on the other hand, puts forth some very logical arguments, which are absolutely true. The distributing or film exchange under the motion picture business today depends upon one of two things—Be the man at the head of a film exchange a wiser guy than King Solomon was supposed to be (and King Solomon, in my estimation, was a darn fool, because he had too many wives), he amounts to nothing at all unless he has salesmanship in him.

Mr. Matthews claims an executive film exchange manager should have 75 per cent salesmanship and 25 per cent executive ability. Mr. Matthews is wrong—he did not make this point strong enough—the head of a film exchange should have 90 per cent salesmanship ability and 10 per cent executive ability. Don't forget that any man with a fair education can hang on to the orders, but in these days of competition, it is the mighty wise boy that can hit the tanks and get the business.

The man that christened the film exchange was all wrong; he should have called it a jobbing house, for that is all that it is. Go to any jobbing house and you will find that the jobber is the middleman between the dealer and the manufacturer. The more successful the jobber, the higher the type of salesmen he has working with him, and don't let anyone tell you that there is such a thing, that there is any business, that has anything to sell—that can get along without salesmen.

Diamonds are worth money—it takes salesmen to sell them. Gold, no matter in what form, is worth $20.00 an ounce, yet the jeweler employs salesmen to buy and sell gold. Don't get it into your head that because you have something that an exhibitor must have, that you can go and commit murder. If an exhibitor does not get a certain picture, he won't go out of business, but salesmanship, being nothing more or less than an argument that puts the prospective buyer in a receptive mood, once you can convince the buyer through your arguments, then he is the man that is sold, and probably over-selling a man is worse than not selling him at all.

The greatest asset in this industry is the salesman who has friends; many a good man has lost out as a film salesman, because his methods of selling were such that he never could go back into that town again.

When Mr. Matthews says that the exhibitor is a shrewd man, he speaks correctly. With few exceptions, the days of the sub-renter, the bicycle rider and the crooked exhibitor have disappeared. It still remains (and the culling process is going rapidly) for a few would-be salesmen to hang out their shingle in some other capacity.

The film exchange managers and salesmen today are divided into two classes: Class 1. The man who numbers his customers among his friends; he is absolutely impartial, he sells a film for what it is worth to the man buying it, and he figures that in the film business a steady customer is a film exchange's greatest asset. Class 2. This comprises those not in Class 1, and who never sell a film unless the exhibitor has his mind set that he must book a certain picture. In my estimation, no one else is a film man, be he either exchange man or salesman. When politics and sentiment leave this business, then it will be as nearly commercialized as it can be. When a manager or a salesman makes up his mind that he knows how to quote a fair price, and stick to that price; when he runs this selling end of the business as he would sell any other commodity, from jobber to dealer, then, and then only, will it dawn upon us that Mr. Matthews' article is absolutely correct, although at the present writing he is as near correct as he possibly can be.

It should be borne in mind that the average exhibitor is alert for good pictures, but many a salesman has spoiled a customer's desire to book, through the salesman's lack of tact. A good salesman will size up his man; he will pick out his prospects, weaknesses, as well as strong points. Salesmanship is nothing but a series of arguments that will convince the prospect. It was not very long ago that I used to instruct our salesmen as follows:

"When talking with an exhibitor, don't tell him how fine his projection is, if you are not sure that it is fine. His regular operator may be sick and some ten-year-old boy may be running the machine tonight.

Don't knock his competitor; other salesmen have already done this. Be different.

"Don't tell him you have the greatest picture on earth to sell. Barnum told him years ago that he had the greatest show on earth—Barnum's dead now.

"Don't promise him the earth with a fence around it, promise him the fence, let him put the earth in it.

"Don't misrepresent, because we have to back our salesmen up; misrepresentation costs money to somebody, and lots of times you lose a customer.

"Don't go out of a town chuckling to yourself because you think you may have put something over on an exhibitor. Unless you are very wise maybe he's chuckling too. Chances are he's put it over you and it won't dawn on you until several days have passed.

"If in your own mind you know that a 300-seat house can't afford to pay the price for an eight- to ten-reel picture, don't try to book him. He can't make money on it."

The head of a large corporation once said to me: There is more money paid for less brains in the moving picture business than in any other business on earth. He certainly had in mind the unproductive job-holding politician, and maybe he was thinking of the salesman who, instead of selling his customer, is busy calling him by his first name on first acquaintance—with one foot on the cuspidor of a booze parlor.

For the good of the business, now that Mr. Leavitt's and Mr. Matthews have gotten me started, why not let some of the other boys give their views on the proposition? Yes, and it could even be extended to the exhibitor himself.

"Kitty Gordon Pictures," a New Company

It became known late Wednesday that a new company had been formed to produce pictures starring Kitty Gordon, with the initial release planned for October. The output of the organization will be known as the New Kitty Gordon Pictures.

Sydney L. Cohan is named as business manager of the company, while Mahlon Hamilton will be leading man opposite the star. The plan is to produce six features a year, each from the pen of Wilson Mizner, well known as a playwright and Broadway light.

Theatres Kick Against "No Lights"

(*Special to* Motion Picture News)

Los Angeles, Cal.—By order of the Fuel Commissioner, display signs and unnecessary lights must not burn in Southern California on Monday and Tuesday evenings of each week. This became effective the fifth of August, and the ruling is made to apply to the entire state.

Theatre men claim that the order is a cause of the recent decrease in attendance, which carries with it a smaller amount of Government tax receipts. Some claim the Government suffers to the amount of more than the total of former weekly bills. The order is looked upon somewhat as an injustice, as practically all power in Southern California is created by water.

The exhibitors are appealing to the Commissioner for a change in the order applying to water-generated electricity.

Johnson Takes Reins

Tefft Johnson, the latest director engaged by World Pictures, has assumed charge of the making of "Snug Harbor" into picture form, with Madge Evans in the stellar role. The camera work is now in progress at the studio in Fort Lee.

Censors Ask for More Salary

Request of Pennsylvania Board Is Turned Down with Reply That Only Legislature Can Get Them More Coin

EFFORTS of Frank R. Shattuck, chairman of the Pennsylvania Board of Motion Picture Censors, to obtain increases of salaries, out of the board's revenues, for the subordinate employees who petitioned for more pay because of the higher cost of living imposed by the war, have met with failure. Mr. Shattuck asked Attorney General Francis Shunk Brown for an opinion as to the chairman's legal right to boost his subordinates' pay, and the Attorney General's office, in reply, stated on July 31 that increases can be granted only by act of the Legislature.

The opinion points out that the act under which the Board of Censors operates fixes the number of employees and their salaries, and the State Constitution provides that no money shall be paid out of the State funds except under a legislative appropriation.

The highest paid employee of the Censorship Board, outside of the three censors themselves, is the chief clerk, who gets $1,800 a year. The pay of the inspectors and assistant clerk ranges from $1,500 down to $1,200, and there are four employees of the board who get only $720 a year. The assistant operator and patcher gets $600 and an assistant patcher gets $480.

It is believed that as a result of the ruling of the Attorney General's office, a bill will be introduced at the next session of the Legislature, which will convene in Harrisburg in January, 1919, providing for raising the salaries of the subordinate employees of the Censorship Board.

The opinion just issued, while absolutely eliminating the possibility of increasing now the pay of the employees, shows that it is possible to increase the number of such workers, as shown by the following clause:

"Under the provision at the end of Section 13 of the Act of 1915, you, as chairman, may, with the approval of the Governor, appoint such additional employees as the work of the Board may necessarily require, the salaries of such additional employees not to exceed in the aggregate the sum of $5,000 annually. I think that you might increase the salaries of employees so appointed within the limitation provided. It would seem to me, however, that, under the circumstances, it would be unfair to the other employees to do so."

Review Board Says Drama Falls Off

The production of motion pictures of a dramatic character continues to fall off, according to data based on the review of pictures by the National Board of Review in the course of the first six months of 1918. The number of subjects reviewed in that period was 1,010 and the number of reels 3,171½. This means that the average length of picture was 3.14 reels. In the corresponding period in 1916 the production, according to the same source of information, was 2,216 subjects and 4,850 reels, the average length of subject being 2.19 reels. In the corresponding period of 1917 the subjects numbered 1,525 and the reels 4,066½, the average length of each subject being 2.66 reels. A chart showing the production by subject and reels covering the period for the three years would indicate that the general trend of production by month this year is parallel to that of 1916, while that of 1917 was irregular, reflecting the nervous condition of production while the Government was considering the question of taxation of motion picture production and exhibition. That there may be a deficiency this year is perhaps indicated by the fact that old pictures are being re-issued in larger numbers than usual, judging from current reports.

After the War—
What?

Buy W. S. S.

Anderson Comes East

LOS ANGELES, CAL.—G. M. Anderson, Jesse Robbins, Ford Beebe, Percy Pembroke, Tom Kelly, Fred Church and Joseph Flynn departed for New York by auto on August 7. They plan three weeks for the trip, getting exteriors along the way for a new Anderson production. Interiors will be made at Fort Lee.

A RAW DEAL

He Took a Theatre Over But Didn't Get the Most Essential Part

YOU have to keep your eyes open nowadays when you take over the management of a new theatre—as witness the following letter:

"I have just taken over the management of this theatre and find that there is not a single copy of the NEWS in the house.

"Kindly place me on your mailing list for a year's subscription beginning with the June 22nd issue.

"And please let the back numbers come forward at once or I will be lost.

"A. F. CHAVEY,
"The Hippodrome,
"Wolfe City, Texas."

No wonder the house changed management—or did the former manager carry away his NEWS file with him?

In and Out of Town

R. D. Craver, president of the Broadway Amusement & Investment Company, Charlotte, N. C., dropped in on New Yorkers this week to ascertain the latest in the picture line. Mr. Craver owns a string of theatres in the South and is one of the most prominent exhibitors in this section.

Blanche Sweet, who is appearing in independent productions, under the management of Harry I. Garson, is in New York for a short stay. Miss Sweet has completed recently her first production, under Mr. Garson's management, "The Hushed Hour."

Harry I. Garson, managing Clara Kimball Young, is on from the Coast for a business conference with William Rudolph, his representative in the East.

Samuel Katz, of Balaban and Katz, Chicago, has returned to his home.

J. Suefort, manager of the Ideal theatre, Dayton, O., is here this week.

Priest Organizes "The Film Market"

Robert W. Priest, who has become well known in the motion picture industry during the past five years through his activity in the exploitation and in the purchase and sale of special feature productions, has organized a unique enterprise called "The Film Market, Inc.," under the laws of the State of New York.

This corporation is designed to furnish a reliable and financially responsible channel through which independent producers may market their productions to the best advantage with every assurance that they will be efficiently exploited; and, on the other hand, a medium for the purchase of pictures by buyers for all territories throughout the world, putting them in touch with all available features that are to be had, thereby bringing independent producers and American and foreign buyers in contact under conditions of the fullest advantage to both.

For four years Mr. Priest has made a special study of the production and sale of features and their exploitation, and possesses experience and information of very great practical value in this connection. This information includes every statistic that can possibly have any bearing on the probable earning power of a picture in any specific territory throughout the world, and facts and figures in relation to the production, sale and exploitation of big specials in the past, which have never before been collated.

They're On the Run!

Be ready to Dig Down
for the next Liberty Loan.

Honor Roll

George Orth, well known as the "comedy boy director," is now at Camp Upton, surrounded by many faces from the motion picture world.

Fred Rath, well known in the industry, has been heard from in France, and, as might be expected, it was in connection with a show for the soldiers, with music and everything, that Fred was brought to light this time.

Two stepbrothers of Peter Magaro, manager of the Regent Motion Picture theatre, Harrisburg, Pa., who have in the past assisted him in conducting the business of the theatre, have responded to the nation's call. Both are at Camp Lee, Va. Lieutenant Frank Turano is doing office and stenographic work in camp headquarters and Private Jasper Turano is a stenographer in the camp's base hospital.

One of the latest of the workers at the Famous Players-Lasky West Coast studio to enter the service of the United States, is De Witt Hagar, company clerk, and one of the most popular of those employed in the organization. Mr. Hagar has entered the Naval Reserve and left last week for San Francisco, probably to be stationed at Yerba Buena (Goat) Island, as a Yeoman of the third class.

F. H. Cassil, of the Kansas City office of the Fox Film Corporation, has just left for the Aerial School of Photography, Syracuse, N. Y., adding another star to the Fox service flag.

Bee Hive Exchange, New York, is contributing its share. Among the most recent are Milton Shonenberger, assistant manager, who has joined the army at Camp Upton; Leon Weisberg, bookkeeper, with the navy at Pelham Bay, and Sol Rovenger, shipping clerk, with the marines.

The National Army has called another of General Film Company's exchange managers. E. J. Drucker, of the St. Louis branch, last Saturday notified the home office in New York of his call, and he was released to Uncle Sam. Mr. Drucker had been making a record as manager of the branch.

Louis Willoughby, Australian actor who played in two Famious Players-Lasky subjects since his recent arrival, has enlisted with the English army, and assigned to the "London Rifles."

Al Santell, recently directing William Parsons in Goldwyn Comedies for National, following engagements with the American, Kalem, Universal and other companies, left August 5 for Camp Kearney.

W. A. S. Douglas, president Diando Film Corporation, formerly private secretary of Charles Pathe, who enlisted in the marines recently, has secured his release from that service, and entered a tank corps being organized in Los Angeles.

George Chesebro, formerly leading man at several West Coast studios, and now a member of the Liberty Army, has been appointed Sergeant after a few weeks' training.

Richard R. Neill and Rollo Lloyd, two players appearing in support of Harold Lockwood in Metro's screen production of "Pals First," will be lost to the films shortly after the conclusion of their work in the picture. Mr. Neill announces that he is going to an officers' training camp on September 15, while all arrangements have been made for Mr. Lloyd to go to Camp Zachary Taylor, at Louisville, Ky., as soon as his engagement is over, to take charge of the arrangements for the entertainment of the men at the post. The rank of first lieutenant goes with Mr. Lloyd's position.

Charles V. Burton, a well known free lance cameraman of Cleveland, is now experiencing his novitiate with Uncle Sam. While waiting for a commission in the observation department of the aviation division, Burton was sent down to Salt Lake City to get some official pictures, it is said. He expects to be getting some good bird's eye views of Berlin before long.

Leon D. Netter, known from one end of Ohio to the other as the energetic young manager of the Masterpiece Film Exchange, will waive a last farewell to his Cleveland friends from the end of a railroad train. He is going to San Francisco, his home, to say hello and goodbye, before joining the navy.

Willard Cooley, a member of Marion Davies' company in her forthcoming Select production, "The Burden of Proof," has received his call from Local Board 121 and goes to Camp Upton.

Henry Ginsberg, who has acted for Joseph M. Schenck and the Norma Talmadge Film Company with Select Pictures, has responded to the call of his country and taken up Uncle Sam's burden against the Kaiser.

Hearty Support for New Loan

Zukor Gets Telegram from Peter J. Schaefer Pledging Support of League — Brunet Bends Every Pathe Effort

EVIDENCE that the motion picture industry is martialing its forces with rapidity and enthusiasm with the single and united purpose of doing its full share in putting the Fourth Liberty Loan over the top continues to multiply in the daily correspondence received by Chairman Adolph Zukor, chairman of the National Association's committee appointed to co-operate with the Treasury Department in furthering the publicity campaign of the loan.

Quite the most satisfying and significant feature of last week's developments was a telegram received by Mr. Zukor from Peter J. Schaefer, President of the Motion Picture Exhibitors' League of America. Mr. Schaefer wired from Chicago, pledging the complete co-operation of the League and stating that the members could be depended upon to forget all minor differences and work as one great machine at the command of Chairman Zukor should he call upon them.

Supplementing Mr. Zukor's telegram came a letter from Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, placing his services and those of his organization at the disposal of the committee. Mr. Cohen's letter follows:

August 2, 1918.

Mr. Adolph Zukor,
Famous Players-Lasky Co.,
485 Fifth Avenue.

Dear Sir:

As president of the New York State Motion Picture Exhibitors' League, I am writing to offer my services to you for the next Liberty Loan Campaign, of which you have been delegated National Chairman for the Motion Picture Industry.

In the last Red Cross Drive we developed a splendid organization, and this can be duplicated for the Liberty Loan Drive and made State wide. I am at your command and await your response.

Very truly yours,
(Signed) SYDNEY S. COHEN.

Frank R. Wilson, Director of Publicity for the Fourth Liberty Loan, has advised Chairman Zukor that he has received letters from numerous stars accepting the privilege of giving their services in the making of pictures. Among them Mr. Wilson mentioned Charles Ray, Mme. Alla Nazimova, Elsie Ferguson and Mr. and Mrs. Sidney Drew. Moreover, the list of stars who will assist is growing hourly, the most recent communication having been received from Carl Laemmle, president of Universal, who states that Mae Murray has already completed a film and that it will be immediately shipped from Washington, and further offering the services of Dorothy Phillips, Mary MacLaren, Harry Carey and Monroe Salisbury.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., is enthusiastic upon the subject of the motion picture industry co-operating with the government in the next Liberty Loan drive. In issuing instructions to the various departments of the Pathe Exchange, Inc., Mr. Brunet says:

"We propose to bend every effort in assisting the government in making the next Liberty Loan drive the success it deserves to be. All the Pathe stars, including Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels, Baby Marie Osborne and others, are going to bend their shoulders to the wheel in the work for Uncle Sam. The services of these stars are at the disposal of the government and the Pathe company is ready and willing to co-operate along any other lines that the government may suggest."

Lichtman Brings New Contracts

Famous Players-Lasky Distribution Manager Finds Fertile Field in Chicago—Also Visited Other Cities of Middle West

AL LICHTMAN, general manager of distribution of the Famous Players-Lasky Corporation returned last week from a business trip to Minneapolis, Chicago, Milwaukee and Buffalo, and although he was gone considerably less than a week he came back with booking contracts in his pocket aggregating approximately $1,000,000, which he made in the cities named.

"My brief trip," said Mr. Lichtman upon his return, "measuring its results not merely by dollars and cents but by the manifestations of good-will, satisfaction and an eagerness to book Paramount and Artcraft pictures which I met with everywhere, has convinced me, beyond all question, of the optimism with which exhibitors are viewing the new year's photoplay productions to be released by the Famous Players-Lasky Corporation.

While in Chicago, Mr. Lichtman and District Manager Max Goldstine closed with the firm of Ascher Bros., one of the biggest booking contracts ever negotiated in the Middle West. This contract covers service embracing the entire output of Paramount and Artcraft Pictures for the year 1918-1919, for the following Chicago theatres: Adelphi, Calo, Lakeside, Terminal, Milford, Albany Park, Chateau, Lane Court, Metropolitan, Oakland Square, Peerless, Columbus, Frolic and Cosmopolitan.

Almost as large as the Ascher Bros. contract is one closed with Lubliner & Trinz for their circuit of twelve houses in Chicago and vicinity, while Ballaban & Katz contracted for virtually every one of the year's productions to be divided between their two big Chicago houses, the Central Park and the Riviera.

On the same trip Mr. Lichtman and Mr. Goldstine closed with the firm of Reuben & Finkelstein, of Minneapolis, for the entire output for their Minneapolis and St. Paul theatres, the New Garrick and Lyric in the former city and the New Princess and Strand in the latter. The contracts will afford approximately forty-five weeks' service in each city.

In Milwaukee, Saxe Bros. contracted for approximately forty weeks' service for their Alhambra theatre, while practically the same amount was taken by Newman & Landan, proprietors of the Butterfly.

The last city visited by Mr. Lichtman was Buffalo, where the management of Shea's Hippodrome, one of the largest theatres in the country, contracted for seventy productions which will occupy about forty-weeks in one-week and four-day runs.

"While this looks like a lot of business for a trip of a few days," continued Mr. Lichtman, "it is merely an incident. The some thing is going on all over the country. Out in Denver District Manager Louis Marcus has just set a new record for a single booking contract in the Rocky Mountain territory in a contract with Greaves & Ellison, who operate the Princess and Rialto theatres. They have taken the entire year's releases of Paramount and Artcraft pictures.

Seven Producers in Liberty Honor Roll

The War Department, Commission on Training Camp Activities, operating the Liberty theatres, has secured from the following concerns the privilege of using any of their pictures at such a minimum cost as will barely cover rewinding and shipping of films:

Paramount,
Artcraft,
Fox,
Goldwyn,
Metro,
Mutual,
Triangle.

Governor Addresses Lasky Home Guard

Governor Stephens of California addressed the 51st Co. (or Lasky) Home Guard, at the Famous Players-Lasky studio on Wednesday evening, July 24th, telling the assembled members how much he appreciated their services.

"As Governor of the State and Commander-in-Chief of the military forces of the State, I wish to express my appreciation," said the Governor, "and to say that the State and your Governor stand behind you and will do everything in their power to help you. I know that every man of you will fight if the necessity arises, or even the opportunity, for I have heard many fine things of this organization from various sources."

"The Great Love" Opens on Coast

D. W. Griffith's "The Great Love," to be released by Artcraft, opened in Los Angeles, August 12, at Clune's Auditorium, where the premieres of Griffith's "Home, Sweet Home," "The Clansman," "Intolerance" and "Hearts of the World" were given.

Lasky Favors Coast

Jesse Lasky, now in California, announced last week that practically all companies of the Famous Players-Lasky organization would produce on the Coast this winter. Arrangements have been completed for Elsie Ferguson, Jack Barrymore, Shirley Mason and Ernest Truex to come to the Coast shortly.

Triangle Engages Cross

Wellington Cross, well known in vaudeville as a dancer, having appeared for years in the team of Josephine and Cross, has been signed by Triangle and will be featured in "Grey Parasol," by Fred Jackson, playwright.

TWO LETTERS

With But a Single Thought —A Word to the Wise Advertiser

¶Enclosed please find a remittance for a two years' subscription to the News. I look at the ——— and the ———, but *read* the News from cover to cover, every week. Hoping to receive it for years to come, I am, respectfully,

(Signed) F. E. Karn,
The Model theatre, 181 Danforth Ave., Toronto, Ont., Canada.

¶You can bet your boots that I am, have been and shall be a subscriber to the News. To me, it covers the ground more fully and more satisfactorily than any trade paper published. The many feature departments cannot fail in helping any exhibitor in more than one way if he reads them with the idea of being helped. It is worth more than you charge. With best wishes for your success.

(Signed) James H. Patterson,
Owner of Lo-Net theatre, Wellington, Ohio.

"Fit to Fight" Benefits the Soldiers

The War Department film, "Fit to Fight," was shown three times, Sunday, August 4, at the Union Square theatre, Pittsfield, Mass.

The theatre was contributed for the good of the cause by the proprietor, J. F. Cooney, and in the course of the evening, the General Electric Band of twenty pieces gave two concerts in the theatre and one outside.

The 2,000 men spectators were deeply impressed by the lesson of the film and by the address of Major Alec N. Thomson, of the United States Army Medical Reserve Corps, who will spend a week in and near Berkshire county exhibiting the film and lecturing upon the scarlet plague which "Fit to Fight" is helping to stamp out.

The film is distributed by the Army Medical Museum, Washington, D. C., under the auspices of the War Department Committee on Training Camp activities.

Fox Liberty Theatre Opens with "Salome"

The first production to be shown in the new William Fox Liberty theatre, St. Louis, will be "Salome," Theda Bara's drama of the siren who cost the life of John the Baptist. The theatre will open for the public Sunday, September 29, according to an announcement by John Zanft, managing director of the William Fox Circuit of theatres, who has been in charge of arrangements preliminary to the opening.

Beginning September 29, "Salome" will be shown for an indefinite run, it is said, and this production will inaugurate a policy of high-class pictures which will put the William Fox Liberty theatre among the leading playhouses of the country.

Since Mr. Fox added this theatre to his long list of playhouses throughout the country, workmen have been busy renovating it for the opening. A $12,000 pipe organ is being installed, several changes have been made in the interior and the lobby has been made more attractive.

Kane Makes Visit to Windy City

Arthur S. Kane, general manager of Select Pictures Corporation, left on the Century Thursday afternoon for Chicago, on Select business. Mr. Kane will be in conference for several days with Fred Aiken, Select's branch executive in Chicago. It is understood that a number of important contracts are under way in this territory, and Manager Kane doubtless is having an eye to the new fall business.

Smith Goes to Washington

Merrill Smith, manager of the general office in Chicago of the George Kleine System, has left on a flying trip to Washington, D. C. He is keeping the nature of his visit to the Capital secret until his return to the Windy City.

War Service Stages Pageant

Los Angeles Sees Celebration in Parade That Called Out All Picture Companies to Help Make It Success

MEMBERS of the Motion Picture War Service Association staged a wonderful patriotic pageant in Los Angeles on the evening of Wednesday, July 31, in celebration of the opening on the following day of the Federal Government's war exhibition which was brought to this city.

A parade was given through the principal streets of Los Angeles, starting at nine o'clock, and consisted of forty-seven bands, two regiments of soldiers, one of marines, one of sailors, three companies of Lasky Home Guards, two companies from the Hollywood Officers' Training School, made up largely of men from studios, members of Motion Picture Directors' Association on horseback, officers of the Motion Picture War Service Association headed by D. W. Griffith, Mary Pickford and William S. Hart; women of the War Service Association in uniforms consisting of white dresses, long white capes and white George Washington hats, led by Lois Weber of the Woman's Division, and about twenty floats representing the Allies. Douglas Fairbanks was grand marshal of the parade, and in it Helen Keller appeared, this being the first time she has taken part in any pageant of any nature. The different studios furnished floats as follows:

W. S. HART.

The float from the W. S. Hart studios represented Serbia. Josephine Howard was Serbia, and with her on the float were two Serbian veteran soldiers in uniform, and Thomas Brierly, Wanda Hawley, Joseph August and Lambert Hillyer. E. H. Allen, his general manager, was in the parade, representing the Hart studios.

TRIANGLE.

Triangle studios' float represented "The Spirit of Italy." Italy was Alma Rubens, Triangle's star, and with her on the float, and the characters they represented were: Columbus, Barney Sherry; Art, Rae Godfrey; Music, Tris Ashton; Italian peasant, Marie Pavis; Italian child, Miss Pavis; soldier, Eugene Burr; guards, Peter Morrison and T. E. Reynolds; and leaders, Nate Solomon, Thornton Edwards, R. A. Beal and M. F. Seva.

VITAGRAPH.

Vitagraph's float—"The Spirit of Canada"—was most unusual. It was designed by Ray H. McCray, Vitagraph art director, and showed the triumphant lions of the Dominion.

LASKY.

Lasky Studios' float depicted the spirit of the United States. The float was designed by Wilfred Buckland, of the Lasky Studios. Edna May Cooper was Columbia, and there were soldiers, sailors, and workers in all branches of war work and activity. Julia Faye and Marcia Manon represented Red Cross nurses.

FOX.

Fox Studios' float was "Belgium," which was portrayed by Miss Gladys Brockwell. It represented the coming of America to the aid of the martyred nation.

THOMAS H. INCE.

The Thomas H. Ince float, representing Japan, was twenty-four feet long and was drawn by eight horses. Marching at the sides of the float were twenty-four Japanese men in costumes of ancient warriors and modern soldiers.

GRIFFITH.

Miss Helen Wiener portrayed Victory on the float from David Wark Griffith Studios. With her on the float were children attendants, Isabelle and Marjorie Yeagher.

BRUNTON.

The Brunton division was led by Dixie Nelson in Scotch costume on a white horse. Miss Bessie Barriscale, Paralta star, rode on the front seat of the warlike float from the Brunton Studios, portraying Scotland.

UNIVERSAL.

Universal City's float—France—was enthusiastically received. Upon it Universal actors gave lifelike impressions of Gen. Joffre and other French heroes of the great war.

ASTRA.

The first float in the line was that of the Astra Studios, representing Portugal. Chained to this float were the Kaiser, Von Hindenburg and other German generals. This feature brought forth howls of approval from the crowd.

METRO.

The Metro float in the patriotic parade represented Cuba. It bore two symbolical figures, Liberty (impersonated by Anna Q. Nilsson), and Cuba (impersonated by Miss Eileen Hume), with Liberty enthroned and Cuba at her foot.

Perhaps the most striking feature of the entire parade was that of the Woman's Division, this consisting as it did of approximately 500 women, all of whom are identified with the motion picture producing industry of Los Angeles.

Picture Concern Investigated

The State of Illinois, according to advices from Chicago on August 7, is investigating through its officials the Lincoln Picture Classic, Inc., a motion picture concern with offices in the Continental and Commercial National Bank Building, Chicago. It is charged an agreement with the secretary of the state when the company was licensed to sell stock in Illinois under the "blue sky" law has been violated and that $9,000, which was to have remained in the bank, has been withdrawn.

Henry Belmar is president of the company, which is incorporated under the state laws of Delaware, with $1,000,000 capital stock. Frank Bennison is "sole fiscal agent." Revocation of the company's license is threatened, it is said.

The Lincoln Picture Classics, Inc., is in no way connected with the Classic Films Distributing Company, located in the same building.

Exhibitors' Association Joyful

Sends Forth Optimistic Reports of Convention to Be Held in Chicago in September — Rembusch Invites National Association

CONTINUED assurances by letter and wire from exhibitors and producers of their intention to attend and take part in the activities of the second annual convention of the American Exhibitors' Association at the Hotel Sherman, Chicago, September 3, 4, 5, 6 and 7, have, it is declared by the committee on arrangements, assured the success of the meet.

By telegraph, Secretary Frank J. Rembusch has invited the National Association of the Motion Picture Industry to hold a special meeting during the time the convention is in session. The space reserved for the visiting exhibitors is such as to be readily adaptable for such a meeting without interfering with the general sessions.

Among the first to send in a request for reservation at the hotel for the entire week of the meet is Ernest A. Horstmann, secretary-treasurer of the Motion Picture Exhibitors' League, defeated by Peter J. Schaefer for presidency of the body at the recent Boston convention.

Mr. Horstmann's decision to be present at the meeting was the source of much happiness to the A. E. A. committee. They were unanimous in declaring that it was an evidence that the convention would be a "co-operative meeting of the entire industry," which is the aim of the committee. It is believed that Mr. Horstmann's intention will be the means of influencing many others.

Finding that the American Red Cross is in excellent shape financially, the arrangement committee this week determined to turn over the proceeds of the grand ball, which will practically conclude the convention, to the Illinois Auxiliary of the Navy Relief Society.

Preliminary details have already been gone into with Chief Yeoman R. J. Mason, recording secretary of the Navy Relief Society, stationed at the Great Lakes Naval Training Station. This body will have complete charge of the affair.

The Navy Marine Band will furnish music for the dancing and many of the boys from the Great Lakes will put on "stunts" during the intermissions. Full details have not as yet been made. It is expected that a number of motion picture stars will be present and because of the huge crowd which is expected to attend, choice of a hall has not been made.

Adolph Zukor, William Fox, Walter W. Irwin, P. A. Powers, S. L. Rothapfel and Robert Leiber are among those who have been invited to be present and address the exhibitors.

A determined attempt will be made to have Secretary of the Navy Josephus Daniels address the convention on September 4. It was learned by the committee that Mr. Daniels will be in Indianapolis on September 3 and a wire was at once sent to him to learn if he could not come to Chicago the next day or any time during the week.

The Chicago Association of Commerce is showing considerable interest in the affair and Mr. Rembusch, together with Louis H. Frank, chairman of the convention committee, have held a number of conferences with the local civic body.

Pomeroy Remains as Holman Manager

Harry Pomeroy, manager of the Holman theatre, Montreal, has written MOTION PICTURE NEWS as follows:

"I notice in recent issues of your valuable trade paper that Mr. Al Nathan has been represented as the new manager of the Holman theatre, Montreal. This is quite incorrect. Mr. Nathan has been on a visit to this theatre in an advisory capacity, as he is so doing to other theatres belonging to the owners of the Holman theatre.

I trust you will make this announcement clear in the near future, and that I still retain full charge of the active management of the Holman theatre.

Thanking you very kindly in advance, I am

Very truly yours,
(Signed) HARRY POMEROY,
Manager of Holman theatre.

Community Singing Scores

Community singing at Ascher Brothers Lakeside theatre, Chicago, under the direction of Roy MacMullen of the Imperial Quartette, is crowding that house nightly.

Sachs on Committee to Attorney General

Moses A. Sachs, the well known New York attorney, who is so prominently identified with the motion picture interests of this city, has been appointed by Mayor Flock of Long Branch, N. J., chairman of the reception committee to the Honorable Thomas Watt Gregory, Attorney General of the United States, who is to make one of the principal addresses at the unveiling of the monument to our martyred President, James A. Garfield, at Long Branch on September 2. The committee which includes some of the best known members of the motion picture world will meet at Mr. Sachs's office at 261 Broadway on Thursday next, to complete arrangements.

Fielder with Paralta at Cleveland

E. C. Fielder has been appointed Cleveland representative for Paralta pictures, as well as promoter of the Hodkinson plan in that territory. Fielder has been assistant manager at the World Film's Cleveland office for the past year. He now is located in the Standard theatre building in connection with the General Film Company.

Liberty Theatres Announce Booking System

In order to systematize the handling of pictures for the Liberty theatres, the following system has been established by E. L. Hyman, representing Malcolm L. McBride, Chairman, Military Entertainment Committee:

Matt Whitham is located in Atlanta, selecting pictures and advertising for the following camps supplied out of Atlanta: Wheeler, Gordon, Jackson, McClellan, Greene, Hancock, Sevier, Sheridan, Beauregard.

Henry Shoenstadt, located in Dallas, Tex., does similar work for the camps supplied out of Dallas, which include: Bowie, Doniphan, Travis, Kelly Field, Cody, Logan.

The representative for the Chicago district is as yet unnamed. He will handle the following camps from there: Dodge, Grant, Curtis, Sherman, Taylor, Funston.

Mr. Hyman will be located in New York City to select the pictures for the Eastern camps, which include: Devens, Merritt, Upton, Meade, Dix, Lee, Humphreys.

He will make arrangements for the showing of every big special picture, including "To Hell with the Kaiser," "Pershing's Crusaders," "America's Answer," etc., to be shown at all of the theatres.

New Picture on How to Conserve Food

A new wrinkle in the food conservation field came to light last week when it became known that a unique motion picture is to be made as the result of a bet between Bob Carson, assistant to Metro's technical director, and Major O. J. Allenbaugh, the stake being $1,000.

Carson left for Bloomsburg, N. Y., where he will take to the woods minus all clothing, the antique fig leaf being taboo also. Neither will he take any food, or, as Broadway would say, "eats," with him. He is to remain in the woods for thirty days, after which he will take a train to New York in whatever costume he can provide himself with while away, and will appear in a prominent public place. A cameraman will be with Carson during his sojourn with nature.

Allenbaugh controls the picture rights to the enterprise and the bet forms the basis of a moving picture, the purpose of which will be to show how food can be conserved. In the event that Carson cannot stand the strain he will have to pay the expenses of the venture.

Liberty Theatres Want Equipment

R. R. Smith, Director of Liberty theatres, will be pleased to receive for the Motion Picture Division bids on motion picture equipment to be installed in new Liberty theatres now building.

These bids should be submitted to R. R. Smith, War Department, Commission on Training Camp Activities, Washington, D. C.

Vitagraph Heralds New Service Era

Walter W. Irwin and Albert E. Smith Announce Complete Schedule for a Year in Advance—New Booking Plan Will Be Inaugurated September 30

FOR the first time in the history of the motion picture industry, a producing company has come forward with a complete schedule for a year and its distributing organization is able to guarantee to exhibitors a definite booking plan and releasing schedule for the period.

Vitagraph is the company. The new booking plan will be inaugurated September 30. In a joint special announcement from Albert E. Smith, President and Treasurer of the Vitagraph distributing organization, a complete outline of the company's production plans for the year beginning September 30, 1918, and ending September 22, 1919, with the release dates and stars is given by the former, and Mr. Irwin states definitely the new and momentous plan under which the Blue Ribbon Features of the company will be released.

Bessie Love Features

According to the statements, Earle Williams and Alice Joyce will each be presented in eight productions during the coming year, while Bessie Love, the company's newest star, Harry T. Morey, Corinne Griffith and Gladys Leslie will be featured in nine productions each. Under the new booking plan each of the stars will appear at intervals of six weeks.

This fixing of Blue Ribbon feature releases is another step forward on the part of Vitagraph. Only a few weeks ago the company introduced an innovation to the motion picture business by setting a serial policy under which it will make and release four serials a year, giving the exhibitor a serial episode for each week in the year. At that time, as in the present instance, the company not only laid out the number of productions, but for the first time in the picture business gave the dates on which each serial would be released and the names of the stars who would appear in each. Thus it was stated that on July 15, 1918, William Duncan, supported by Edith Johnson and Joe Ryan, would be presented in "A Fight for Millions"; that on October 21, 1918, Antonio Moreno and Carol Holloway would be presented in a serial, the title of which, "The Iron Test," has since been published; that on January 27, 1919, William Duncan, supported by Edith Johnson and Joe Ryan, would be presented in another serial, the title being "The Man of Might"; that on May 5, 1919, Antonio Moreno and Carol Holloway would again be presented in a fourth serial, the title of which has not yet been announced.

Two-Reel Comedies

Shortly after its announcement of the four-serials-a-year policy, Vitagraph came out with another important statement fixing on a weekly release of a two-reel Big V feature comedy. Thereby Vitagraph became the only company in the field releasing a two-reel feature comedy each week in the year.

With its latest announcement, regarding its Blue Ribbon feature, Vitagraph provides an exhibitor with a guarantee of three definitely fixed units for his program for each week in the year and by booking on a yearly basis an exhibitor is in a position to make up his program as far ahead as he desires.

In the announcement from Walter W. Irwin, he pledges the Vitagraph Distributing Organization to a continuation of the policies which have governed it since its inception more than three years ago, and he declares that the company's new booking plan is based on the theory of "Live and Let Live." He describes it as "A Democratic, NOT an Autocratic, Booking Plan and Policy," and states that it was devised to give the exhibitor a good return upon his investment and his labor. Vitagraph, he asserts, does not wish to wring from the exhibitor "The greatest tariff the product will bear."

The new Vitagraph plan, when analyzed, is said to be the most liberal ever offered in the business, because it virtually permits an exhibitor to book on any basis which best suits his business. It provides not only for a rotating star system on a fifty-two week basis, but makes it possible to book a single star's productions or combination of stars.

Under the fifty-two week yearly contract plan, the stars, with the dates of their releases, are to be presented to exhibitors as follows:

Complete Schedule

The star series booking plan has been arranged as follows:

ORDER OF RELEASE ON YEARLY SCHEDULE OF 52 WEEKS, RELEASE DATE AND STARS

1918.

1—Sept. 30	Earle Williams
2—Oct. 7	Gladys Leslie
3—Oct. 14	Harry T. Morey
4—Oct. 21	Alice Joyce
5—Oct. 28	Corinne Griffith
6—Nov. 4	Bessie Love
7—Nov. 11	Earle Williams
8—Nov. 18	Gladys Leslie
9—Nov. 25	Harry T. Morey
10—Dec. 2	Alice Joyce
11—Dec. 9	Corinne Griffith
12—Dec. 16	Bessie Love
13—Dec. 23	Earle Williams
14—Dec. 30	Gladys Leslie

1919.

15—Jan. 6	Harry T. Morey
16—Jan. 13	Alice Joyce
17—Jan. 20	Corinne Griffith
18—Jan. 27	Bessie Love
19—Feb. 3	Earle Williams
20—Feb. 10	Gladys Leslie
21—Feb. 17	Harry T. Morey
22—Feb. 24	Alice Joyce
23—Mar. 3	Corinne Griffith
24—Mar. 10	Bessie Love
25—Mar. 17	Earle Williams
26—Mar. 24	Gladys Leslie
27—Mar. 31	Harry T. Morey
28—Apr. 7	Alice Joyce
29—Apr. 14	Corinne Griffith
30—Apr. 21	Bessie Love
31—Apr. 28	Earle Williams
32—May 5	Gladys Leslie
33—May 12	Harry T. Morey
34—May 19	Alice Joyce
35—May 26	Corinne Griffith
36—June 2	Bessie Love
37—June 9	Earle Williams
38—June 16	Gladys Leslie
39—June 23	Harry T. Morey
40—June 30	Alice Joyce
41—July 7	Corinne Griffith
42—July 14	Bessie Love
43—July 21	Gladys Leslie
44—July 28	Harry T. Morey
45—Aug. 4	Corinne Griffith
46—Aug. 11	Bessie Love
47—Aug. 18	Gladys Leslie
48—Aug. 25	Harry T. Morey
49—Sept. 1	Earle Williams
50—Sept. 8	Corinne Griffith
51—Sept. 15	Bessie Love
52—Sept. 22	Alice Joyce

Star Series Plan

The star series booking plan has been arranged as follows:

EARLE WILLIAMS
(8 Pictures—1 Each 6 Weeks Apart)
Order of Release on Yearly Schedule of 52 Weeks

1—Release of Sept. 30, '18	1
7—Release of Nov. 11, '18	1
13—Release of Dec. 23, '18	1
19—Release of Feb. 3, '19	1
25—Release of Mar. 17, '19	1
31—Release of Apr. 28, '19	1
37—Release of June 9, '19	1
49—Release of Sept. 1, '19	1
Total	8

GLADYS LESLIE SERIES
(9 Pictures—1 Each 6 Weeks)

2—Release of Oct. 7, '18	1
8—Release of Nov. 18, '18	1
14—Release of Dec. 30, '18	1
20—Release of Feb. 10, '19	1
26—Release of Mar. 24, '19	1
32—Release of May 5, '19	1
38—Release of June 16, '19	1
43—Release of July 21, '19	1
47—Release of Aug. 16, '19	1
Total	9

HARRY T. MOREY SERIES
(9 Pictures—1 Each 6 Weeks)

3—Release of Oct. 14, '18	1
9—Release of Nov. 25, '18	1
15—Release of Jan. 6, '19	1
21—Release of Feb. 17, '19	1
27—Release of Mar. 31, '19	1
33—Release of May 12, '19	1
39—Release of June 23, '19	1
44—Release of July 28, '19	1
48—Release of Aug. 25, '19	1
Total	9

ALICE JOYCE SERIES
(8 Pictures—1 Each 6 Weeks Apart)

4—Release of Oct. 21, '18	1
10—Release of Dec. 2, '18	1
16—Release of Jan. 13, '19	1
22—Release of Feb. 24, '19	1
28—Release of Apr. 7, '19	1
34—Release of May 19, '19	1
40—Release of June 30, '19	1
52—Release of Sept. 22, '19	1
Total	8

CORINNE GRIFFITH SERIES
(9 Pictures—1 Each 6 Weeks)

5—Release of Oct. 28, '18	1
11—Release of Dec. 9, '18	1
17—Release of Jan. 20, '19	1
23—Release of Mar. 3, '19	1
29—Release of Apr. 14, '19	1
35—Release of May 26, '19	1
41—Release of July 7, '19	1
45—Release of Aug. 4, '19	1
50—Release of Sept. 8, '19	1
Total	9

BESSIE LOVE SERIES
(9 Pictures—1 Each 6 Weeks)

6—Release of Nov. 4, '18	1
12—Release of Dec. 16, '18	1
18—Release of Jan. 27, '19	1
24—Release of Mar. 10, '19	1
30—Release of Apr. 21, '19	1
36—Release of June 2, '19	1
42—Release of July 14, '19	1
46—Release of Aug. 11, '19	1
51—Release of Sept. 15, '19	1
Total	9

SUMMARY OF BLUE RIBBON STAR SERIES
Season Sept. 30, 1918 to Sept. 30, 1919

Earle Williams Serials	8 pictures

(*Continued on page* 1072)

What Kind of a Fellow Is—Garson?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WE are not quite sure that we are allowed more or less feature page.

But we are going to let news creep into this take the chance—or at least, go half way towards it—and give you a hint of a piece of news right at the very outset of our attempt to show you what kind of a fellow Harry I. Garson is. And when we think of it our bit of news is probably a better indication than any words we could use of what kind of a fellow Garson is—and will be—in this picture game.

Well, here's the news:

Harry I. Garson a year ago was managing the Clara Kimball Young Company. Harry I. Garson to-day is handling the destinies of the Clara Kimball Young and Blanche Sweet productions.

And—

Harry L. Garson within a few months—and maybe weeks—will be managing another big star. In fact, there's a strong chance that the next few moons may bring two additional stars to the Garson camp.

That's news—and it's a tip-off on this Garson man in that it shows that he is becoming more and more a factor to be reckoned with in this screen scramble.

He's ambitious—this Garson fellow—and successful. And the latter is the important part. As a close friend put it to us: "He makes money for all concerned out of anything he handles — and that's the answer."

When you couple this knack of success and his ambition with the fact that Harry Garson is just at the thirty-five year mark you are safe in concluding that it is going to be well worth while keeping an eye on him.

Perhaps it is natural that Harry I. Garson should have become a moving picture personality for he was born in the city where all the moving pictures have their start—Rochester. And we might say right here that Garson hasn't skipped a rung in the ladder—starting where the film itself is made and stepping from exhibitor to exchange man and finally to producer.

His first active connection with the picture business was as an exhibitor—managing the Broadway Strand in Detroit.

When Garson took it over the Broadway Strand was one of those houses "that never will pay." The knockers didn't see a chance for young Garson.

But to-day the Broadway Strand of Detroit is one of the best known picture theatres in the country—and Harry I. Garson did it.

Not satisfied with putting the Broadway Strand in the winning class, Garson then looked around for other worlds to conquer. His eyes rested on the exchange field and soon the Harry I. Garson Exchange and the Broadway exchange were listed in the independent field.

"Going up!" seemed to be the word for we next read of Harry I. Garson the producer, exchange man and exhibitor.

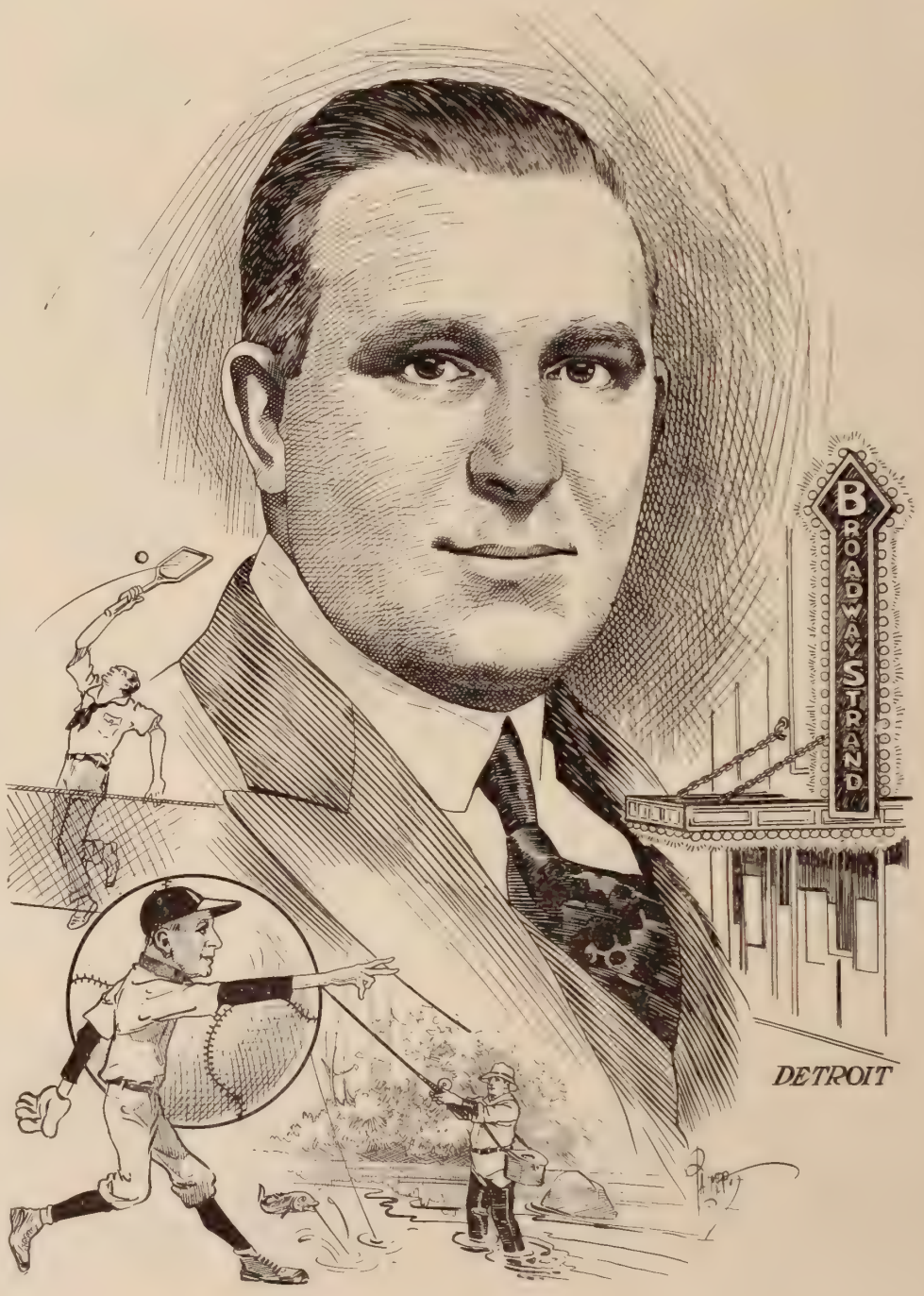
That was a year ago—and as the twelfth month is rounded out Clara Kimball Young has completed the eighth production under the management of Harry I. Garson.

Blanche Sweet, after an absence from the screen of a year and a half, is about to return in "The Hushed Hour" under the Garson management.

The work of the artist will give you a better idea of the man Garson than we can. He was a ball player once—and you can see it in the square, clean-cut jaw of the athlete.

Picture producing doesn't give much chance for ball playing, but Friend Garson still retains his interest in sport—tennis, fishing and yachting now getting the attention of his few spare moments.

And, taking it from the friend who told us, those spare moments are few, for he is an "on-the-job" producer—out at the studio with the first touch of sunlight and plugging straight through the day.



The World Market

Inter-Ocean Helps to Chase Hun Carbons

Eugene H. Kaufman, head of the carbon and accessory department of the Inter-Ocean Film Corporation, and the man who introduced the Speer Carbon to the foreign markets formerly controlled by German carbon manufacturers, is firm in the belief that the American-made carbons are permanent factors in the foreign field.

"They are no longer mere subjects for experiment and they distinctly are not war-time fill-ins. Our information is the direct testimony of the foreign cinema men who have bought them. Their own letters to us tell the tale. The American-made Speer product has stood all tests. These foreign purchasers have settled down to permanent use of it. Many of them have made long-time contracts that they know must outlast the war. These contracts alone establish that the German-made carbon is out, to stay out.

"The figures on Speer foreign sale are little short of phenomenal. Recent items, for instance, are 100,000 sent to Australia, India 16,000, China 10,000 and Brazil 27,000. Of course, the original chance to place them came through the elimination of enemy-made carbons by war conditions. But the market had to be held through sheer superiority of product. Certainly a year is long enough to tell you whether you have that. It was our Speer experience that impelled us to negotiate the recent contract for the foreign rights of the Fulco accessories. The world-market is waiting for good American goods, and it wants them permanently. Just show that America can make the goods, and the market for the same is absolutely assured."

Mabel Normand In Her Widely Known Character of "Mickey," Which Is to Be Released Shortly by Western Import

Propaganda Films in France

The first official American propaganda films to be distributed in France are now being handled by both Pathe Freres and Gaumont, each in different territory. The initial release is titled "The Response of the Americans to the Boche," a title closely similar to that which has been adopted in the United States for the second official release, "America's Answer."

Aside from the Pathe releases the French market is at present pretty bare of American subjects.

Note from Australasian

Millard Johnson, American representative for Australasian Films, Ltd., has requested publicity for the following cable received last week from the Sydney headquarters: "The litigation between Australasian Films, Ltd., and Signor and Madame Spencer has been settled. The Australasian Films, Ltd., now take over again the Lyceum theatre, in Sydney, Newcastle, Brisbane. Both of the Spencers retire from business for a long term of years."

"For Adult Presentation"

The World Film subject, "Maternity," with Alice Brady in the featured role, is being advertised in England with the line "For Adult Presentation" prominent in the advertising. "Maternity" was released in this country as a regular program production.

An Exhibitor Visitor and His Message to us- And To You

H. A. WILES, manager of the Princess Theater, Honea, South Carolina, walked into Motion Picture News office last week.

"I just had to call on you while I was in New York," he said, "to tell you frankly that if it wasnt' for Motion Picture News I could never have made a success of my theater. The help of the News and the Exhibitors Service Bureau should be invaluable to any exhibitor.

If you want to know how successful Manager Wiles is listen to the fact that he uses page advertisements in a town of two thousand—that he books the first run top-notch programs and such big specials as "Over the Top" in such a territory.

Another Big Robertson-Cole Week

One of the biggest foreign rights deals of the year was consummated this week when the Robertson-Cole Company took over the rights for "Tarzan of the Apes," together with the sequel "The Romance of Tarzan" from the National Film Corporation of America for the United Kingdom of Great Britain, exclusive of Canada and Australia. The consideration involved is said to be $75,000.

The Robertson-Cole company also announces that they have closed with the North American Motion Picture Corporation of Buenos Ayres and New York whereby the latter company will distribute Robertson-Cole productions in Argentine, Paraguay and Uraguay.

Another deal just closed by this company is the sale to the Co-operative Film Company of "The Cast-Off," "The Finger of Justice," "Raffles," "Men," and "The Eagle's Eye" for Chile, Peru, Bolivia and Ecuador.

Due to the increase in their business in the last few months the Robertson-Cole have again been forced to expand their offices and have leased several office rooms adjoining their headquarters at 1600 Broadway.

Export Rules Modified By War Trade Board

Announcement has been made by the War Trade Board of a revision of rules recently promulgated for the export of motion picture film. The modifications, which take effect this week, make it possible to export to the United Kingdom and colonies, France and Italy without requiring the consignment to be made to a representative of the War Trade Board and without executing the strict agreement recently published which calls for all manner of guarantees from the foreign buyer.

The principal requirement of the Trade Board now in regard to film exported to the allied nations is a guarantee against re-exporting.

Hiller and Wilk Advertise Abroad

A recent copy of *The Kinematograph and Lantern Weekly* discloses a page advertisement of Hiller and Wilk, as exclusive selling agents for Maurice Tourneur's coming production, "Sporting Life."

This production is expected to prove unusually valuable in the United Kingdom market, as it is from the Drury Lane success of the same name and a teammate in popularity in England with Mr. Tourneur's earlier production for William A. Brady, "The Whip."

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Crashing Through to Berlin"

An Interesting History of the War to Date

(Special Feature in Seven Reels. Released by the Universal Manufacturing Company)

THIS attraction is practically speaking the history of the present war. The different incidents have been borrowed from the news weeklies, and compiled in their chronological order. Due to intellligent subtitling, this feature, I am sure, will interest picture goers.

All pictures of this nature are more or less dry. In other words, it is rather hard for a spectator to sit through an evening's entertainment witnessing reel after reel of, what is practically speaking, educational matter. But this one in particular offers splendid opportunities for exploitation, and with the proper patriotic and other appropriate music to back it up, I see no reason why it should not please as well as any other contribution of this kind. Besides, the title is catchy and ought to prove a good drawing card if properly handled.

The picture opens by showing the funeral of the assassinated Archduke Ferdinand of Austria. Then the different events that led to this world catastrophe, such as the Austrian ultimatum to Serbia, and its attempted invasion, the declaration of war by Germany against Russia and France, of England against Germany, the demand of the passage of the Hun troops through Belgium, and its consequent invasion on account of the refusal and all other incidents including those that lead to the declaration of war by the United States against Germany, follow.

It also shows the landing of the first American troops in France, at which occasion the French people went almost wild from joy. This particular incident is very touching.

The picture closes by showing some of the American preparations to carry on the war especially in the aeroplane line.

This offering ought to take well with any audience.

"Doing Their Bit"

Jane and Katherine Lee in an Average Picture

(Fox—August 4. Directed by Kenean Buel)

THIS picture is almost a jumbled-up affair. It is a mixture of comedy, serious, patriotic and German spy situations, placed together in poor fashion.

To begin with, the little stars are miscast. They are entrusted with roles beyond their age. The most striking example is where they throw on the electric switch that starts the machine in motion catching the hands of the two spies and gripping them as in a vise. Then again, most of the situations seem forced. They are too mechanical and appear as cut to order.

You may be able to get by with this picture chiefly because it is clean.

"Her Husband's Honor"

Edna Goodrich's Charm the Principal Asset

(Mutual—August 5. Directed by Burton King)

THIS is just a fair picture, depending on physical action, some suspense, a little supposed mystery, and to a certain measure on the pretty looks of the star and the fine clothes she wears, to hold the interest and entertain. It lacks heart appealing situations.

The story is improbable. It presents the heroine as a loving wife who steals some engineering plans to obtain enough money to clear her husband from an impendig arrest for an offence he did not commit. When the guilty party finds out that the evidence he is to use against the heroine's husband disappears, he commits suicide.

There is a little sex stuff inserted in the plot, but not enough to hurt its chances of being shown to family patronage.

"Merely Players"

Kitty Gordon Gets Chance to Act

(World—August 19. Directed by Oscar Apfel)

THIS is a passable program offering. It contains a great deal of action but hardly any human appeal. The worst fault with it, however, is the fact that the author attempts to weave two almost independent stories into one. This is more evident towards the end where the heroine attempts to show that her protégée can act in spite of the dramatic critic's adverse opinion. The play ends by displaying her own acting abilities instead. This makes the ending somewhat inconsistent. There is no doubt in my mind that, had the story been amplified and some of the situations slightly altered to make them consistent, it could be made into a splendid production.

The story, by L. Case Russell, shows the protégée of the heroine attempting to commit suicide by turning on the gas because the dramatic critic stated she could not act. With the proper medical assistance she is revived. The heroine (Kitty Gordon) angered, determines to show that this reviewer is wrong. Accordingly she invites him to the house. He enters the room just in time to see the heroine trying to make love to the husband of a friend of hers. She is scorned, therefore she pulls a revolver as if to commit suicide. The reviewer, horrified, rushes in to prevent her from doing so. The curtain rises, exposing the guests who were watching the performance. He now makes reparation by admitting publicly he was wrong.

The play ends with the marriage of the heroine to the critic and her protégée to a grocery clerk.

The picture is clean.

"Wild Primrose"

A Pleasing Offering—With Gladys Leslie Featured

(Vitagraph—Aug. 12. Directed by Fred Thompson)

THIS is a pleasing little offering. The entertainment is derived from physical action as well as from situations with heart interest.

The heroine is introduced in the story, by Joseph Poland, as an orphan girl whose father had divorced her mother and married another. When her mother died she was raised by an old faithful friend.

Years afterwards the father longs for the daughter. He begs her protector to send her to him so that he can educate her. The daughter first refuses to go because she hates him on account of the wrong he inflicted on her mother. After a second thought, however, and wishing to cause him suffering, she goes to him She is despised by her step-mother but loved by her father. In time love grows in her heart for her father who is also suffering from the austere manner of his wife.

In the end the heroine falls in love and marries the ward of her father, a young man who had married a sporty woman while intoxicated, but later found that she was a bigamist.

The picture is well produced and ought to have an appeal to all kinds of audiences.

"Winning Grandma"

Baby Marie in a Pleasing Picture

(Pathe—August 18. Directed by William Bertram)

THIS is a fine little picture with plenty of human element. It is far better than anything little Marie has been seen in lately. as the story is good and has been produced well. It gives baby Marie a fine opportunity to display her little winning charms.

The scenario, by Clara Beranger and Jack Cunningham, shows how the little heroine softened the heart of her grandma who could not stand the pranks of little children. In the end it brings happiness to all.

This picture ought to have an appeal to all classes.

"Shifting Sands"

A Sympathetic Role for Gloria Swanson in This

(Triangle—Aug. 11. Directed by Albert Parker)

THE predominating element in this picture is that of heart appeal, therefore it will afford your patrons entertainment worth their money.

The story, by Charles T. Dazey, introduces the heroine as living in a flat with her invalid sister. She is unable to obtain work and her rent is overdue. The rent collector threatens to evict her unless she consents to make love to him. She indignantly rejects him but he attacks her. She manages to throw him out of the room.

During the attack the villain loses his pocketbook. Thinking the heroine has stolen it he has her arrested, convicted and sent to jail for three months. Her sister dies.

At the expiration of her sentence she meets a wealthy young man of fine character who was spending his fortune in alleviating the sufferings of the poor in the tenements. He takes an interest in her and asks her to become his wife so as to help him in his work. They marry—much to the disappointment of the hero's mother who objects to the union.

Shortly afterwards the hero is appointed in an important government position. He is entrusted with certain important papers. The heroine catches a supposed friend of the family but really a German spy, trying to open the safe and obtain the papers. Threatening to expose her past to her husband, she lets him escape. Shortly afterwards, however, she helps the United States secret service to discover a nest of German spies.

Miss Swanson gets lots of sympathy because she is given the human part.

Outside of one or two minor slips that don't really affect the entertaining values the picture is produced intelligently. The action is good and holds the interest to the end.

It should appeal to any audience.

"Cactus Crandall"

A Roy Stewart Triangle Up to the Mark

(Triangle—Aug. 11. Directed by Cliff Smith)

THIS latest Roy Stewart contribution does not in the least fall below the standard of his previous ones. It is full of action, suspense and also heart interest. In many respects it is a regular thriller. He is again given, or rather gives himself, the human part.

The story is Mr. Stewart's own creation and shows no mean ability in this direction. He introduces himself as a wealthy ranch owner near the Mexican border.

While hunting for some stray cattle, he comes across a beautiful American girl, captive of a Mexican, chief of a band of outlaws, who intended to marry her forcibly. With the help of another American he rescues her and her father, safely crossing the border into the United States. In the end he marries the girl.

There is some dare-devil horse riding shown in this picture that will make your hair stand on end.

The photography is remarkable. There are several scenes in it showing herds of cattle in the distance. It should prove of interest to city folks who rarely, if ever, witness such scenes.

This picture should prove a winner with any kind of an audience even with the over-particular high brows, for a change

"A Law Unto Herself"

Louise Glaum Scores in This Subject

(Paralta-Hodkinson-General Film—Aug. 19. Directed by Wallace Worsley)

THIS is about the best picture in which Louise Glaum has ever appeared. First, because it is clean, and second, because Miss Glaum is given the human part, that of a woman with genuine love for her boy and her country. It is a sweetly pathetic offering with a direct appeal to the heart.

Another reason why it will please, particularly an American audience, is because the story, by Francis Paget, deals with France. It shows how, before the war, France was overrun by German spies who were trying, like Judas, to win the friendship of the French people by intermarrying and other acts, meanwhile working for their ends. It shows how they laid the concrete foundations for their big guns treacherously to be turned against the French when the time came, concealed telephones and other acts. These incidents are based more or less on facts, as they have been exposed at different times since war was declared.

The locale is given as Champagne, in France, where the heroine, a young French maid, is shown as being coerced by her father to marry a German whom she did not love. To avoid such detestable marriage, she weds secretly her sweetheart, a young Frenchman. The German murders her husband, and although she suspects him, she is compelled by her father to marry him. She gives birth to a boy.

When war was declared in 1914, the German is ordered to Germany to assist the General Staff with his knowledge of French territory. Champagne is invaded and the inhabitants maltreated. Shortly afterwards the Germans are again driven out. Several of them are made captives, among whom is the villain. His son gives him away to the French as a traitor. While being led away he complains that even his son has turned against him, but the heroine stands up and tells him proudly that thank God he is not his son, but her own from the husband he had murdered.

This picture will appeal to all audiences.

"A Hoosier Romance"

Colleen Moore a Real "Find" in Pleasing Picture

(Selig-Mutual—Aug. 18. Directed by Colin Campbell)

WE have heard directors and producers shout so often of having made rare star "finds" that one is more or less inclined to be sceptical. A woman may possess beauty, but that is no indication that she is going to make a "tremendous" hit with the public. This particular case, however, is an exception. I fully agree with the producers as to the superlatives used to praise the qualities of Miss Moore in introducing her to the trade. She possesses beauty, is graceful, and can express emotion with perfect ease. She will no doubt create a good following if properly exploited.

"A Hoosier Romance" is a pathetic but pleasing little picture. It is based on the famous author-poet James Whitcomb Riley's poem of the same name.

The heroine is introduced as a young girl in an Indiana farm, whose mother is dead and whose father arranges to marry her to an old wealthy widower. She discloses to him the fact that she loves a young man who is working on their farm. The father at once discharges him and bids him never to show his face in the house again.

The old widower begins his courtship but the heroine scorns him. The father is angered and tells her his word is law and that she must marry him.

The preparations for their marriage begin. On the night of the wedding her sweetheart returns. He is despondent upon learning of the intended marriage, but the kindly old judge, who favored their love affair, tricked the father of the girl and the widower into believing that the heroine had run away. While hunting for the bride in the fields the kindly old judge unites the two lovers in the presence of the gathering. The old man now returns and is greatly angered to learn of the event, but eventually bows to the inevitable.

The picture has been produced in very realistic atmosphere and very true to detail as regards direction.

The supporting cast is excellent. As to the outdoor scenery, it is very beautiful. Most of the scenes have been taken among almond trees in full bloom.

There are several comedy bits in it that help to add the necessary humor. Billy Jacobs does his best with the wedding cake.

This offering should appeal to every kind of an audience especially to the high class type.

"The Isle of Cuba"

(Travelogue by Harold H. Horton. Release plans will be announced later)

THIS is the first of a series of three travel pictures giving some facts about Cuba. It is very interesting because its shows scenes and incidents never before presented by any of the travelogues exhibited in the past. The most interesting among them is the curing of the tobacco leaves. Also how the tall palm trees are climbed by the natives.

It should make a splendid filler for any program.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"My Own United States" (Sherrill-Metro)—"A very good picture. We played to average business."

"Venus Model, The" (Normand-Goldwyn)—"Very good; pleased everybody."

"Cleopatra" (Bara-Fox)—"A great picture; capacity crowds."

"Safety Curtain, The" (Norma Talmadge-Select)—"Great."

"Pershing's Crusaders" (First National)—"Great attraction; big business."

"Old Wives For New" (DeMille-Atrcraft)—"Splendid attraction. Big for the week."

"Uncle Tom's Cabin" (Clark-Paramount)—"Just a fair kid's picture; pulled off pronto."

"Glorious Adventure, The" (Marsh-Goldwyn)—"Good picture; drew fair for hot weather."

Editor's Note: The Box Office Report chart includes all pictures released since May on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"Goldwyn does not draw for me; Mae Marsh good." "A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Fair picture." "Good picture." "Only a fair picture." "Mae Marsh not popular here."
BELIEVE ME, XANTIPPE (Reid—F. P.-Lasky). May	Big	"Good picture, well received; fair business." "Draws well, very good." "Reid not strong here; Xantippe a very good story." "Very good comedy drama." "Very good." "Very good."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) May	Big	"Very good." "Good circus stuff" "Very good; her best; getting very popular here." "Fine picture; well liked." "Great; excellent picture; star O. K. This is what the people want." "Big."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it." "Pleased." "Average business, but a poor picture."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business."
BRAVE AND BOLD (Walsh—Foxfilm).....May	Big	"Fair picture." "As a star Walsh is our best box office magnet." "Pleased." "Very good, pleased greatly." "Good stunt picture; lots of pep and action. Photography poor." "Just what the public wants." "Walsh is good; story poor."
BREAKERS AHEAD (Dana—Metro).....	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story." "Well liked; a picture that pleases."
CABARET, THE (Blackwell—World) .....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular." "An all star cast; popular here."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture."
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture." "Just average." "Star great."
DANGER WITHIN (Zoe Rae—Bluebird).....May	Average	"Pleasing." "Good program picture." "Zoe Rae draws well with the Kiddies." "Only difference between this and a big feature was the reasonable price."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production." "A great picture." "Best in many months." "Best Norma Talmadge since she joined Select."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture."
DOLL'S HOUSE, A (Ferguson—Artcraft).....June	Average	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad." "Poor picture; poor business." "Good." "Fair picture; good acting. They must have liked it; very hot, but good business second day."
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn).....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here." "Clean comedy drama; Kennedy does not pull." "Fair picture; star growing in popularity." "Very good."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked." "A tame firebrand, and in this locality the horrors of war are not wanted."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great." "Did big business with this one for three days."
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big."
GLORIOUS ADVENTURE (Marsh—Goldwyn).....	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through."
GOOD NIGHT, NURSE (Arbuckle—Paramount).....	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy." "Very poor." "Good clean comedy; real comedy." "Not his best comedy." "Big business for four days "Aside from the bloody knife, this is a corking good comedy."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business." "Good." "Too tedious and slow."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture; Charlie wants to stay in the Rube stuff." "Excellent."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft) .June	Average	"The star is no drawing card." "Cohan's best movie appearance." "Dandy picture." "Good picture, but Cohan no favorite here." "Poor business." "Great picture; too hot." "Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business."
HONEST MAN, AN (Desmond—Triangle).....May	Big	"Desmond always a big favorite here."
HOUSE OF GOLD (Wehlen—Metro).....	Average	"Excellent picture." "Very good program picture." "Average." "Very fine; story well handled. Emmy Wehlen well liked."
HOW COULD YOU CAROLINE?. (Love—Pathe) .May	Average	"Audience don't like it." "Fair."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard; too much rough stuff." "One of the best."
JOURNEY'S END (Clayton—World).....May	Average	"Very light." "Star very popular here."
KAISER'S SHADOW, THE (Dalton—Paramount) .June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week. "Big business for two days."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard." "An awful picture; silly." "Well liked."
LES MISERABLES (Farnum—Fox).....Feb.	Extra Big	"Good." "Four days; best production ever in house, but too long." "Good drawing card." "A bit too deep for all classes; well liked, however."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people." "Excellent picture; star popular."
LOVE'S CONQUEST (Cavalieri—Para).....June	Average	"Mere costume stuff—bored every one, no one pleased." "If the producers could only have heard what our people said when they went out." "Cavalieri good, but people here do not want this kind." "My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?"
MADAM SPHINX (Rubens—Triangle).....June	Average	"Good story, but morbid." "Average picture." "We did an average business."
MASKS AND FACES (Forbes-Robertson—World) .May	Average	"Big, if not for costumes." "Poorest 'World' we ever ran." "Better than average business; if advertised in correct way should bring good returns. A wonderful cast is the big point."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good." "Average. Beautiful settings. Didn't take very well." "Poor Dalton picture."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here." "Goes fine; proper stuff for now. Came back good the second day." "Very excellent."
M'LISS (Mary Pickford—Artcraft).....May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot we ather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture." "One of Mary's best drawing cards anywhere." "Pleased them very much." "Little rough for Mary." "Very good." "Elaborate production; picture well liked here." "Nice comedy drama but did not pull."
MOONSHINE (Arbuckle—Paramount).....May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." "Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh." "Excellent Arbuckle comedy." "Not as good as usual." "A scream; 'Fatty' is there, you have to give it to him." "Arbuckle always draws."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open."
MY OWN UNITED STATES (Daly—Metro).....May	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week."
OLD WIVES FOR NEW (De Mille—Artcraft).....May	Big	"Fine production." "Was the talk of the town." "Very good."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with reports.
ONE DOLLAR BID (Kerrigan—Paralta).....June	Average	"Star popular and audience pleased." "Poorest of the three Kerrigans but got the money."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture." "Too melodramatic."
OPPORTUNITY (Dana—Metro).....	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all." "Patrons liked it." "Too suggestive." "Alice Brady at her best in this."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture."
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day." "Had booked two days but took it off." "Very poor; changed on second day."
PEG OF THE PIRATES (Hyland—Foxfilm).....May	Average	"Star good; story poor." "Very poor picture." "Not wanted; very poor business." "Hyland no drawing card. They don't like pirate stories." "Fair picture; good for kids only." "Above average in interest." "Why do they still make costume pictures?"
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week."
PRUNELLA (Clark—Lasky-Paramount).....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes." "This story her knockout; dead. Pleased few." "Good of its kind." "Good picture but went over the people's heads." "Fairy tales not wanted." "People apparently do not care for costume plays."
REASON WHY, THE (Young—Select).....Apr.	Big	"Well liked by majority," "Well produced, but misses fire." "Picture itself average—the author's name in connection with C. K. Young put it over: very well staged." "Easily C. K. Young's best picture." "Very good." "Good business for two days."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play."
RIDERS OF THE NIGHT (Dana—Metro).....Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good." "Metro well liked."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson) May	Average	"Not up to standard." "Very poor feature—should never have been made."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best." "A better than usual Hart. Star still attracts men heavily. There should be fewer Hart releases to maintain his popularity." "Good, but not Hart's best." "Everybody pleased." "Too sad; too many deaths." "Poorest Hart we have had." "Very poor business."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture."
SHARK MONROE (Hart—Artcraft).....June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business."
SMASHING THROUGH (Rawlinson—Univ.).....May	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience: it takes hold in the first reel, and don't let up." "Good bet."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach." "Average." "A swell picture." "Good; well liked."
SOUL OF BUDDHA (Bara—Fox).....Apr.	Average	"Too strong; good business." "Bara's poorest picture." "A return date very successful." "Theda Bara scores again splendid vehicle for her work" "Very good." "Fine Bara production." "Too much Russian stuff." "Typical Bara picture; lots of people say they don't like her, but still they pay big money to see her."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business." "Better than usual Saturday business."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days."
TOYS OF FATE (Nazimova—Metro).....May	Extra Big	"Sure fire; extend your run." "Nazimova very fine; story poor; business big." "This star is a great favorite."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..May	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer." "Good picture—photography good." "Lytell a good star." "Good picture." "Star a good drawing card in the West."
TRUE BLUE (Farnum—Fox).....May	Big	"Very good." "Farnum bigger every time." "Farnum very popular."
TRIUMPH OF THE WEAK (Joyce—Vita.).....May	Average	"Very good." "One of Alice Joyce's best." "Fine picture. Star very popular and getting more so." "Average picture."
TWO SOUL WOMAN, THE (Dean—Universal)...May	Average	"Just fair value—no big thing." "A fair picture."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this." "Good of its kind." "Good." "Average program stuff."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).....Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show." "Very pleasing. Constance is getting better every time. Picture satisfied and drew well considering weather." "Nice picture, well liked but all." "Star is no particular drawing card here."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary." "Average business."
WE SHOULD WORRY (Lee—Fox).....June	Average	"Splendid for Lee Kids." "Poor story." "Good; Lee Kids draw well." "Some picture; great." "Lee Kids good but picture too impossible to please." "Poor story, but fair business."
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).....May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked." "Drawing power failing here." "Big."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please." "Just fair." "Best Metro in long time." "Clever story in spots; stars well liked."
WOLVES OF THE BORDER (Stewart—Triangle) May	Average	"Nothing out of ordinary." "Good picture, well received."
YELLOW TICKET, THE (Ward—Pathe).....June	Average	"Very good picture." "Good film; poor business." "Average."
"$5,000 REWARD" (Farnum—Bluebird).....May	Average	"Poor business due to heat." "Rotten." "Drew fine; but Farnum is much better in comedy." "Average picture."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Rose of Blood, The (Fox)—"Too much Russian stuff."
Petticoat Pilot, A (Paramount)—"This picture pleased." "This star don't draw here."
Heart of the Sunset (Goldwyn)—"Title and story O. K., but amateurish." "Big business for four days."
Voice of Destiny, The (Pathe)—"Very ordinary; not a good Baby Osborne picture."
By Right of Purchase (Select)—"Big business for one whole week."
Wild Women (Universal)—"A good comedy."
Ghosts of Yesterday (Select)—"One of the best pictures we have had in months." "Fine picture, patrons liked it."
Which Woman? (Bluebird)—"A poor picture, but good business accrued."
To-Day (Pathe)—"Average business."
Woman Between Friends (Vitagraph)—"Average business."
Manhattan Madness (Triangle)—"Average business."
Auction Block, The (Goldwyn)—"Fair picture-average business."
Cinderella Man, The (Goldwyn)—"Big business."
Blue Bird, The (Artcraft)—"Average." "Extra big business three days."
Rough and Ready (Fox)—"Big business." "Good picture, star well liked." "A very good picture, but patrons don't like Alaskan pictures."
Western Blood (Fox)—"Patrons liked this; fair business."
Blind Adventure, The (Vitagraph)—"One of the poorest of Vitagraph."
Men (Foursquare)—"Big business with this."
Rose of the World (Artcraft)—"Big business."
Faith Endurin' (Triangle)—"Big business."
Naulahka, The (Pathe)—"Average picture—average business."
Broadway Jones (Artcraft)—"Big business."
Hard Rock Breed, The (Triangle)—"Poor business for two days."
Little Red Decides (Triangle)—"Poor business two days."
Modern Musketeer, The (Artcraft)—"Average business for two days."
Heiress for a Day (Triangle)—"Average business two days."
Keith of the Border (Triangle)—"Average business for two days."
Lamb, The (Artcraft)—"Big business."
Secret Game, The (Paramount)—"Very good picture—extra big business."
Stella Maris (Artcraft)—"Extra big."
Bell Boy, The (Paramount)—"Extra big."
Guilty Man, The (Paramount)—"Average business two days."
Turn of a Card, The (Paralta)—"Big business two days."
Tyrant Fear (Lasky-Paramount)—"Big business for three days."
Daughter of Destiny (Petrova)—"Fair picture, but poor business."
Scandal (Select)—"Star and story both delightful; comedy-drama suits the present war times."
Woman and Wife (Select)—"Extra big business with this." "Best Alice Brady picture yet."
Bab's Matinee Idol (Paramount)—"Old print; poor picture; average business."
Danger Game, The (Goldwyn)—"Mae Marsh is getting more popular with each release."
Wolves of the Rail (Artcraft)—"W. S. Hart does not draw for us."
House of Glass, The (Select)—"Star popular here; a pleasing picture."
World for Sale, The (Paramount-Blackton)—"High-class production; every one pleased."
Sign Invisible, The (First National)—"A good picture, but did not pull."
Forbidden Path, The (Fox)—"A repeat picture, did big business."
Great White Trail, The (Foursquare)—"Just a fair melodrama made in cheap fashion, but satisfied what few people came."
Studio Girl, The (Select)—"Fine production; pleased; but poor business due to hot weather."
Playing the Game (Paramount)—"Big business for three days."
Let's Get a Divorce (Paramount)—"Pleased, and we did big business."
For Husbands Only (Universal)—"One of the season's best; big business for four days."
American Buds (Fox)—"Big business from this one." "Lee Kids greatest stars on screen."
Grand Passion, The (Universal)—"Too much rough stuff; only average business on holiday."
Man's Man, A (Paralta)—"The first part of week average; steady increase until end of week big. Took very well. Old picture; star and story both commended."
Daughter of the Gods, A (Fox)—"Played at popular prices to good houses. Very good water stuff."
Jules of the Strong Heart (Paramount)—"Average business for two days."
Her Silent Sacrifice (Select)—"Alice Brady fine; film good; average business."
Rich Man, Poor Man (Paramount)—"Average business."
Kid is Clever, The (Fox)—"Picture a joke; Walsh is great; Fox should take a tumble and put him in good pictures."
Runaway Romany (Pathe)—"A very good picture."
Daughter of France, A (Fox)—"Needs a little formaldehyde."
Beauty in Chains (Universal)—"Very fair business three days."
Out West (Paramount)—"Some picture, as usual."
Lie, The (Artcraft)—"Elsie Ferguson's pictures are all good."
Heading South (Artcraft)—"Very satisfactory picture; extra big business three days."
Huck and Tom (Paramount)—"Extra big business two days."
Flare-Up Sal (Paramount)—"Average business two days." "Good picture, poor drawing title."
Hired Man, The (Paramount)—"Big business two days." "Very good; Ray getting better all the time."
His Majesty, Bunker Bean (Lasky-Paramount)—"Big business for three days; good picture."
Lest We Forget (Metro)—"Played all week to record-breaking business."
Model's Confession, The (Universal)—"Went over good to extra big business."
Moth, The (Select)—"Big business; Norma Talmadge is a big favorite."
Whirlpool, The (Select)—"Best Brady picture yet."
Naughty, Naughty (Paramount)—"Pleasing picture."
Family Skeleton, The (Paramount)—"Poor story; too much drink."
Tiger Man, The (Paramount)—"Too much the same."
Sunshine Nan (Paramount)—"Not a bad picture; average business." "Average business two days."
Unbeliever, The (Kleine)—"Extra big; wonderful picture; pleased every one; audience went wild."
Six-Shooter Andy (Fox)—"Audience liked it."
Love Me (Paramount)—"Dalton pleased; audience liked it."

Business Editorials For a Business Paper

Following is an extract from a recent letter enclosing subscription renewal:

"I want you to understand that I do not want to miss even one copy of the NEWS, as one copy has on many occasions given me an idea worth quite a sum in good hard cash.

"I read all of your editorials and thanks to your advice on specials recently, I have cleared more money this summer than ever before. I have not noticed any slump in business, in fact, it is better than ever.

"One feature of your paper that I wish to commend is the six months' index to features. I have all the copies of the NEWS for the last three years, and the index certainly makes them a valuable reference."

C. E. WENTSEL, *Proprietor*,
The New Orpheum Theatre, Ada, Minn.

Wm. A. Johnston's editorials serve the *business* needs of a *business* field. The campaign on specials made money for this exhibitor and many others.

Exhibitor Service Bureau

Stirring Up the Fans to Success

Los Angeles Papers Devote Space to Real News and Theatres See Benefit and Refrain from Petty Squabbles

SINCE these articles on newspaper and exhibitor co-operation have been appearing here we have received several letters from photoplay editors and other newspaper officials in some of the larger city sizes undertaking to tell of the troubles that they have in according the proper sort of co-operation.

Two newspapers write that the exhibitors in those cities are so jealous of one another that they actually measure the space that is given in the course of a week and if a competitor is granted a few inches more reading matter when he has done the same or slightly less advertising there is a terrible "holler." In one case this resulted in the photoplay editor deciding to do his editing with the ruler, to figure the amount of advertising daily and to govern the other matter accordingly. The result was that there was a falling off of 100 per cent in the interest in the department.

In the other case the photoplay editor adopted a unique scheme by dividing the theatres into a certain class, according to the amount of space that they used. On the back of the contract was cited exactly what each class of theatres would get free. It was limited to space in the layout on Sunday, criticisms twice a week on the changes of bill, a reading notice on Sunday and one other notice, on up to daily notices. Even the amount of space in the layout was arranged according to the advertising class in which the theatre fell.

Now here were two extremes. In one case the theatre practically gave in to the advertiser and let the advertising theatres control the matter that went into the paper at the expense of the news. But the other theatre told what the various classes could get and if there was a kick, so long as the newspaper was following its rules, the exhibitor was without an argument, because he had the option of getting more matter. After doing this the photoplay editor proceeded to devote the greater part of his space to the real news and the result was that the fan interest was retained. Names of no theatres were used with this general photoplay news matter.

But it is a bad thing to have to measure in inches, no matter to what extreme that you go and the exhibitor who does not appreciate the effect of the amount of quality photoplay matter in the papers will have. Unless it is an apparent case where the newspaper or its photoplay editor is discriminating a theatre simply discourages co-operation with such trivial complaints.

We know of one newspaper that dropped its photoplay matter from an interesting section to reading notices only because of exhibitor complaints about what the others were getting. In these series of articles which we are inviting the exhibitors to take to the newspapers some one may say that we should not say such things. But in the first place we want to say very strongly that these are exceptions; and in the second place that co-operation on both sides must be in a liberal spirit if it is going to continue.

Of course the exhibitor expects the worth of his money. But the first thing that the exhibitor must consider is his medium. Take the case of the motion picture trade papers: How many do you take and how many do you read? If you yourself were advertising would you use the paper that you know the people in your business are reading?

Then you expect to pay a higher advertising rate in the paper that has the largest circulation in the community in which your theatre is located. But further than that, would you not consider your advertising far more valuable to you in a paper that you knew was being read by the pictureplay-going people of the city. That is equally obvious.

Therefore, if we had to choose between two newspapers of about the same circulation, one of which gave us long reading notices and let the co-operation go at that, and the other newspaper shortened up this free matter, or rewrite it to get human interest into it and then devoted several columns more to general photoplay NEWS without mentioning the name of the theatre in every paragraph, there would be likewise no question which paper to support the more liberally.

Then, further, we wouldn't be offended if for a couple of weeks in succession there was a little more printed about the stars that happen to appear at another house. News in photoplay matter as in anything else, is NEWS and the photoplay editor cannot create this. He has to take this largely as it comes, though if he keeps his files up he will often be able to build up brief paragraphs into real stories, by recalling past history of the player, or the like.

The exhibitor who does not realize that this general matter is creating more possible business for his theatre is not awake to the facts. And if he is unable to get his share of it, he is not awake to showmanship possibilities.

This is the sort of matter that we want to encourage the newspapers to print more of, and it is largely up to the exhibitors themselves to obtain this result. The moment that you go to your newspaper and ask simply more inches of reading matter for your theatre, you awaken the suspicion that you are governed only by your selfish interests. When you ask the newspaper to print more photoplay matter because of the general interest, and ask him to print the news matter that does not apply directly to your theatre you are likely to get him to investigate your plan and find that the reader interest does exist.

In the two preceding articles we have covered the Los Angeles situation with the exception of the Tuesday issue of the *Evening Herald*. We called your attention to the fact that this paper printed a page of photoplay matter on Saturday, but that the main department was used on Tuesday to get the benefit of the "break" with the other papers. Besides the pages that have been reproduced here there are three columns of matter about the new shows of the week on another page.

Two things strike your eye in looking at these pages, first, the large amount of theatre advertising and, next, that all of the other matter at least *looks like news*. As in the case of the papers to which we called your attention last week all of the reading notices that are accorded the theatres have been given the news twist. And we don't believe that any kick went to the newspaper because the Alhambra theatre, using a total of twenty inches in this issue, got a double column cut, while Tally's Broadway, with twice as much advertising space, was given only a single.

Going further than this, Grauman's theatre uses forty-eight inches in this space. Yet the reading notice is built on Hart's fondness for horses and it is NOT EVEN MENTIONED that he is appearing at Grauman's this week. Yet the story, picture and advertisement are placed together and the total space occupied with the "free" matter is far more valuable than had there been repeated mentions of the theatres and a series of adjectives declaring this to be "Hart's best picture."

While a cut and one of this style of reading notices is given to all of the principal advertising theatres, more than half of the matter appearing on those two pages is real news about the plays and the players. We think that it could have been improved and we have seen many more interesting editions of the Tuesday *Herald* than the one that we have reproduced here, but it shows that the paper is going along the right lines and that the theatres are realizing that this is sort of matter to arouse the fan interest and bring their houses INCREASED BUSINESS.

Practically every one of the short items has news value and there is an interesting gossip under the heading, "In California," giving the news of the local studios, with a personal touch added. We would like to have seen a little more space given this matter, illustrated with thumb nail cuts. It makes an attractive feature of

(*Continued on page* 1059)

New Ideas Kept Uppermost in This Newspaper's Motion Picture Pages

Here are four pages which are taken from the Tuesday edition of the Los Angeles Evening Herald, this being the day on which the main feature is made of the film attractions though a page is given on Saturday and liberal space every day. See article on page opposite

EVENING HERALD
Tuesday, July 2, 1918
MOTION PICTURE SECTION
Married Men List to This: A Lesson on Wedded Life
SYMPHONY MANAGER HOST TO OUR BOYS
BILL HART HAS FONDNESS FOR ALL HORSES
'BATTLING BILL' HART His Screen Face as He Really Is
SYMPHONY 614-16 So. Broadway 10¢ pick the good ones 15¢
EXTRAORDINARY ATTRACTION!
LOUISE GLAUM
The star of a thousand gowns in Monte Katterjohn's sensational international melodrama AN ALIEN ENEMY
HAROLD LLOYD "An Ozark Romance"
MARIE DRESSLER "FIRED"
GRAUMANS MILLION DOLLAR THEATRE Broadway at Third
Wm. S. Hart in "SELFISH YATES"
An Artcraft Photoplay.
PROGRAM
WILLIAM S. HART "Selfish Yates"

STAR OF 'THE CLAW' MUCH EXPERIENCED
Projection Angle to Feature New Theater
Shows Love for Animals
Barriscale at the Alhambra
Lloyd Chesterfield to Talk at Theater
BIG THRILLER TO SHOW AT SUPERBA
Gossip of the Movies
Weekly Magazine to Give Cinema News
Another New One
Clara Kimball Young in The Claw
The beautiful star and her own company in a picturization of the thrilling novel of the same name by CYNTHIA STOCKLEY
ADDED ATTRACTIONS
"INTENSIVE TRAINING" A ROBERT BRUCE
TALLY'S BROADWAY THEATER
SHOWS AT 11-12:30-2-3:30-5-6:30-8 and 9:15
PRICES 15, 20, 30 CENTS
CHARLIE CHAPLIN IN THE JAZZ WAITER
WM. S. HART IN THE TIGER MAN
BURBANK EMMY WEHLEN
"THE HOUSE OF GOLD" and 5—Greater Vaudeville Acts—5
ROBERT BRUNTON CO.
CLUNE'S AUDITORIUM
FIFTH AND OLIVE STREETS
Return Engagement Now Playing to Capacity Houses
D.W. GRIFFITH'S "HEARTS OF THE WORLD"
A ROMANCE OF THE GREAT WAR
EIGHTEEN MONTHS IN THE MAKING
BATTLE SCENES ON THE BATTLE FIELDS OF FRANCE
Don't Miss Seeing D. W. GRIFFITH'S
SUPERB MASTERPIECE
Twice Daily—2:15—8:15
1000 Good Seats at 25c

Writer at Work on Three Stories for Trio of Stars
Paramount Will Re-Issue Prints
Star Is Out of a Job
Hooverizing
Tribute for Bart's Pony from Australia
Is Photo Artist
Bart to Remain in Hollywood Studios More Is Denied
When there's nobody home but the cat it's Mary Pickford night at the theatre
Mary Pickford In Artcraft Pictures
5 Days More Only
BETTER HURRY!
MARY PICKFORD
"HOW COULD YOU, JEAN"
Charlie Lloyd
KINGSLEY and Kinema Orchestra News Events, Comedies and other film subjects
$7000.00 Summer Prize Contest
1st Cadillac
2d Olympic Booth
3d Lasky Contract
Grand Avenue at 7th
Kinema
THE NEW
$50,000 PIPE ORGAN
"Hit-the-Trail-Holliday"
Starts Next Sunday
Kinema Theater
Any Paramount or Artcraft
MOTION PICTURE THAT YOU HAVEN'T SEEN IS JUST LIKE ANY GOOD STORY THAT YOU HAVEN'T READ OR HEARD
Portola Theatre
Crescent Theatre
Sprouse's Photoplay
Casino Theatre
Windsor Theatre
Theatorium
De Luxe Theatre
Ivy Theatre
Colonial Theatre

What Towns Want In Exploitations

HERE is a view of one of the small city managers on what is the matter with motion picture exploitation. A. C. H. Chamberlain is manager of the Madera Opera House in Madera, Cal., a town of 2,500. We have asked him to become a member of the Advisory Board as one of the live wire exhibitors who represent the smaller communities. Mr. Chamberlain has had a great success in motion pictures and his views of what is the matter will be read with the greatest interest:

I feel very highly complimented in being asked to become a member of the Advisory Board of THE MOTION PICTURE NEWS. *It is indeed very gratifying to know that you, at least, give the small town exhibitor this amount of attention—the kind of attention that should be and is appreciated by all who subscribe to your valuable paper. That's SERVICE!*

Now I am certainly pleased to accept the said membership if I can be of any service to the good of the motion picture industry.

Inasmuch as the big exhibitors have written nearly all that has run through my brains, and then some, doubt whether I am able to bring out any points of interest that has not already been talked about. Have read, with great interest, all of the different views on each subject from the men on the Advisory Board, men who "know how" and have put their picture over big.

Yes, the third of these important questions, "The Explotiation of Pictures," seems to be the most important.

To begin with, viewing it from my standpoint, with seven changes each week, it is a very difficult problem to properly "exploit" each of the seven pictures the way it should be done. If you confine your advertising to any one or two pictures each week you will kill the other nights before and after the "big" picture and if you advertise every picture, remember there are seven of them each week, each one will appear, to your patrons, to be of the same quality—which may be very true—but you cannot expect everybody to attend the theatre every night, and then you cannot advertise each picture as you would the big one, you couldn't stand the expense and your advertising would be all bunched up, that is if you tried to use the same amount with each picture.

Using the word "big" I mean such pictures as "Hearts of the World," "My Four Years in Germany," "Over the Top," etc. These are the "big" pictures you have got to advertise "big" and at advance prices, whether the picture is worth it or not, the producer says it is and you must pay for his "big" advertising, the advance in rental and since you are unable to review the picture you must take the producer's word for it.

The exhibitor in the small city, many miles from the exchange, cannot see every picture, especially the "big" ones, which should be seen, is guided only by the advertising of the producers, by the comments in THE MOTION PICTURE NEWS *and by the first run and the way it goes over. By watching the criticisms and the newspapers all along the line. These are the only means the small town exhibitor has of ascertaining the true value of any picture.*

The roadman or salesman sent out by an exchange will tell you this picture is a "knock-out," "a peach," etc., and as a matter of fact many of these salesmen (?) know nothing of what they speak. Talk about promises, well, "nuff ced"!

If the producers would only give a little more thought in constructing their advertising matter, such as posters, press dope, stills and display copy to fit the small town theatre the increased business derived from this source would be coniderable. But they do not, with, of course, a few exceptions. As said before, in the columns of THE MOTION PICTURE NEWS, there is too much display made of the producer's name on the posters and ad copy, also of the director, the writer, etc. People do not care a wop for anything else but the picture and who the star is, the producer's name to be mentioned in the small type at the bottom of the poster and not at the top sticking out above all else.

Posters are too much the same. We have received as many as four three-sheets, all in the same week, from as many producers, with identically the same effect used on each, they all looked alike, were it not for the titles one would think they all represented the same picture. Nothing attractive about the paper either, nothing there to put the picture over. Again we have had posters that would stop the passer-by, the kind that really meant something.

Recently we received posters on the Metro Special, "Lest We Forget," which were very striking and all that was printed thereon was the name of the star, the title and the producer with one good catch line about the picture, the idea was carried out with each size poster. The producer's name was at the bottom in very small type and not at the top in large type. Many times we have over-heard in our lobby, "William Fox is on tonight, shall we go in?" "Get it"?

There are just a few producers who strive to give and do give the exhibitor an unlimited amount of advertising matter to help put the picture over.

If there is an exhibitor who has his troubles in the exploitation of pictures he is the small town manager; he has to "put over" or try to put over seven pictures every week, to say nothing of the many short subjects, which should have a good amount of publicity, against the big city exhibitor who only has to put over one, two or three pictures each week.

I hope to read, in the very near future, in THE MOTION PICTURE NEWS, something about how to exploit, successfully, seven (7) feature pictures every week.

In conclusion I want to state that the next important question should be something about the rental of pictures to the small town exhibitor who puts the "velvet" in the pockets of the producers.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Gordon, Ga.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Strategy Plays Big Part in Advertising

By S. Barret McCormick

Managing Director Circle Theatre, Indianapolis, Ind.

This is the fourth of a series of articles by Mr. McCormick on advertising motion pictures. The appearance of this article was delayed a week on account of the fact that the author was out of the city. You will find these invaluable to you no matter the size of your house. Advertising is the greatest tonic in times that you seem beset with difficulties, and intelligent exploitation has saved many a theatre that seemed about to go out of business.

PERHAPS one's first idea of Strategy in Advertising would be to consider it purely from the physical standpoint, the moving of space mass or advertising bombardment again against a certain objective, just as a general would make a troop movement against a pivotal point.

It is there, however, where a misconception of advertising strategy might be gained and its real potency underestimated. It is vastly more important to estimate a public's mental attitude and advertise accordingly than to anticipate a rain storm and shift the copy more advantageously.

Just as strategy in war means the combination and employment of means for gaining an advantage, so does Strategy in Advertising mean the use of such methods as serve to give the advertiser the right on

Real appeal, almost hidden under light portion of story, is brought out

initiative or the ability to make use of the first move.

Every advertising campaign is a campaign against certain resisting forces—Competition, Prejudice, Ignorance, Lack of Interest, Economy, Weather and numerous other elements that serve to oppose a sale.

The advertising strategist carefully considers the Opposing Force, estimates its strength, seeks the pregnable point and drives his selling force through until he has gained a position that allows him to dominate the situation.

Now that we have come to merchandising pictures instead of merely announcing them, strategy becomes the very foundation of the sales pyramid. In planning an advertising campaign, whether it be for but a single piece of copy, written and placed to give publicity to a one-day engagement or whether it is a comprehensive plan to exploit a lengthy run, the value of having the strategic advantage cannot be overestimated.

In motion picture advertising we have what might be termed two kinds of strategy, one dealing entirely with the preparation of copy and which seeks to gain advantage by undermining objections and opposition, and the other the actual scheduling of space to secure the greatest results.

The first is the more important, for upon it the success or failure of the campaign depends. A study of heart appeal and atmosphere will eliminate a large percentage of the risk involved in the preparation.

However, there are times when the fundamental idea of a picture may not be its selling point, but the advertising strategist will discover that and plan accordingly.

Occasionally a star may be unpopular, but the story itself or some other player whose work is outstanding may possess the selling power and carry the production to success, provided that feature is exploited.

A notable example of this is "The Unbeliever." The star and story meant little to the public, but the appearance of the United States marines meant everything.

The producers apparently overlooked the strategic importance of that element, but fortunately the majority of exhibitors did not and as a result the play met with instant success.

There are numerous instances where worthy plays become dismal failures, not alone because of insufficient exploitation, but because the advertiser failed to plan his campaign to the best strategic advantage.

Another instance of a play that can be made tremendously successful by the artfulness of the advertiser is "The Service Star," almost hidden beneath the whimsical and entertaining story and charming work of the leading player is the real selling point.

"What is it?"

The desire of every woman to have the same sorrows as her sister.

So with "The Service Star" the thing that touches the responsive chord is not the laughter of the play, but its tears.

Few copy writers would term themselves strategists, when in advertising "For Husbands Only" they appealed to the curiosity of wives, for it is the obvious thing to do; but nevertheless it is advertising strategy and they will find by close study of the subject that many plays with more subtle meanings have equally as great strategic advantages.

In the scheduling of space, particularly

Appealing to the desire of every woman to suffer the sufferings of her sisters is an instance of Strategy in Advertising

for an extensive campaign, the advertiser faces mob psychology.

In the majority of cases it is the closing in with a final blast following a constant bombardment that accomplishes his purpose.

But the mere hurling of advertising broadsides will accomplish little unless the campaign is strategically planned.

Ordinarily, there must be a building up of interest, the playing on of emotions, until finally just as the tinder of a mob is moved to fire by the spark of the soapbox orator's final word so will your reading public respond enmasse to your master blow in print.

But herewith the gaining of the first objective advertising strategy must not cease.

There are hundreds of causes that may influence failure after the successful opening of a production and the advertising strategist must be on the alert to anticipate and overcome them. Perhaps it may be necessary to convince the public that they really liked the play, even though they condemned it. Insinuation may accomplish the purpose, or it may be gained by creating the atmosphere of success by the use of larger space and bold statements of large attendance.

Just as some managers consider it strategy to slow up the box office line and create the impression of tremendous business, so is it sometimes strategy to accomplish the same purpose through cold type.

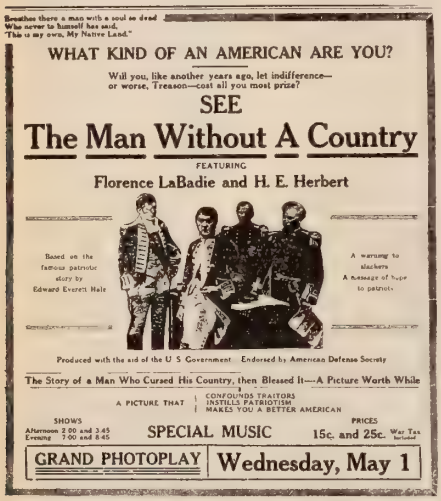
While most advertising campaigns can successfully follow the building up formula, it is frequently more strategic to depend on a single blow, as in the case of a particularly timely attraction.

(*Continued on page* 1056)

Your Idea and Ours

"I AM one of the smallest of the small fry," writes J. H. Heath, manager of the Grand Photoplay theatre, West Liberty, Iowa. "I have a 200 seat house in a town of about 1400." Then he encloses some specimens of his advertising with the comment, "I know that it is poor."

Before we go any further let us say


Breathes there a man with a soul so dead
Who never to himself has said,
"This is my own, My Native Land."
WHAT KIND OF AN AMERICAN ARE YOU?
Will you, like another years ago, let indifference—or worse, Treason—cost all you most prize?
SEE
The Man Without A Country
FEATURING
Florence LaBadie and H. E. Herbert
Based on the famous patriotic story by Edward Everett Hale
A warning to slackers
A message of hope to patriots
Produced with the aid of the U. S. Government. Endorsed by American Defense Society
The Story of a Man Who Cursed His Country, then Blessed It—A Picture Worth While
A PICTURE THAT CONFOUNDS TRAITORS INSTILLS PATRIOTISM MAKES YOU A BETTER AMERICAN
SHOWS
Afternoon 2:00 and 3:45
Evening 7:00 and 8:45
SPECIAL MUSIC
PRICES
15c. and 25c. War Tax Included
GRAND PHOTOPLAY
Wednesday, May 1

right here that it is just about as good advertising as we have seen from any theatre anywhere, when we come to consider the facilities that Mr. Heath had. He is thinking about his pictures, and he is putting this thought into his advertising. And in the cases of all the specimens that he sent us, little variety of exploitation matter was furnished by the producers.

The display on "The Man Without a Country" is four columns ten inches, and is unusually large space for the theatre to use. The sense of values has been properly observed. There is plenty of white space, the illustration is as good as was obtainable, though it means little, heavy black typing has been avoided, and there is a positive inspiration in the manner in which the quotation from Scott's poem is broken into the border at the upper left-hand corner.

Again in "Fools for Luck" he has entered right into the spirit of the production. He has used a cut that is applicable and which was furnished by Essanay. Read the matter and you will agree with us.

Saturday, May 11th
Don't Let Anybody Get Your Goat
TODAY
JULY 13
FRIDAY
BUTT RIGHT IN
See
"Fools for Luck"
with
TAYLOR HOLMES
This young man was superstitious
He played hunches, and
He certainly was lucky—
TILL ONE DAY—
The thirteenth he awoke to find his rabbit's foot missing
He broke a mirror, and walked under a ladder
HOODOOED! Well you will laugh till your sides ache at the funny things that happened
THEN
A thirty minute gale of laughter. Why of course you guessed it. It's a Sunshine Comedy
"HIS SMASHING CAREER"
Funny, it has to be.
PRICES:
Matinee, 10c and 15c.
Evening, 10c and 20c.
GO
NOTE—First seven persons turning in four leaf clovers, will be admitted free
R. U. LUCKY?
GRAND PHOTO PLAY

The only change we would have suggested is that the name of Taylor Holmes be used in larger type, the same as the title. We note that in another advertisement on another Taylor Holmes picture, Mr. Heath has realized the value of the name. "Fools for Luck" ad is seven inches, three columns.

Even more than the physical appearance of the advertising, we want to repeat that Mr. Heath has done what most advertisers fail to do, and that is to enter into the spirit of each production. For instance, on Jack Gardner, in "Gift of Gab," he used the line: "It shows how words, properly used, won a job, wife and happiness." And on Taylor Holmes, in "A Small Town Guy," he has five words that will interest and make every one wonder why: "It may save you money."

Yes, this is the advertising that is done by a 200 seat house in a town of 1400, where there is only a weekly and the facilities are most limited. That part of Mr. Heath's letter to us is true, but not the statement that his advertising is poor. We wish that every exhibitor in the country did as "poor" advertising as he shows.

Anyone can sit in the sunshine in fair weather; it takes the umbrella of advertising to shed the weather in the rain.

RECENTLY we published an advertisement of a Seattle theatre in which all but two columns of a double page was used and said that we believed that this

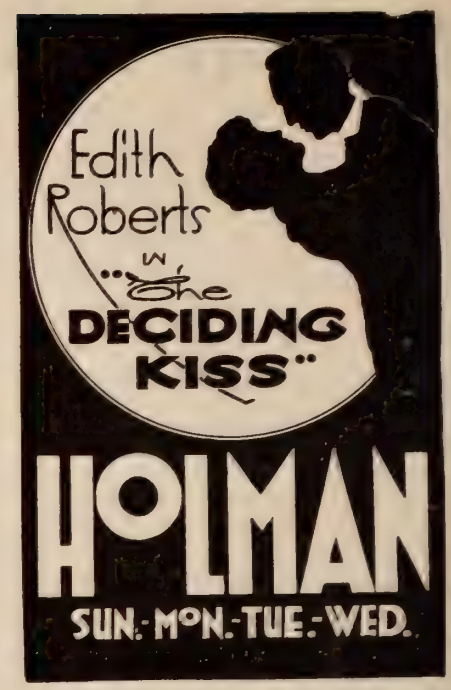
"Your Land and My Land"
FOLLOW the FLAG to FRANCE
PERSHING'S CRUSADERS
"My Country 'Tis of Thee"
To the Mothers, Wives and Sweethearts of the Brave Fighting for the Freedom of the World.
PERSHING'S CRUSADERS
GRAND THEATRE
TWO DAYS ONLY MON. & TUES.
JULY 29-30
10c 25c
Dempsey & Donahue H. F. Orne & Co. D. D. Coughlin
Heuer & Weil E. M. Leach & Sons Standard Press
Landesberg Bros. J. J. Donahue Oaks Bros.
W. T. Mathews & Co. Security Bank Hutchinson Bros.
Faribault Daily News Jim & Joe Faribault Motor Co.
10c 25c
GO

established a record in the size of a motion picture display.

But the record has been broken and in a city of less than 10,000, Faribault, Minn., Grand theatre used a full double page on "Pershing's Crusaders" in the Saturday edition of the local paper. It was able to do this through the patriotic generosity of local business men who contributed to cost of the advertisement on behalf of the Committee on Public Information.

Heavy wooden type is used for the main display, then the character of the production is outlined. It is well written and it will carry a big appeal.

Don't worry about the public, for the public soon knows those that are worrying about IT.



WE are getting an amazing amount of good advertising specimens from Canada. Harry Pomeroy, manager of the Holman theatre, Montreal, writes us that he is adapting the trade paper advertising to his use wherever possible. He uses mainly black and white effects with the limit in the amount of reading matter.

In his display in Edith Roberts' "The Deciding Kiss," he has employed a silhouette effect of the man with the girl in his arms and has contented himself with the illustration, the name of the star, the title, the date and the name of the theatre. This is good advertising on this particular picture. It is curiosity arousing and will bring people to the theatre, but there are not a great many pictures on which we favor omitting all the selling talk. The display is double column, 6½ inches.

The difference between the fellow who waits for them to come and the man who advertised is the difference between Prosperity and Bankruptcy.

GREEN THEATRE, Anoka, Wis., gets a good display in an advertisement four inches deep across the bottom of the first page of the weekly paper. We believe that even more attention would have been attracted by using the same space two columns wide, which would have given a depth of twelve inches, and then employing one of the large cartoon heads of the Kaiser supplied by Universal. We consider the cut at the right of the display practically meaningless for advertising.

One other thing. Leave out such expressions as "See" and "Don't miss" in your advertising. They mean nothing; your space alone shows that you are advising the public to attend the performances, and exhortations like this do not strengthen

What Live Wires are Doing

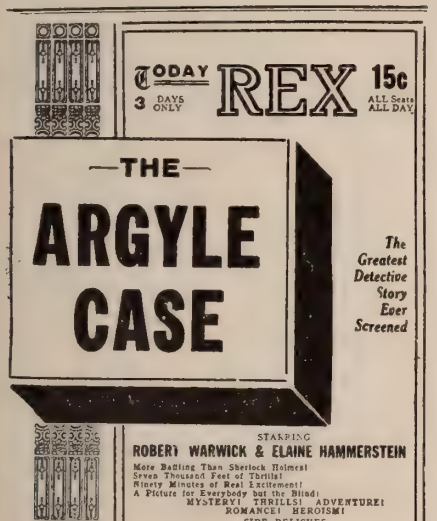
the display, but rather use up white space that in itself would make the exploitation stronger.

Much improvement could be made in the content of the ad. We fail to see what duty any one owes to his friends to see any picture, as the display states. Green theatre deserves credit for taking unusually big space on this, but it should have striven all the harder to put the greatest pulling power into it.

Don't advertise your theatre as a place to kill time, but as a place where the patron's time spent is made valuable to him.

YES, this is a nice, fancy little advertisement. Then we are done. It absolutely tells you nothing about the picture and leaves you wondering where the little jimcracks that were used on the left hand side were dug up. They would have been splendid on a benefit program for the Ladies' Aid Society, but they have no place around a newspaper display.

We have never been able to understand why any advertiser believes that he is getting an artistic display by using a lot of



fancy rules or block effects. And then, after he is satisfied he has done this, he uses the smaller lines for the circus type of advertising. And such lines as "Seven Thousand Feet of Thrills," "Ninety Minutes of Real Excitement," etc., are circus lines, and not good ones at that.

Why not tell something about the picture? Doesn't the advertiser know the appeal of "The Argyle Case"? If he didn't know the appeal of this picture he should never have booked it in the first place. This advertisement, we are absolutely confident, did not sell one ticket. Those who were coming, any way, came. And that's all. White paper to the extent of six inches, double column, was wasted.

HERE is one of the very best up-to-the-minute advertisements that we have seen. It comes from the Liberty and Gordon Square theatres, Cleveland, O., and though its size is only three columns by 6¾ inches it certainly carries an awful wallop with it.

Prominently brought out is the sentence, "The Kaiser said it could not be done." and arrow from this points to a map of the Marne front showing the territory that the allies, as the result of the American aid, have regained from the Germans and at the point of the arrow are the words, "This is America's Answer." This display will get every eye and it will certainly have the result of making every person

who is interested in the wonderful work that the American boys are doing over there want to see "My Four Years in Germany."

And the best part of it is that there is nothing of the fake about it. It is a splendid example of taking advantage of an opportunity.

If you have to pinch yourself to find out whether you are awake, it won't remain a habit long. You won't be able to pinch soon.

WE have told you several times in criticism of the advertising of the Dayton theatre, Dayton, O., that this is a new house and that one of the policies in advertising is to popularize the theatre. Ten inches, three columns, has been used in this display and the drawn work is excellent. It puts over the selling argument of the picture to a certain extent, but not far enough.

The designer of the advertising knew what the selling arguments were, but he used them in the smallest type that he employed. If we had been writing this display we would have had the lines "Perfectly proper youth—Home from college—Gambling debts—Taxi bills—Angry father—What's the answer?" played strong, and for this we would have reduced the display on the short reels and the announcement on the middle of the week change to the limit. Then there would have been

an argument to see the picture put over with a wallop. Don't get an attractive drawing and then fill the rest of the space with mere type.

Know thyself first, and your patron next.

THERE are occasions when an advertisement stands out all the stronger by failure to use a cut. That is in case of some unusual production where the title and the name of the star created the desire to see the picture. And further provided that you are willing to use plenty of space.

Strand theatre, Syracuse, is generally a good advertiser, and certainly it got good results on "Les Miserables." It occupied 9¾ inches across four columns and every inch of the space worth using. You will note that there is not a line of exaggeration in this display. The superlatives have been passed up and the announcement is dignified. We know that this attracted the attention of hundreds who rarely go to motion picture theatres, and it made new patrons for the theatre. And as this happened to be a picture that backed up the announcement, you can be sure that the Strand made new friends.

Seeing Rialto and Rivoli with Rothapfel

IN his presentation at the Rivoli this week Mr. Rothapfel has gone himself one better and the result is probably the most unique program in the history of motion pictures. There is not a feature on the bill, there being a two-reel O. Henry, a two-reel Wolfville, and all of the remainder being war pictures, including "Britain's Far Flung Battle Line," and musical effects.

We have told you of a couple of times before that Mr. Rothapfel has used O. Henry pictures as the only dramatic offering. Once this was done with the pictures of the Marines that he made for the Government and the second time with the Martin Johnson South Sea Island reels. But this time there is not even a picture as long as the two other productions that were used with the O. Henry offerings.

In all the years that we have been attending places of amusement we have never seen an audience that was so enthusiastic throughout a presentation, nor have we ever heard such unanimous words of praise as the people left the theatre. *Certainly it shows that a house is not dependent on any one type of productions to please, and certainly the fact that a bill without a feature has now been shown for three times in a couple of months proves that the people like varied offerings in films.*

There is distinctly "something doing" from the very start. The overture is "Danse Macabre," by Saint-Saens, and based on the dance of death. It is played with the whole theatre dark, something new in overtures at the Rothapfel houses. With the noise of the wind, thunder and flashes of lightning the weird setting by John Wenger is shown. There is the suggestion of midnight and terror. As the curtains part the only lighting is a candle on a table and the lightning flashes can be seen through the window at the back of the stage, with one ray of red light at the top of the stage at the left. Soon the candle is snuffed out by a gray-clad figure operated from above the stage, and in this dim light the dance is executed, the figure lengthening and shortening itself and finally disappearing through the top of the stage as the suggestion of morning comes.

Then come American Red Cross pictures of the Fourth of July celebration in Paris and there is scarcely a moment of the time when the audience is not cheering and on occasions hundreds of people rise to their feet and cheer. "Yankee Doodle" is played twice through the opening scenes, and this follows into "America" in B flat, and then we have "Liberty Bell," with the pictures of the marching Americans, this in turn following into "Le Père de la Victoire." Then we have a wonderful shot of the marching American nurses as the orchestra and organ peal forth "Onward Christian Soldiers," and then follows the "Battle Hymn of the Republic." The audiences renew their cheering when we have the first shot of the "Avenue du Président Wilson," the chorus of "Over There" being played once through, and when we have the marching men and the statue of Washington decorated with the flags of the Allies and the music becomes the first part of "America" we thought that the limit of enthusiasm has been reached, but it is surpassed when we have the flag which was pierced by twenty-eight Prussian bullets and the orchestra turns into "Dixie" for a record-breaking finish.

Then Greek Evans sings "Because." There is no special setting for this, the curtains at the left being only half drawn. During the rendition of this the orchestra is bathed in blue and the center dome in red. There are no other lights and there is no spot on the singer, and so the rendition is given an unusually romantic turn.

Now "Springtime à la Carte" is a delightful little picture and the music that is used with it makes it all the more enjoyable. The score for this picture was just as carefully prepared as for the biggest feature. It opens with "Maytime," and then when the men run after the girl it becomes "Go on Your Way," played without introduction, and "Spring Song" is the theme for the meeting of the lovers by the gate. With the title "I'll Be Right Back" the music becomes "Matinee Idol," followed by the theme. As the girl is seen sitting all alone "Tired Hands" is played, and this is followed by "My Dreamy China Lady." Then with the scenes next door comes "The Creepy, Weepy Feeling," while with the title of "Sarah's Brilliant Idea" we have "Romeo and Juliet," played without the introduction. With the title "Spring Comes When It Comes" we have the chorus of "Kiss Me Again," followed by "Spring Song" with violin solo, and then the arrival of Walter brings "When the Lights Are Low," followed by "Spring Song" and "Kiss Me Again" as the final number. Now the audiences enjoy every moment of this. *There is constant laughter, not of the boisterous sort, but the general feeling of delight with everything. And at the end there is a burst of applause that proves how much the picture is appreciated.*

With the lights all red in honor of Britain the orchestra then plays "Rule Britannia" as the prelude to "Britain's Far Flug Battle Line." These are official government pictures and they are offered at the Rivoli in commemoration of the fourth anniversary of England entering the war. Mr. Rothapfel's program bears these words this week: "This program is respectfully dedicated to the British Mission in the United States." These pictures are certainly a wonderful exposition of what England is doing and has done, and certainly no picture ever got greater approval from audiences. The very title of the picture gets a big hand, and then when there are shown a succession of huge ships and the orchestra plays "Pomp and Circumstance," a magnificent composition, there are cheers after cheers. "Go to Sea" is the second selection, and then with the pictures of the floating hangars "Admirals All" is the music. There are effects only used with the pictures of the flying machines, and then with the views of the Royal Flying Corps we have "Air Queen," with other effects with the pictures of the machines in flight.

When the scenes turn to Italy and show the British troops that are fighting there "Bersaglieri" is played twice through, followed by "Garibaldi's March." Then we have a series of pictures showing the training of the British army and during these scenes we have first "Nell Gwynne," Suite 3, and then the "Torch Dance" from "Henry VIII," after which the "Nell Gwynne" number is repeated. We have a title telling us that every part of the Empire has contributed troops to fight in France, and with the first views of Moors and the soldiers from the East we have.

Next the picture turns to the naval air power of Britain and we have "Sons of Britain" played through once, and then a series of effects for the flying machines. When we are taken to the Western front "Tommy Atkins" is used, followed by "Loyal Hearts," in which "God Save the King" is counterpointed, and then with the first German prisoners we have "Maple Leaf" played twice, and at the very end the last four bars of "Rule Britannia." Now the audiences have been cheering all through this picture and with the last scene fading away the appreciation continues.

Garbed in hoop-skirt costume, Miss Gladys Rice then sings "Listen to the Mocking Bird." The Wenger setting showing the rocks and arrow-like trees is used here. *There are no lights used here, for as the singer is finishing the final bars the screen curtain gradually and almost unseen comes down, and then we have the title of the Wolfville story, released by General, "The Winning of the Mocking Bird."* Now it is obvious to everyone that this song was put just in the right place and in a moment the audience has settled down from the stirring war pictures to enjoy this delightful little love story with its plenty of laughs. Now the notes of "Listen to the Mocking Bird" continue into the picture and after the first title, "Stampede," is played, and then with the scenes from the sheriff's sharpshooting we get the first eight bars of "Zephir" and eight bars of "Old Hundred."

Because they have not had a moment to rest during the whole presentation, two-thirds of the big orchestra is gone as this picture is well started, but so careful have been the selections of the music, especially fitted for the string instruments, that no one seems to know this. "Turkey in the Straw" and "Wyoming Days" are then played, and with the vision of the girl "Listen to the Mocking Bird" is played once as a violin solo and then with the orchestra. "Wild and Woolly" follows, after which we return to the theme again, and then we have a numbered selection, followed by "Gems of Foster" at the "First Performance." When the fiddler is shown we have "Mocking Bird" again and "Who Is Who?" as the drunk is returning to the concert, and then "Mocking Bird" in 'cello solo, with "Stampede No.

Rialto and Rivoli

75" for the near-lynching scene, and finally the theme at the end when the girl saves the man that she has come to love.

Again, for a short feature there is great applause and everyone goes away from the theatre absolutely delighted. While there is comedy in both of these two-reel pictures, there is no regulation comedy on the bill. But these two splendid little pictures have been set between the heavier war pictures until the result is little short of marvelous. Short subjects such as these help to balance your program and they give the "finished" effect to the whole presentation. You have everyone satisfied that they have seen a perfect presentation—and this one at the Rivoli certainly is.

With the exception of the feature, which seems too heavy either for hot weather or war time, there is a splendid bill also at the Rialto this week. It includes probably the longest and certainly one of the most effective Animated that has ever been shown at one of the Rothapfel houses. It has been the Rothapfel methods that have created the wonderful interest in the arrangements of news pictures and this week every inch of the film is being thoroughly enjoyed.

Dr. Reisenfeld is at his very best this week in conducting the overture at the Rialto and the second and fourth movements of Tschaikowsky's "Fourth Symphony" have never been more brilliantly played. The audience burst into applause several times during the rendition that is a triumph at the end. Then follows "Doing Dips in a Dory," one of the Ford educationals, presenting pictures of Ausable Chasm. There are many times of peril shown, together with some beautiful scenery. The waltz from Tschaikowsky's "E Minor Symphony" starts in off and there follow "To a Wild Rose," "Oh, That We Two Were Maying," and then "To a Wild Rose," repeated at the end.

With the orchestra bathed in blue and the side curtains in red, Lorrie Grimaldi, basso, and Arturo Fornari, baritone, sing "Sound the Trumpets' Warning" from "I Puritani," and then comes the smashing Animated.

"The Right of Way" is the music for the opening scenes of Screen Telegram pictures of the review of the troops at Camp Dix. Then Gaumont shows the sailor boys at Pelham Bay in carnival and here the music swings to "If He Can Fight Like He Can Love." Then come Hearst-Pathe pictures of a fire in a paper factory on a lightless night and here selections from "The Tempest" are used. There are none of the usual flashes of red with this picture; *it's too hot for that these days.* Screen Telegram shows some interesting views of daredevil firemen performing and here "Champagne Gallop" is used. Now note how the pictures have been coupled up. Then come pictures from Hearst-Pathe of decorating New York fire heroes and "The Observer March" is used here.

Now we get in a little touch of the sidelights of war. Screen Telegram supplies pictures of Vassar girls who have left school to work in the fields and here "College Overture" is employed. There are some clever titles, including "Modern Maud Mullers" and "So Hiram Can Be a Soldier Now." Then come Hearst-Pathe pictures of British women pledging their loyalty on the anniversary of the wedding of their king and queen. "Keep the Home Fires Burning" is the music. "Furore Galop" is used with Gaumont pictures of the autopolo game at Independence, Mo., and then "On Horseback" with the Hearst-Pathe pictures of "Star Wigler" breaking a harness record.

Here starts the fourth issue of the Allies' Official War Review and things begin to happen. First of these pictures is headed "They Are Going Over," and we have some fine shots of the British ships and of the fast destroyers rushing about. These pictures were taken from the deck of one of the transports and the effects are unusually good. We have some close-up of the warship, and then a clever little touch is added with the bulldog and the cat in a scrap. The chorus of "Over There" is played at the start and then "Admiral's All."

The start of the great Allied drive is shown in the next pictures and here we have views of the American soldiers in their trenches, with the music "Yankee Doodle Boy," played with a counterpoint of the "Marseillaise, as the French and Americans go forward together. Then the boys start "Over the Top" and the orchestra swings into "Dixie." One of the greatest demonstrations that we have ever seen takes place and continues as the capture of a German tank is shown and then hordes of German prisoners. For these latter scenes "Hail Columbia" is used. There the Official War Review ends, but not the whole Animated.

Gaumont shows pictures of France honoring our boys on the Fourth with first a shot of the American flag and then a French general decorating some of the heroes and the regimental flag. There follow titles saying that the Americans and the old church bell are the only things left in the town untouched, and then come pictures of the spoils of war, groups of German helmets and Screen Telegram pictures of a wrecked ambulance. "Columbia March" is the music all during these pictures. Then Screen Telegram gives a humorous incident showing a negro soldier having a hard time in doping out a letter home, and here the accompaniment is "When Yankee Doodle Learns to Parlez-Vous." From Gaumont come pictures of Dr. Carrel at the front and here the last part of the chorus of "My Own United States" is played. From the same source come pictures of James Montgomery Flagg making his recruiting poster "Tell It to the Marines," the living model fading into the picture in an effective manner to "Semper Fidelis." Then from the same source come pictures of the Marines at Mare Island, Cal., forming the living words "To Hell with the Kaiser," and with this smashing finish comes "Marine Hymn."

There is a little breathing space then with Miss Annie Rosner singing "Magic Song." For this the center dome is in red with a blue outer rim, the proscenium in red and the orchestra in the same color. Then follows the feature, and for this the larger part of the music is of a Russian character.

Hearst-Pathe pictures of the Fourth of July in France different from those at the Rivoli are then shown. There are a few bars of the "Marseillaise" played at the start, and then the music becomes "Yankee Doodle" with pictures of the Yankee soldiers. Pictures of girls of Alsace call for "March Lorraine," and this is counterpointed with the "Marseillaise" when President Poincaré appears on the screen. Music changes to "Stars and Stripes" as we are shown a view of the Avenue President Wilson, and then follows the Fourth parade down that street with the audience going wild. This is followed by "Le Père de la Victoire" as the French girls rush out to give the marching Americans flowers. Then we have a subtitle declaring that every monument in France was decorated with flags, and as the audience gets a view of the French and American flags everywhere the orchestra turns into "America." And although the audience is not supposed to stand for this selection, which is, of course, not the national anthem, everyone in the audience jumps to their feet. It is simply a case of the patriotic spirit moving everyone. And the flash of General Joffre adds to the enthusiasm.

But the reason for all of this patriotic matter? In the first place the pictures are all right up to the minute. In the second place with the success of the Allied counter-drive the patriotic spirit was never as high in New York as it is today, and it is mighty good stuff to give the people the sort of matter that they want and to let them give vent to the enthusiasm and the appreciation of our boys that is in them.

OFF FOR TWO WEEKS

This Department Will Be Dropped During the Writer's Vacation

EVEN the writer of "Seeing the Rialto and Rivoli with Rothapfel" has to have a short vacation to get through the hot weather, and for that reason this department will not appear in the next two issues.

This department has attracted widespread attention during the almost a year that it has been printed and scores of exhibitors have told or written us that it has helped them a great deal in the presentation of specific shows and in the general conduct of their business.

After two weeks we will be back again seeking the Rialto and Rivoli with Rothapfel and we hope the department will be "bigger and better."

"Be seated gentlemen! The Kaiser will be right down"
"The GEEZER OF BERLIN"
It's A Riot!
"THE GEEZER OF BERLIN"—(a travesty on "The Kaiser, the Beast of Berlin")—is a riot of fun, and staged as gorgeously as the original Kaiser picture that you have seen. It will make you roar with laughter. Biggest comedy production of the season. Bring the whole family.
G O B Ad Cut No. 102—Price 40c Matt 15c.
"Is'nt diss chust a lotsly war we are running, Papa?"
"The GEEZER OF BERLIN"
It's A Scream
SEE the "Geezer of Berlin" get walloped good and plenty. See him get kicked in his royal compartment. See him get what's coming to him. See the funniest farce of the year, a screaming travesty on "The Kaiser, the Beast of Berlin." You'll laugh your head off
G O B Ad Cut No 103—Price 40c - Matt 15c.
JEWEL PRODUCTIONS Presents
"The GEEZER of BERLIN"
A TRAVESTY ON "THE KAISER" "THE BEAST of BERLIN"
"Der joke iss on You, Papa—he called me a regular Son-of-a-Hun"
"The GEEZER OF BERLIN"
DON'T MISS IT
G O B Ad Cut No 105 Price 65c Matt 20c

At the left one of the two-column advertisements supplied by Jewel, in the center specimen of the paper, and at the right two of the single-column advertising cuts

Kidding-the-Picture-Campaign Planned for Exploiting "The Geezer of Berlin"

JEWEL PRODUCTIONS is presenting a unique campaign of advertising for the exhibitors on "The Geezer of Berlin." It is frankly "kidding" copy and this is unquestionably the way to advertise this travesty on "The Kaiser, the Beast of Berlin." This character of advertising will have everyone in your community smiling before you present the picture which promises the big laughs.

In the first place Jewel Productions advise all of the exhibitors who showed "The Kaiser," to take this picture and to exploit it in advance, taking advantage of all the advertising that the more serious picture had. For that reason the fact that this is a travesty is brought out strongly in all of the exploitation suggested. You will find that those who saw "The Kaiser" and who were aroused by the things pictured there will welcome the chance to laugh at somewhat the same incidents burlesqued.

A complete series of single and double-column advertisements, both in mat and cut form, have been prepared and it would be a good idea to start advertising this picture a week in advance. Here is a case where the picture is so different from anything that you have ever shown that a different policy should be followed in putting it over. If you can get your patrons to looking for these advertisements for several days before your opening, you are going to have a big line in front of your theatre.

There are four double and four single-column advertisements prepared. These are arranged for the headings for the displays and additional matter may be added below by simply having the stereotyper saw through the cut. All of these are written in the German dialect and are exceedingly slangy. There are sketches at the tops of these nearly all of which bring in the drawing of the kaiser and then follow the quotation, the title and a few words of sales talk.

Don't make your exploitation of this picture serious, for you will lose half of the pulling power. Go out and tell the people that if they want to come and laugh at the expense of the Hun ruler and the members of his gang, this is the chance.

Paper on this picture shows the harem scenes very largely and brings out the comedy element. There is a 6-sheet, a 3-sheet and two one-sheets.

When you start on the exploitation of "The Geezer of Berlin" say to yourself that you are going to have a vacation—and have a good time in the work. It will do you good and bring you business.

Baltimore Theatre Observes American Victory

Baltimore people had one of their few motion picture exhibitions as the result of a special program arranged by Charles E. Whitehurst, president of the company owning the Garden theatre. This program was especially arranged in the way of a victory celebration to show the work that the American soldiers are accomplishing in France and no admission was charged. Two pictures were shown, "American Battle Front" and "Fighting on the Italian Front."

Just as it is necessary to know when to stop talking when writing copy, so is it necessary to know when to start printing.

McCormick Tells Reason for Strategy in Advertising

(*Continued from page* 1051)

One of the most successful of the Circle theatres campaigns was accomplished by a simple bit of strategy in the allotment of space. The attraction was a war picture and it was thoroughly advertised in advance with liberal newspaper space and extensive billing. The campaign was planned for a gradual increase of space toward the opening, twenty, thirty, forty inch copy used with quarter and half pages on the day before opening them. On the Sunday of opening a full page. It was the first full page ever used in the city to advertise an attraction.

It fairly overwhelmed by its massiveness and the spirit of confidence and importance it radiated, and because it was planned to have this strategic effect it accomplished its purpose.

Analyzed, strategy in advertising is simply the application of practical selling methods in print, it is business generalship, the employment of means for gaining advantage.

Songs with Pictures on Cincinnati Bill

For the first time since the old days when motion pictures were interspersed with vaudeville, Cincinnati has had a novel program. The Lyric theatre has decided to have several vocal numbers during each showing and they have proved a great success in the short time that they have been tried.

Making Your Theatre the "One" Theatre

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

IT is easy to make your theatre the one main attraction in your locality. All it requires is intelligent effort and hard work—mostly hard work. You must have vision and patience and the ability to picture things as they ought to be. It is not enough to plan. Make your plans real.

Come and we will visualize your theatre as it ought to be—a theatre that will satisfy your most critical patrons.

Is your front attractive from a distance as well as close up? This is your show window for the public and reflects the personality of your theatre—it tells at a glance what you are doing. Character and dignity should be subtly apparent. A cheerful front from the street to the entrance is pleasing to the eye. Cleanliness meets you. Your brass is highly polished and the glass in your frames, doors and windows sparkle with brilliancy. Your signs are always bright. The photos or posters in your frames are neatly arranged and have been selected with good judgment and they indicate what you are playing. Your entrance is a constant invitation to come in.

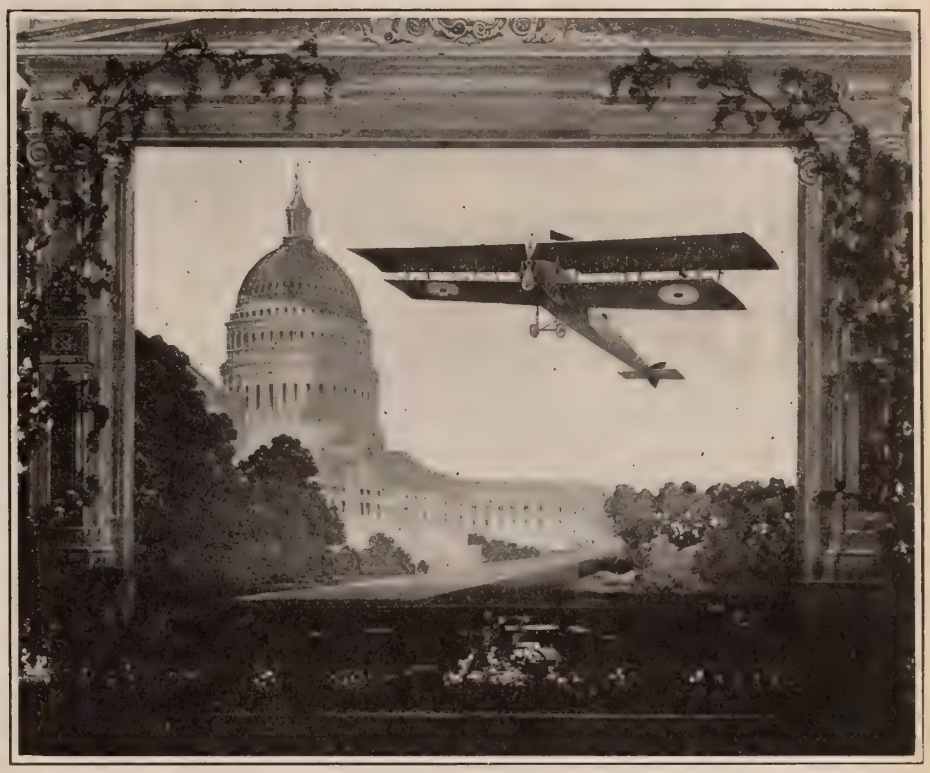
An attractive girl sells tickets, she smiles and says "thank you," making the patron feel welcome. A neatly uniformed door attendant shows the evident courtesy of your theatre.

Seemingness, cheerfulness and a general sense of comfort greet your patron as he is ushered to a seat and handed a program by the usher. Your aisles are noiseless. The ventilation is good and the air fresh. Soft mellow lights illuminate the theatre, but do not affect the screen, yet light enough for one to observe his neighbors. A clean, sharp picture is projected without a flicker.

The music is of good quality, clear in tone and pleasant to the ear. It is readily observed that the score intelligently follows the action of the picture. Your orchestra plays softly, in perfect tune, with the strings predominating. You start your performance with a well-played overture or solo. Possibly if you have a stage your setting is gradually illuminated with expressive colors. If not the screen frame is surrounded by restful decorations. The pleasant environment and atmosphere is evident everywhere.

The comfort of your patrons is carefully looked after by courteous, well-mannered employes and the service in the balcony is just as good as in the orchestra.

You have analyzed thoughtfully the kind of pictures your patrons want. Good judgment has been exercised in the selection of your program, nothing is shown that is likely to cause unpleasant criticism. You always make the performance bright and entertaining—and whenever you can, add a touch of novelty. A theatre's reputation is built on good pictures that are clean. You do not interrupt the sequence of the show by a glaring display of coming attractions or local advertising slides.



"America's Way to Victory," the latest patriotic stage setting of H. B. Franklin at Shea's Hippodrome

Register patriotism in your show. Your patrons are all Americans who are wholly interested in our country's welfare and are only too glad to have an opportunity to express approval.

Take as much care in the finish of your program as you did earlier in the evening. The house should be well lighted and the music should not stop playing until the last patron is gone. Every patron will leave your theatre well pleased, with an evident desire to return.

And do not let your wonderful theatre be a "secret." Advertise well and freely. Use liberal space in the newspapers, develop a representative mailing list. Use billboards whenever possible. Keep your theatre constantly before the public. Remember that your patrons easily forget and do not know what is going on in your house as well as you do. Good advertising will bring you a generous patronage—when backed by sincerity, truth and facts. Truth in advertising must always be maintained.

PATRIOTIC EFFECTS

Rothapfel's Articles to Be Resumed in Next Week's Issue.

IN the next issue there will be resumed the series of articles by S. L. Rothapfel on the presentation of patriotic pictures. The first general outline of these appeared three weeks ago.

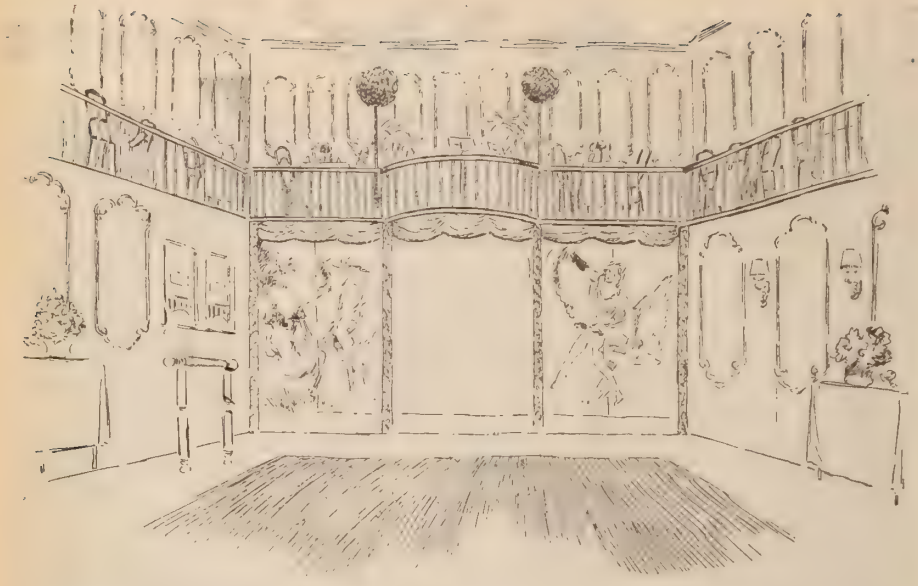
The next article will tell of the manner in which he selects his news weekly effects and in the following articles he will take one of the weeklies and analyze it and tell why he did certain things for the purpose of patriotic propaganda.

"Seeing Rialto and Rivoli with Rothapfel" will be missing for the next two weeks.

Universal Gives Plans for Boy Scout Serial

Universal has just compiled a series of suggestions to exhibitors who are playing the "Boy Scouts to the Rescue" serial. It is suggested that the theatre secure the cooperation of the scoutmaster in his town and have him make a talk on the first night the picture is run. It is further suggested that it will be a good idea to admit free to the first episode every boy who comes to the theatre in uniform and that this alone will stimulate interest in the Boy Scout organization and in the picture. Parades, setting up recruiting booths in the lobby of the theatre and inducing sporting goods stores to arrange special displays, are some of the other features.

Universal further suggests that the cooperation of the ministers can be secured as nearly all of them have endorsed the organization and will probably be glad to call attention to the picture. Universal has established a Boy Scout Bureau to give special service to the exhibitors on this picture.



Drawing of Kashin's lobby display at Broadway reproducing interior of cabaret

Cabaret Settings Follow "Bread" All Way from Lobby to Stage at Broadway

FROM street to screen the cabaret figures strongly in the manner in which Mr. Kashin is putting on "Bread" for its present run at the Broadway theatre. "Bright lights" form the setting for this production in which Mary MacLaren is starring and that atmosphere dominates the setting from the lobby display until the very end of the show.

Outside of the theatre and the lobby of the theatre represent a cabaret entrance. A huge butterfly sign dominates the front and the interior of the lobby is the cabaret with tables on a balcony running around, just high enough to be out of the way of the patrons, but sufficiently prominent to attract the greatest attention. It being impossible to photograph this, the accompanying drawing represents the arrangement.

There are a series of tables around the balcony, each of these fully set and with lights on them. There is also a balcony for four Hawaiian musicians and during certain hours of the day they render typical cabaret music. Naturally this music and the balcony scenes draw the crowds in from the street and the rest of the display is devoted to the selling arguments on the picture.

On either side of the entrance there are a series of reading notices, each one headed "Maxims," which will be immediately recognized as the name of a famous cabaret, though, of course, that is not the meaning of it here. Around the lobby such lines are used as: "The dark side of the 'bright lights'"; "Almost pathetic—washing your own handkerchief after a night at a swell cabaret," and "This girl had but one barrier between fame and failure—a loaf of bread."

Inside the theatre the same spirit is carried out in connection with the presentation of the picture. The bill opens with an orchestral overture, Offenbach's "Orpheus in the Underworld" and this is followed by the Broadway Topical Digest and the Universal Screen Magazine and then the Hawaiian quartette renders some typical native music. Next is a Lyons and Moran comedy.

Now the feature presentation is opened with the stage dark and the orchestra playing "Buttercup," a one step and a moment later a blue spot light picks out a dancing team in the center of the stage and then follows a jazz exhibition. As the team bows to the applause the spot is dimmed and the picture starts. When the cabaret scene was first flashed the lights comes up enough to see a full cabaret set on the stage, the orchestra stopping and the Hawaiian quartet beginning to play as they do at all repetitions of the cabaret scene.

The end of the picture shows the heroine rescued from starvation, and this scene ironically occurs in a restaurant. At a moment just before the girl is to come out of a faint and looks into her lover's eyes the organ orchestra, Hawaiians and vocalists rendered the theme of the picture, from "Fancy Free," and then the picture fades out and on the stage we get a glimpse of a couple holding hands over the table. It was very effective and the audience liked it thoroughly.

AD TALKS
These Valuable Little Readers About Your Productions Will Be Found on Pages 1,116 and 1,117 of This Issue

Community Singing Scores Big Hit in Buffalo Neighborhood House

BUFFALO is one city that has taken a strong hold on the community singing idea. One of the largest community choruses in the East is organized here. So popular has been the "sings" in different halls and parks that Manager E. O. Weinberg has brought the idea right into the Elmwood theatre, one of the most beautiful neighborhood houses in America. Here on certain evenings each week songs are thrown upon the screen, and under the direction of a local chorus director the audience joins in singing such songs as "There's a Long, Long Trail," "Keep the Home Fires Burning," "Over There," "Pack Up Your Troubles in Your Old Kit Bag," "The Star Spangled Banner," and many other popular and timely tunes.

"The stunt has proven a great hit," says Manager Weinberg," and audiences encore continually with the result that some evenings we find it necessary to run our entire stock of song slides. The singing awakens the audience between pictures, puts new life into them and consequently the entertaining qualities of the feature are greatly enhanced."

Mr. Weinberg has found it well worth while to employ a capable director who is well known in Buffalo to direct the singing. This fall and winter he plans to enlarge on the idea.

Mr. Weinberg, by the way, will soon celebrate his first anniversary as manager of the Elmwood. And it means more than an anniversary, for the theatre is now a paying investment for the first time in the four years that it has been in operation, thanks to the showmanship that Mr. Weinberg has put behind the house, which appeals to the very highest class of trade. Music by an orchestra and a large organ is one of the features of the theatre.

E. O. Weinberg, Manager, Elmwood, Buffalo

Striking lobby display arranged by the Star theatre, Portland, Ore., on "The Model's Confession." Note the manner in which the closed automobile was used to suggest adventure

Stirring Up Interest of Fans Plays Big Part in Success at Los Angeles

(*Continued from page* 1048)

of any motion picture department.

So much for the one-day situation, Sunday, Saturday or Tuesday, as the case may be. Next let's have a glance at what the newspapers are doing during the week.

The Monday *Evening Herald* carries two columns of reviews of the principal local attractions, intelligently displayed and interestingly written. It is an ideal of what should be done in a Monday afternoon paper. In the same issue appear three inches double column advertisements for Clune's Auditorium, two inches double for Kinema, Grauman and Tally's, an inch double each for Symphony and Clune's Broadway, combination displays 1½ single for Garrick and Riviera and Alhambra and Miller, while half-inch double is used by Superba, Burbank, Palace and Quinn's Rialto. The Tuesday issue has already been covered. Wednesday contains a two-column head for the MOTION PICTURE NEWS and practically the same advertising. On Thursday and Friday there are practically three columns each day for the theatre and the photoplay, together.

On Monday the *Evening Express* carries three columns of review matter, including the legitimate, and about the same advertising as the *Herald,* except that nine inches double from Grauman's and thirteen inches across three from Tally's Broadway and forty inches from Clune's Auditorium. This is apparently an evening up for the same advertising that appears in the Tuesday edition of the *Herald.* On Tuesday the *Express* has the Monday advertising schedule of the *Herald* and about two columns of review matter. Wednesday and Thursday there are from two to three columns of reading notices and matter and on Friday the *Express* jumps up to four columns of matter, including news matter, reading notices and a column of interesting gossipy stuff under the heading "In the Merry World of Make Believe," which is devoted largely to the stage.

The *Evening Record* has the same advertising as the *Express* and about three columns, without heading, for the reviews. Tuesday there is three and a half columns, with Wednesday about the same, an increasing another column on Thursday, while Friday we find nothing. However, the *Record* seems very liberal in space to pictures, though the matter is not so attractively presented as in others.

The *Examiner,* morning, in the issue of Monday devotes a full page to the motion picture and legitimate advertising and reviews and carries a two-column picture of Clara Kimball Young. The usual advertising space is employed by the various houses in this paper, "New Offerings of Stage and Screen" are featured across an eight-page head daily in this paper and there is usually a picture of a legitimate vaudeville or screen player. There is some news matter included in this, but it largely refers to attractions at the various theatres, but the typing is good and the arrangement is artistic and the *Examiner* shows the interest that is centered in amusements by devoting that amount of space.

The *Times* on Monday devotes a full page to the news and advertising of the motion picture and the stage, all of it to the films except one page. There is a three-column picture of Mary Pickford and then a column of "Flashes" with texts of the players and then a review of the new pictures of the week. Practically all of the theatres advertise here, but they are compelled to use the same open-face style of displays that are followed in the Sunday issue. Tuesday we find another three-column picture of the first refill, another column of "Flashes" and then a column and a half about the local pictures. Wednesday we have the same and Thursday the motion picture reading notices are combined with the regular theatres, but Friday there are a column and a half of "Flashes" again and these also appear on Saturday.

Unquestionably the treatment that the *Times* gives the motion picture is liberal, and without the slightest doubt this material is read by thousands of fans and appreciated.

All in all we want to commend the Los Angeles situation as splendid in so far as nearly all of the newspapers and the leading theatres are concerned. We repeat that we think that the smaller houses are making a mistake by not taking advantage of the interest of their patrons in the newspaper columns, and we believe that those who will try to advertise on a smaller scale will prove that it pays. We suggest that they seek to get the commercial rate—to which we referred in the first of these articles—and not to expect reading notices with them.

They will find that by the very presence of their announcements in these papers they will draw business from other sections of the city which will more than pay for the increased expense—if the plan is consistently followed.

What we like most of all about the situation there is that the exhibitors have realized the sort of matter that is of most value to them. Most of them see that it is necessary to have liberal advertising and that this advertising must be good. They seem to know that one day a week advertising is good, but they are lacking a great deal in making the most of their possible patronage unless they use the newspapers every day.

They are not asking for long-winded reading notices with bunches of adjectives. They are content to let regular motion picture editors supervise their matter, and they know that a column of real motion picture news in the newspapers is ultimately worth more to them than pages of the obvious "free stuff."

It is well that the light may have been so clearly seen in the producing center of the industry. And does it occur to you that if in a city where people are accustomed to seeing scores of the famous stars daily that if this sort of matter is to be encouraged in Los Angeles, you ought to put even more effort forward to get the same sort of material in your newspapers?

There is certainly a string lesson for exhibitors and newspapers everywhere. And there is plenty of ground in which for the seed to bear fruit, but it won't hurry the crop along unless you call the attention of this sort of co-operation to YOUR newspaper and unless YOU do your own part in co-operation.

The fellow who merely "runs his business" generally does run it—down. But the man who conducts his theatre is always leading it up and forward.

How to Exploit Along New Vitagraph Plan

VITAGRAPH is announcing a change in plans of offering its star pictures and it is one that will aid the exhibitor in preparing his exploitation if he will use every angle for publicity. According to this plan, which is explained in detail elsewhere, there will be fifty-two of these pictures, divided among six stars and the exact dates for the release of every one of the fifty-two pictures is given.

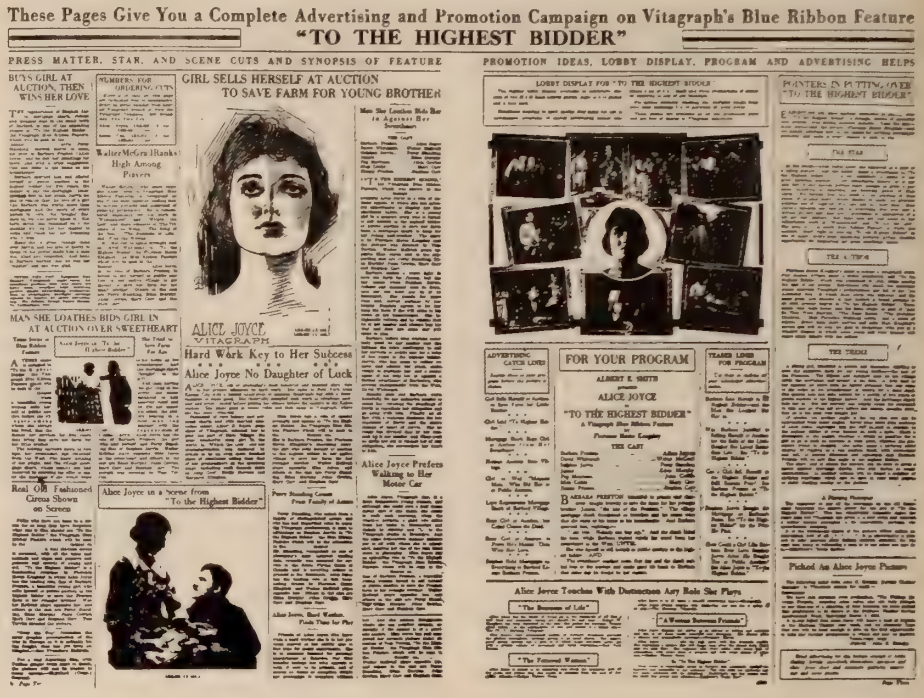
Now a step beyond that has been taken by Vitagraph in individualizing or "typing" the various stars and indicating the sort of pictures in which they will be seen. In other words, you will be able to see the special appeal of each player and you will be able to arrange the rough outline for your year's exploitation of these pictures and to begin providing the material in advance. The scale on which you do this depends on the type of your theatre.

If you book these pictures, make up your mind that you are going to gather and preserve every piece of material that you are able to gather about each of the stars. The fact that you know that you are going to play eight Earl Williams or nine Bessie Love pictures during the year and that you know the exact dates that they are going to be released gives you assurance that the material that you are gathering together will not be wasted. It means, too, that you are given an opportunity to center your plans on the character of the exploitation that you want to do on each player.

Where you know that you are going to have nine Bessie Love pictures, you can afford to obtain attractive cuts of her for use both in your advertising and in your newspapers and programs. You can afford to collect photos of her, both straight pictures and cut-outs made from various roles and have regular lobby displays well in advance of each Bessie Love picture. You can plan to use frequent references to her in the matter that you send to the newspapers and the gossip column in your house organ.

Here is one point to bear in mind. If you have booked these series of stars it is up to you to get every line of matter about them printed in your newspaper, no matter whether you are in one of the leading cities or that a country weekly is your only organ. See that these items are kept short and interesting and that where possible they have news appeal. We have been urging you in the newspaper articles printed here to try to get the newspapers to print little news stories about your players, but not to expect them to mention the name of your theatre. In no case is that essential and certainly not where you have contracted for all of the pictures of these players.

You can afford now to get attractive cuts of the players. You will know that you are not putting out the money for a single picture, but that you can use each set of exploitation matter that you buy eight or nine times. The newspapers in the larger cities generally make their own cuts and often prefer scene pictures. These you will be supplied with. But there are many of


These Pages Give You a Complete Advertising and Promotion Campaign on Vitagraph's Blue Ribbon Feature
"TO THE HIGHEST BIDDER"
PRESS MATTER, STAR, AND SCENE CUTS AND SYNOPSIS OF FEATURE
PROMOTION IDEAS, LOBBY DISPLAY, PROGRAM AND ADVERTISING HELPS
BUYS GIRL AT AUCTION; THEN WINS HER LOVE
GIRL SELLS HERSELF AT AUCTION TO SAVE FARM FOR YOUNG BROTHER
ALICE JOYCE VITAGRAPH
Hard Work Key to Her Success
Alice Joyce No Daughter of Luck
MAN SHE LOATHES BIDS GIRL IN AT AUCTION OVER SWEETHEART
Real Old Fashioned Circus Shown on Screen
Alice Joyce in a Scene from "To the Highest Bidder"
Alice Joyce Prefers Walking to Her Motor Car
FOR YOUR PROGRAM
ALICE JOYCE
"TO THE HIGHEST BIDDER"
Alice Joyce Touches With Distinction Any Role She Plays
Picked An Alice Joyce Picture

Inside two pages of "Vitagraphics" which contains full exploitation matter on each picture, including sales arguments on the picture

these papers that will print from time to time for you news stories about players with single or double column cuts provided they are attractive and provided that they are not straight advertising for your theatre. *A few of these illustrated stories in alternating with your regular reading notices will help you a great deal and the smaller the city the more they help and the more that you will be able to put the matter over, if you honestly try.*

We believe that this arrangement gives you a great advantage in getting newspaper publicity and we urge you to give that your earnest attention.

Use the lobby displays that we have suggested.

If you book these pictures we suggest that it would be a very valuable thing to use an eight-page booklet, devoting the front cover to the announcement, and the back one to anything you see fit (possibly advertising will pay for it). Then devote a page to each of the stars. Use a cut and dig up the biographical matter. You will be able to get much of this in the STUDIO DIRECTORY and Vitagraph will doubtless be glad to furnish you the data. Make your matter snappy and then at the bottom of each page give the dates on which the various pictures will be played. You will find it astonishing how many people will preserve these booklets.

Of course, it immediately appeals to you that you have a strong point in finding out the names of the followers of the particular stars and making a special drive on them with your original announcements and your circularization on each picture. That is too apparent for extended comment.

You can have a Harry Morey night, or a week as the case may be, or you may be able to start clubs in the names of the various actors, promising each member an autographed photo.

Now, let us repeat, just as soon as you book these pictures, begin to lay in your supplies and keep every bit of material that you get on file for use with the later pictures. Vitagraph is supplying free to all exhibitors who will post them 24-sheets which will contain large pictures of the particular star, together with a panel at the side for inserting a six sheet on each production and sniping in the name of the theatre. This means that you are going to have your posting systematized and that you will always have the material at hand. In addition to this there will be a 6-sheet, a 3-sheet and a 1-sheet on each production.

There are three styles of star cuts, single, double column and thumbnail for use in newspaper matter of advertising. There are also drawings of each of the stars which can be preserved and used with any of the productions during the year. There will be single and double column scene cuts for each offering and for the lobby displays there will be eight scenes 11 x 14 and two 22 x 28. In addition there will be an announcement slide on each picture and a complete press sheet containing advertising suggestions and promotion ideas for putting over each picture. This Vitagraph press sheet contains much matter which your newspaper is likely to use and you should watch this carefully and see that attention is called to the various items.

You should take advantage of the fact that you know in advance the character of pictures in which these stars will be seen. There is unquestionably a special appeal to nearly every star and peculiar selling

(*Continued on page* 1079)

At left, parade of Mannikins in auto and special set in front of Scha de Theatre, Sandusky, O., on "The Biggest Show on Earth"

Schade Uses Circus Billing to Boost "Greatest Show on Earth"

GEORGE J. SCHADE, manager of the Schade theatre, Sandusky, Ohio, believes that anything that is worth doing at all is worth doing well. Not only that, but he believes in doing it just a little bit better than anybody else ever did it, and that is why his methods of putting over pictures in a town of 20,000 inhabitants are getting so much attention.

Schade's efforts in putting a picture over are not in proportion to the drawing power of the picture, but in proportion to the advertising possibilities of the pictures, and by his methods he can raise any average picture to the level of the masterpieces.

Look what he did with "The Biggest Show on Earth" featuring Enid Bennett.

First he created an atmosphere of mystery by filling Sandusky with posters announcing the arrival of the greatest show on earth, but he carefully refrained from saying what the show would be. In fact, he even fooled the city officials, who began to worry because they had not been approached for water licenses and all the things necessary before a big show can enter a town.

His second output of posters announced that the show would take place on July 25 and 26, between the drug store and the jewelry store on the main street.

The third announcement stated the whole story, as did the circus posters that Schade distributed liberally all over the town.

Aside from carrying large newspaper advertisements, he secured the services of a real juggler, and placed him on a box in front of the theatre, juggling and ballyhooing for the crowds to go in and see the greatest show on earth.

The result of this campaign was that he showed to 3,000 people the first day of the engagement, and played to capacity houses on the second day. Schade seldom runs a picture more than two days. He has demonstrated time and again that in two days he can get all the business there is to get if he goes after it, which he can be counted on to do.

Carpenter Puts Conversational Sales Talks Into Slides Announcing Coming Pictures

INFORMAL George H. Carpenter, who is directing the destinies of the Paramount-Empress theatre, Salt Lake City, has broken out in a new spot. This time it is with a series of slides that dissolve one into the other.

"The idea is so old," he writes, "that the new generation of exhibitors may think it new. The slides are in the form of a personal chat with our customers and they seem to be making quite a hit."

As a matter of fact Mr. Carpenter is trying to enter into the spirit of the war and camouflage himself. The idea is new so far as we have seen, and while we haven't had a chance to sit down in his theatre and see how it goes over, we agree with him that it seems to be making quite a hit.

Why should it not be a good idea to put the sales argument in the slides, if your patrons will stand for slides? They won't unless they are bright and interesting in themselves. It wasn't so long ago that we sat and looked at the way shirts were made clean in the Tearum Laundry and the latest in bride's furniture from the Sideboard Brothers.

Then, sandwiched in with these, were announcements of what would be at the theatre tomorrow and the day after, and the Tuesday following, and the fortnight hence and all that sort of thing. It was rather to be expected that some one would tell the manager where he got off, and the multitudinous use of slides became to be mighty unpopular. But Carpenter is using as many as eleven on a single picture and is getting away with it.

"You Can't Have Everything" gave him an unusual opportunity for such a campaign. He talked the picture into the public. Here was a picture without any particular star, but with a strong appeal. The problem of selling the picture itself was up to the manager. It was a plain case of a salesmanship talk with a picture that Mr. Carpenter thought it necessary to arouse the interest in. Watch the way that the motion picture studio appeal was put into the various slides. This is the way that they went, remembering that each one faded into another.

SLIDE NO. 1—Listen Girls! Do you want to be a Motion Picture Star?
NO. 2—Before you take the plunge, however, Stop, Look, Listen—But, particularly, Look, because—
NO. 3—We can't have everything in this life. No matter what we have, most of us want something more. For instance:
NO. 4—"Kedjie" wanted to be a motion picture star; Mrs. Cheever wanted a divorce; Jim Dykeman, who married "Kedjie," wanted to marry Mrs. Cheever.
NO. 5—They all got what they wanted—and then some! Oh! it was a sad, sad story—for them.
NO. 6—But it is a glad, glad picture for the Salt Lake fans.
NO. 7—It is Cecil B. De Mille's latest! You know him—the chap who gave us "Joan the Woman," and "Old Wives for New," last month. It was
NO. 8—The talk of the town then. After the first show next Sunday "You Can't Have Everything" will be the star topic in Salt Lake fandom, because
NO. 9—"You Can't Have Everything" is "some" picture—marriage and divorce in modern society and a hilarious peep behind the scenes in motion pictures.
NO. 10—Girls, after you have seen this great picture next Sunday, Monday, Tuesday and Wednesday, perhaps you won't want to be a motion picture star.
NO. 11—Then, again, you may! But please, oh, please, remember you can't have everything.

Theatre Erects Canteen Through Citizen's Donations

Manager Joe Koehler, of the Auditorium, Sheridan, Wyo., is a theatre manager who does things, which was proven by a recent incident: The Red Cross called upon the Orpheum to arrange for the erection of a canteen building for the benefit of the soldiers and so quickly did Mr. Koehler get to work that in twenty-four hours he had everything donated from the flag on the top of the building to buttermilk which filled one of the coolers. Union labor donated its services in the erection of the building and all of the material was given to the cause.

Live News from the Producers

Comedy Plans Bring Approval

Vitagraph Hears from Exhibitors About Policy of Releasing Big V Comedies in Two Reels—More Details This Week

EXPRESSIONS of satisfaction already have begun to reach the Vitagraph home office on its decision to release Big V Comedies as two-reel features, beginning the week of September 16. This policy was first announced by Albert E. Smith, president of Vitagraph, in MOTION PICTURE NEWS last week, and fuller details are carried this week on another page. The new plan is said to be in response to the demand of more than 5,000 exhibitors that pictures with laughs be given more important recognition on the theatre program, especially in these most serious times.

Work already has been begun at Vitagraph's Hollywood studio on the two-reel Big V's, which will be of feature standard in every respect and will give to exhibitors pictures of such high quality that they will be justified in advertising them heavily, and even featuring them in electric signs. And, incidentally, this change in policy will make Vitagraph the only company in the field releasing a two-reel feature comedy weekly, it is said.

Vitagraph is fortunate in doubling the length of its comedies, in having two such comedy companies as those headed by Larry Semon and Earl Montgomery and Joe Rock. As in the past, these two companies will alternate on the two-reel program.

The two companies, while attaining to a high degree the same object, that of creating clean comedy and mirth provoking situations, may be said to be of different type. Both play strong on lightning action, but Montgomery and Rock have won fame more through athletic stunts and acrobatic antics, holding many thrills. One of their popular diversions is skipping along rooftops and cornices twelve stories in the air, and scaling the sides of buildings and leaping from one to another. Their comedies are the joint work of the two comedians and their director, J. A. Howe, the three writing all the stories.

Mr. Semon, who was for several years cartoonist on the New York *Evening Sun*, writes all his own comedies and directs them, in addition to playing the leading role in each. He also is a stunt artist of no mean ability and has come to the front rapidly in the last year as a screen funmaker. Both companies have their bevies of pretty girls and supporting players of high athletic ability.

New Ray Picture from Popular Novel

Charles Ray, as a result of the success of his former Western picture produced by Thomas H. Ince for Paramount, "Playing the Game," has been slated for another of that type, to be filmed from a novel and wherein he will have the role of a young chap on a ranch somewhere in the open lands.

Gladys Leslie, the Sunshine Girl of the Vitagraph Star Forces. Her Most Recent Picture is "Wild Primrose"

Roy Stewart, Triangle Cowboy, As He Looks "In Action"

Pathe Presents Mrs. Castle in Drama

Mrs. Irene Castle appears in "The Girl from Bohemia," released by Pathe the week of August 25. This is a five-reel comedy drama from the pen of Lois Zellner, directed by L. B. McGill and produced by Astra. In brief, it is a story of a girl who emigrates from New York's Bohemia to the narrow-minded village of Mayport. There she occupies an old-fashioned home with a maidenly aunt. Her ide is of futurist art which music and the drama, to put it mildly, shock the men and women of Mayport. However, in the end they learn to know that the girl from Bohemia has a heart of gold when she checks the proposed strike at the shipyard's building and she does her bit for Uncle Sam and wins the love of those at the shipyards.

Mme. Petrova

The severe strain of hand-shaking, occasioned by her personal tour in the interest of War Savings Stamps and appearances at theatres showing pictures in which she appeared, has proven too much for Mme. Petrova, it was announced this week. As a result the star will delay work on a new picture indefinitely, it is said.

The announcement from Mme. Petrova's press department said that the numerous hand-shakes had strained the tendons of the star's fingers, making them swell to abnormal proportions.

Select Claims True Type for Talmadge

One of the truest types of the real American girl ever shown on the screen is said to be portrayed by Norma Talmadge in her latest Select production, "Her Only Way," in which she is presented by Joseph M. Schenck. For the first time during her long career in motion pictures Miss Talmadge has a role which calls for a faithful delineation of the true American girl from the average American town. There are no furs or frills in the picture; nothing but the honest unaffected portrayal of an American girl of sterling worth and irreproachable character.

In many of Miss Talmadge's other roles on the screen she has depicted parts familiar to metropolitan life. In "The Safety Curtain" she was a music hall dancer, in "Ghosts of Yesterday" she was a cabaret singer and performer, while in "De Luxe Annie" she plays the part of a refined crook. Again, in "By Right of Purchase," Miss Talmadge was a fashionable society girl, but in "Her Only Way" she is just a simple, sweet ward of a fairly well-to-do family in an average-sized American city.

Pathe Claims Much of Keenan Feature

"More Trouble," the Pathe comedy drama, has been pronounced by exhibitors as perhaps the greatest of the Frank Keenan features released this year, but Pathe Exchange, Inc., announces that there has been completed a still greater Frank Keenan feature which has been entitled "The Midnight Stage." This drama of California in the halycon days of the sixties will be announced for release at a later date. It will be remembered that Frank Keenan won artistic fame in the role of the sheriff in David Belasco's Western drama, "The Girl from the Golden West."

In "The Midnight Stage" he enacts a dual role; that of a gambler and then of a road agent. It is said that his character delineations of these two screen personalities are simply marvelous. Jack Cunningham wrote this drama which was directed by Ernest C. Warde.

Louise Huff Begins Third World Picture

Louise Huff began her third picture for World Pictures on Monday when "Heart of Gold" was put in work at the company's studio at Fort Lee. The basic theme of this picture is dress conservation, and the author, Lucy Sarver, has created what is said to be a rather unusual photo drama.

It Must Be Good!

In "Riddle Gawne," William S. Hart's next Artcraft picture, the popular portrayer of Western types, is said to strike twelve in his characterization of a strong man of the West. The story, once the characterization is established, gathers speed and thrills right up to the big climax near the end. It is announced as the swiftest and most thrilling "Western" Hart has done.

William Desmond Is the Triangle Star in "Beyond the Shadows"

Five Million See "Cleopatra"

William Fox-Theda Bara Picture Packing Them in with No Limit in Sight—Interesting Figures Are Compiled

THE phenomenal business being done all over the country by the William Fox production, "Cleopatra," which went on a rental basis August 1, has developed the interesting fact, a statement from the Fox Film Corporation says, that 5,200,000 persons have already paid to see this drama of the siren of the Nile. Research shows that this figure beats, by 200,000, the population of Egypt and its possession at the time Cleopatra held sway as Egypt's queen.

That this figure of 5,200,000 is only temporary and is rapidly being surpassed is shown by the bookings which are coming in from all over the country for "Cleopatra." A striking fact in connection with these bookings is that many of them are repeat dates, and this despite the fact that the production, at its original showing, played at special prices.

Kunsky's Washington theatre in Detroit, for instance, has rebooked "Cleopatra" for a week, and early reports stated that despite the terrific heat the house is being packed at both daily performances. "Cleopatra" played the Washington theatre on a percentage basis for five weeks in the spring at $1 top prices.

"Cleopatra" opened in Pittsburgh for its run in the Olympic theatre at popular prices, and although the thermometer registered 100 degrees in the shade, the crowds that sought admission are said to have been almost unmanageable.

The extended run of the play at the Victoria in Philadelphia set a new high mark for attendance in that city, and the run of the play at the Colonial theatre, Chicago, will long remain as a standard.

An interesting situation developed in regard to the showing of "Cleopatra" in Chicago. After the Colonial had given the play a record breaking run at $1 top prices, Miller's Rose theatre in Madison street booked it for two weeks. At the end of that time it became increasingly evident that if the management wanted to satisfy the crowds that sought to see the picture it would have to book another week.

Vitagraph Names Its Next Two Serials

Vitagraph comes right through with facts and figures following its announcement of a fixed serial policy and schedule.

Albert E. Smith, president of the Vitagraph Company, has announced the release on October 21, 1918, of "The Iron Test," a serial featuring Antonio Moreno and Carol Holloway. This will be the successor to "A Fight for Millions," the Vitagraph serial in which William Duncan is starred, supported by Edith Johnson and Joe Ryan, which is now running all over the country.

Following the Moreno-Holloway serial, Vitagraph will release "The Man of Might," in which Duncan will again be starred, supported by Miss Johnson and Joe Ryan.

Both of these serials like the previous record-breaking Vitagraph chapter plays, are written by Albert E. Smith and Cyrus Townsend Brady. The Duncan serials are directed by "Fighting Bill" Duncan, and the Moreno-Holloway serial is being directed by Paul Hurst.

What Vitagraph has accomplished in the serial field can be best understood by the representation given its latest offering, "A Fight for Millions," by the metropolitan newspapers throughout the country.

Vitagraph Heads Tell of New Plans

After years of ceaseless efforts, Vitagraph has attained the goal of perfection toward which it has been always working. Now that this important thing has been accomplished, the Vitagraph heads believe their organization will be even more beneficial to the showman in the year to come. The following statements by Walter W. Irwin and Albert E. Smith lead to the opinion that Vitagraph is leaving no stone unturned that will bring better things for exhibitor and producer alike.

Albert E. Smith, president and founder of the Vitagraph Company of America, and the directive genius of the pioneer American producing organization, is probably the first motion picture producer who has ever brought his operations to the point where he could schedule a year's output in advance. Below Mr. Smith gives a definite outline of his plans for the season 1918-19.

FOR years Vitagraph has been working toward a goal—the perfection of production plans at least a year in advance. Today we have attained that goal and are able to tell, with certainty, who will be the featured star in the Blue Ribbon feature scheduled for release on any given date.

We have already purchased for our six leading stars plays sufficient to provide all of them with many of the subjects in which they are to appear during the coming year and the continuity work is already well advanced on most of these. The scenarios will be made from popular books and plays and the writings of the better-known magazine contributors. Our "best author's" policy will be maintained as it has in the past and I can promise that Vitagraph, heretofore known for the value and strength of its stories, will give cause for increasing the confidence which the public has placed in our productions.

This will be the most active year, from a production standpoint, in the history of Vitagraph.

In addition to the fifty-two five-reel Blue Ribbon features which we have scheduled, we will issue four special productions and these, like "Over the Top," will be made under my personal supervision.

Also, we will produce four fifteen-episode serials, two featuring William Duncan, supported by Edith Johnson and Joe Ryan, and two featuring Antonio Moreno and Carol Holloway.

We will issue a two-reel feature comedy weekly and these two-reel humorous features will be made with the same amount of care as we put into our Blue Ribbon features.

In addition, we will re-issue a few selected subjects—pictures which were a sensation not so long ago and which will retain their power of entertainment for all time.

This, in brief, is what we have planned for the coming year. Our entire organization is ready for the production drive and I have guaranteed to the Vitagraph Distribution Organization the delivery of product as scheduled because our production department is equipped and qualified to meet the test.

In order to expedite production, I have caused various improvements and extensions to be made in our Hollywood studio and intend to do a large proportion of our winter work there, because we do not intend to let snow or freezing weather interfere with our plans.

Vitagraph was and is a pioneer and we are today ready, without any provisos whatsoever, to turn over to the Vitagraph Distributing Organization a fixed, standardized product of known value which will be released under a plan which has never before been possible of execution.

Walter W. Irwin, general manager and treasurer of the Vitagraph Distributing Organization, is the man who devised the new booking plan and policy, which is announced this week to the trade for the coming year. In the following statement Mr. Irwin gives some interesting views of the trade situation as it exists today, and the significance of which none will fail to grasp.

IN the booking plan and policy which Vitagraph presents to the exhibitors of the United States and Canada for the coming year, our organization feels that it at last has attained the basis for ideal business relations between the distributor and the exhibitor. In the first place, we have tried to bring to the motion picture business the solid business rules which have made for the success of the steel industry, the railroads, the automobile industry and other great enterprises. And one of the first rules of all of these is knowing in advance what they are going to do for the period of one business year. Vitagraph knows what it is going to do in the matter of production during the coming year and by offering to exhibitors a fixed schedule of releases with the stars named we are endeavoring to help the showman complete his plans for the year.

Our new plan, we feel, is an equitable one, because it is based on a policy of "Live and Let Live" and does not exact from the exhibitor any more than a fair revenue, based on his earning possibilities. From the standpoint of booking, we believe that our plan has never been equaled for definiteness, reliability, dependability and flexibility. First, it carries the release date and name of every star for each week in the year. Second, it is designed to meet the booking needs of every exhibitor, permitting the booking of a full year's service of fifty-two Blue Ribbon Features. With the stars rotating at regular intervals or the booking of individual star series wherein a given star appears every six weeks, or the booking of a combination of stars. It is broad enough even to an exhibitor, in an emergency, to book a single picture.

We consider the plan the most democratic ever put forward and as far away from autocratic methods as the earth is from the sun. The present is a time, if ever there was one, when producer, distributor and exhibitor should work together, and they cannot work together when the exhibitor is asked to pay the last possible penny for a picture, or even operate at a loss because he is compelled to pay so much for his pictures that packed houses cannot overcome the heavy rental toll.

Ever since the inception of this Distributing Organization it has been our fixed and unalterable policy to meet the exhibitor face to face, figuratively and literally, on all propositions. Our doors are always open for him to bring in his troubles or problems and we are always ready to meet him on a basis of fair play.

This service, together with the open door policy of fair dealing, has won for us the friendship and support of thousands of exhibitors throughout the United States and Canada, and under our new booking plan I am sure that we will be able to serve them even better in the future than we have in the past.

Vitagraph Outlines Producing Plans

Albert E. Smith Tells What the Organization Will Do At Its Studios During the Season of 1918 and 1919—Four Serials Included in the List

THE year beginning September 30, 1918, and ending September 22, 1919, will be the most active producing year in the history of Vitagraph, according to plans which have been made by Albert E. Smith, president of the company. These plans were outlined to MOTION PICTURE NEWS last week, and it is reasonably felt that exhibitors will be greatly interested in them.

Not only will Vitagraph produce the regular features and comedies, but exhibitors will be able to get four serials that are expected to be unusual box office winners. In addition there will be four special productions, to be made under the personal supervision of Mr. Smith.

Fifty-two Big V Comedies of two reels each will take care of the laughs of the many patrons of Vitagraph's exhibitors.

Blue Ribbon Features

As laid out by Mr. Smith, the company's output for the period will include:

Fifty-two Blue Ribbon features of five reels each, with Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie rotating as the featured stars.

Four fifteen-episode serials, two reels to the episode, with William Duncan, supported by Edith Johnson and Joe Ryan, featured in two of them and Antonio Moreno and Carol Holloway featured in the other two.

Fifty-two "Big V" feature comedies of two reels each will be released on a weekly basis, with Lawrence Semon and the team of Montgomery and Rock appearing as the featured players, alternately.

Four Special Productions, to be made under the personal supervision of Albert E. Smith.

In addition, it is the plan of President Smith to re-issue a selected number of recent Vitagraph features which stand as monuments of motion picture production. These will be re-edited and re-titled.

In discussing his production plans, President Smith said:

"Vitagraph has now reached the point in producing pictures where it can, with confidence, promise to the public the most varied and the most complete program of screen entertainment in its history. Our equipment in the East is such that our studios can accommodate at least a dozen working companies at one time and our Western studio, located in Hollywood, Cal., soon will be able to accommodate the same number. In fact, we now have working at the Western plant two Blue Ribbon feature companies, two serial companies, two feature comedy companies and a company engaged in producing short reel subjects.

Many Improvements

"At the present time we are engaged in making improvements at the Western plant, the cost of which will be in excess of $50,000. These include the erection of a new light studio, enlargement of the laboratory and installation of new apparatus therein, the building of a water power plant, the erection of a new stage, new dressing-rooms and the extension of several of the buildings which we put up last year. When all of these improvements have been made, it is our intention to send a number of companies to the Coast for the winter, so that during that period of the year the production in the West will equal that in the East, and probably exceed it.

"Our plans at present contemplate no radical changes in the personnel of our producing organization. Our Blue Ribbon stars, beginning September 30, next, will be Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith, and Gladys Leslie.

"In addition to these stars, who will be the leaders in our new Blue Ribbon policy, we have among our players some of the most popular actors and actresses now before the motion picture public. These include Grace Darmond, Earle William's leading woman; Betty Blythe, Harry Morey's leading woman; Florence Deshon, Hedda Nova, Agnes Ayres, Jean Paige, Julia Swayne Gordon, Eulalie Jenson, Patricia Palmer, Edward Earle, J. Frank Glendon, Walter McGrail, Percy Standing, Templer Saxe, Denton Vane, Robert Gaillard, Charles Kent, Arthur Donaldson, Otto Lederer, Bernard Siegel, and many others of equal note and popularity.

"In the serial branch, William Duncan, supported by Edith Johnson and Joe Ryan, will continue to star in the serials which have made him famous, and our other serial company will be headed by Antonio Moreno and Carol Holloway.

Comedies Plentiful

"Lawrence Semon will continue to head one of our 'Big V' companies, while the other will have for its leaders Earle Montgomery and Joe Rock. These boys will be under the direction of Jay A. Howe, while Mr. Semon will continue to direct his own comedies.

"Our feature directorial staff now includes Wilfird North, supervising director, and director of 'Over the Top'; James Young, who is directing Earle Williams on the Pacific Coast; Tom Terriss, who has been directing Alice Joyce in her pictures for the better part of a year; Paul Scardon, who has produced the last seven pictures starring Harry Morey, and who will continue to direct him; my brother, David Smith, who directed among other splendidly received pictures, one now famous, 'Baree, the Son of Kazan,' and is now directing Hedda Nova and J. Frank Glendon. He will soon take up the direction of Bessie Love in her first picture; Frederic Thomson, who is directing Gladys Leslie, and M. Henry-Houry, who is directing Corinne Griffith.

"William Duncan, as heretofore, will continue to direct his company in serials, while Paul Hurst, who directed the greater part of 'The Woman in the Web,' will direct Antonio Moreno and Carol Holloway in their serials. We intend to devote as much attention to the serial production as we do to our features, because they have come to have quite as important a place on our production program. Beginning with 'The Fighting Trail,' which was released in Septempber, 1917, there has been no let-up in the success of Vitagraph serials and their popularity grows with each new production. 'Vengeance—and the Woman' proved a greater success than 'The Fighting Trail' and its record, in turn, was shattered by 'The Woman in the Web.' Our current serial, 'A Fight for Millions,' is in our opinion, the greatest of them all thus far and its success has been little short of astounding.

Smith Supervises

"During the coming year I shall personally supervise the production of four important specials, which will be of the same quality as 'Over the Top.' I am not prepared to state now what subjects will be treated, but I can assure the public that the plays will be just as big and important as 'Within the Law,' 'Womanhood, the Glory of the Nation,' 'The Battle Cry of Peace,' 'The Girl Philippa' and 'Over the Top.'

"From our library, which is probably the most extensive of any American producing company's, we shall select during the coming year a limited number of subjects for re-issue. They will be sold to the exhibitor under their original titles, for just what they are—re-issues, but they will compare favorably with the best product on the market today, for they will be re-titled and edited and presented in as attractive form as are our regular features.

"Into the making of all of our product—Blue Ribbon Features, Serials, 'Big V,' Two-Reel Comedies, and Special Features alike—will go all that is best in production, direction, casting and scenarios. Whether one product be long or short, serious or comic, the same care, thought, effort and attention will be given it that our most important productions get, for nothing shall leave Vitagraph on its way to the exhibitor, and thus to the public, that will not be a credit to our company and a business-building factor for the theatres booking it."

World Makes Big Ship Picture

"The Road to France" Stars Carlyle Blackwell and Evelyn Greeley—September 9 Has Been Chosen as Release Date

"A BRIDGE of ships is the Road to France," declares E. N. Hurley, Chairman of the U. S. Shipping Board, and against the background of present war activities in American Ship Yards, World Pictures announces the picturization of a tense love story bearing the title of "The Road to France" and starring Carlyle Blackwell and Evelyn Greeley. This super-special will be released on the regular World program on September 9.

As a fitting foreword to the picture, Mr. Hurley appears in the introductory scenes and explains the importance of ships and ship building to the glorious future of our country. The launchings of a large number of ships on July 4 are shown together with views of notables who were present—these including Judge E. H. Gary and Mrs. Gary. The latter is seen christening the ship "Liberty" as she slides from the ways.

In the introductory scenes Chairman Hurley says: "Eight months ago the entire working force in the ship building plants of the United States totaled forty-five thousand men. Today there are 350,000 men working in the yards and 250,000 cutting timber in the forests and saw mills, beside untold thousands fabricating plates and frames in the steel mills of the country. German efficiency, that was forty years developing will be answered by us in one year by the bridge of ships that will make 'The Road to France.'"

That this picture will arouse tremendous interest was confirmed by the expressions of appreciation and approbation made by the privileged few who were present at a private showing of this photoplay when screened at the private projection room in the home office of World Pictures a few days ago.

June Elvidge and Frank Mayo, in "The Power and the Glory," World Picture

The scenic environment of this master film embodies the most interesting section of the nation's activities leading to a successful termination of the world war. It shows the evolution of a steel cargo carrier from the laying of the keel plate to the christening of the ship as it takes to the water. Interwoven in the picturization of the fabrication of a ship is a romance breathing patriotic fervor which will strike a responsive chord in the heart of every true American. Here is a propaganda of a sort that is most earnestly desired by our country. It is a mental tonic that should, and no doubt will, stimulate every son and daughter of "Columbia" to do even bigger things that Democracy may survive and make this world of ours a safe place to live in.

"Over the Top" Still Crashes Onward

"OVER THE TOP" continues to break booking and box-office records in various parts of the country, according to letters received in the office of Walter W. Irwin, general manager of the Vitagraph distributing organization. Mobile, Ala., is one of the latest cities to report results from booking Vitagraph's patriotic picture, featuring Arthur Guy Empey. The Empire theatre showed the picture the first week in August to record crowds and when the cash was counted at the end of the run, Miss Luckel, manager of the theatre, had $1,000 gross more than any picture had ever brought. The showing also was made the occasion of a continuous patriotic demonstration, in which all civic and military bodies in the city were active.

Reeder, N. D., came to the front last week with an "Over the Top" record that put it squarely on the map as a picture town. There are only 198 persons in Reeder, yet the film made a highly profitable return to the exhibitor. The figures of this contract probably mark a record when the population of the town is considered. And it is safe to wager that every man, woman and child in the North Dakota town saw the picture—once at least.

Empey was in Eagle River, Wis., putting on "Over the Top" in connection with a Red Cross benefit there, which promised to be a big success. Word has been received by Vitagraph of similar benefits all over the country in which the Vitagraph picture proves a winning subject for the raising of money for war purposes.

Gladys Leslie Back in New York

Gladys Leslie, Vitagraph's young star, has returned from Milford, Pa., where scenes were made for Vitagraph's Blue Ribbon Feature, "The Nymph of the Foothills." The picture, which is to be released some time in September, will show Miss Leslie in an attractive role.

James Young Directs Earle Williams

Old friendships will be renewed at Vitagraph's Hollywood studio when Earle Williams begins work in his next Blue Ribbon Feature, "His Country First," for he will be under the direction of James Young. Announcement to this effect has just been made by Albert E. Smith, president of Vitagraph, and occasioned much interest in film circles, owing to the prominence of Mr. Williams as a star and Mr. Young as a director. Several seasons back, Mr. Young directed Mr. Williams at Vitagraph's Brooklyn studio.

Mr. Williams has been on the Pacific Coast since last Christmas working in Blue Ribbon Features. Most of his company accompanied him, including Grace Darmond, who has been his leading woman in recent releases.

Mr. Williams has completed four Blue Ribbon Features on the coast, "The Girl in His House," "The Seal of Silence," "An American Live Wire," and "The Man from Brodneys," and is preparing to get under way in "His Country First."

Sylvia Breamer Plunges Into Blackton Work

Sylvia Breamer, whom Commodore J. Stuart Blackton engaged by wire for "The Common Cause," the propaganda picture he is producing under the auspices of the British-Canadian Recruiting Mission, arrived here from California, and after hurried conferences with the modistes and uniform tailors who are furnishing her wardrobe for the picture, Miss Breamer began work in the big exterior sets which Commodore Blackton had erected on the grounds of the Vitagraph plant. He has taken over his own studios, which he leased to William Fox during his absence on the Coast this past season, and has had his staff construct interiors there while he completes his outdoor scenes.

This is Miss Breamer's second visit to New York.

Norma Talmadge, In "Her Only Way," Select Pictures-Star Series

Fox New Policy Brings New Business

Flood of Bookings Follows Announcement in MOTION PICTURE NEWS—Standard Pictures Cause Great Enthusiasm—Companies Busy on New Productions

THE sensation caused in the trade by the announcement by William Fox of his policy for 1918-19 has found its echo in a flood of bookings for the four big, timely pictures to be issued by Mr. Fox for the new Victory brand of pictures, for the new Excel, and increased bookings for the Standard Pictures.

A statement by the Fox Film Corporation is to the effect that Fox Exchanges all over the country have telegraphed reports of great demand on the part of exhibitors for the big, timely pictures—"Why America Will Win," "The Prussian Cur," "Queen of the Sea" and the great picture based on the life of the most beautiful woman in the world, "Why I Would Not Marry." Exhibitors, the reports state, concur in the description given these pictures—that they are "big, timely productions"—and apparently theatre managers wish to cash in on the sensation which these pictures are expected to make.

Standard Films Score

Great enthusiasm has been expressed, the Fox statement says, over the productions announced as Standard Pictures this year. Theda Bara's super-productions, "When a Woman Sins" and "The She-Devil," and the two William Farnum-Zane Grey stories, "Riders of the Purple Sage" and "The Rainbow Trail," have met with an instantaneous response from the exhibitors.

Victory Pictures have been hailed with delight by all exhibitors, reports to the Fox Corporation show, as playhouses everywhere are eager to show Tom Mix, Gladys Brockwell and George Walsh in their new type of productions. Furthermore, the announcement by the Fox Corporation that only the best stories and plays would be bought for these stars has evoked expressions of enthusiasm everywhere. The bookings for "Kultur" and "The Strange Woman," the first two Gladys Brockwell Victory Pictures show a tremendous demand for the work of this player. Tom Mix's first two releases under the new system have also met with great success, the demand for "Fame and Fortune" and "Mr. Logan, U. S. A." growing every day. George Walsh's play, "I'll Say So!" directed by his brother, R. A. Walsh, gives increasing indications that the great success expected of it is already assured.

Year in Making

The Fox Film Corporation claims the record for length of time devoted to a production. It took nearly a year to put the story of "Queen of the Sea," the great $1,000,000 submarine phantasy, on celluloid. Photographing the picture began in the summer of 1917 and the final scenes were not taken until early in the summer of this year.

Scenes for "Queen of the Sea" were taken at Bar Harbor, Me.; Bermuda, Jamaica, Southern California and Mexico. More than fifty miles of film was shot for the picture, it is said.

Having completed the photographing of "The Rainbow Trail," the screen version of Zane Grey's famous novel, William Farnum is now taking a rest, putting in his brief breathing spell fishing at Catalina Island.

It is believed that the next story Mr. Farnum will film for William Fox will be "The Road to Berlin," a western tale written by Gladys Wright-Ukers. This and two other Zane Grey stories, "The Last of the Duanes" and the "Lone-Star Ranger" have been bought for production by Farnum. Frank Lloyd, Farnum's director, is now going over the manuscripts, and it is believed the Fox star will start soon on one of them.

Peggy Hyland, William Fox Star, and Director Harry Millarde, During An Interval in Filming "Bonnie Annie Laurie"

Mix Goes to Arizona

Tom Mix and a company of other William Fox players have gone to Prescott, Ariz., to film "The Two-Gun Man," the novel written by Charles Alden Seltzer, according to a wire received by the Fox Film Corporation from the Fox studios in Hollywood. The entire production will be done at Prescott under the direction of Lynn Reynolds, who has directed Mix in all his recent plays.

There is only one woman in the cast supporting Mix. She is Jane Novak. Others in the cast are Val Paul, Charles LeMoyne and Jack Curtis. The scenario was written by Lynn Reynolds.

"The Two-Gun Man," which ran in one of the popular magazines in serial form and later was published as a book, is described as a Western tale that will give Mix splendid opportunities to show the hard riding and daring stunts for which he is famous.

George Walsh, under the direction of his brother, R. A. Walsh, has just completed "I'll Say So!" which will be his first release under the banner of Victory Pictures. Mr. Walsh is now resting before beginning on another picture which will be released early in the fall.

"I'll Say So!" is described as a breezy story of young Americanism, love and war, and affords George Walsh numerous opportunities to perform the difficult stunts which have made him famous. The picture begins in the general store of a small Connecticut village Ralph Spence, who is a master at writing breezy, clean comedies, wrote the scenario for the piece

Should Rank High

In a special report, the National Board of Review of Motion Pictures has declared, following a private screening of "Salome," that the William Fox-Theda Bara drama "should rank with the best screen productions."

The report of the board was as follows: "We wish to advise you that the majority comment of your photoplay 'Salome' was as follows: Entertainment value, excellent; educational value, good; technical handling, good; costuming, fine; atmospheric quality, scenic setting, convincing; historical value, considerable; moral effect, good. General comment: In the opinion of those present this production was a serious and dignified portrayal of the story of Salome, imaginative and dramatic, and presented in a way that should rank with the best screen productions."

Announcement from the Fox Film Corporation is that "The Strange Woman" will be Gladys Brockwell's second release under the new Fox Victory Pictures brand. The first release will be "Kultur," a powerful drama which is said to throw new light on Germany's intrigues in Austria before the war.

Work on "The Strange Woman," which is based on the great stage success of the same name by William J. Hurlbut, is nearing completion under the direction of Director Edward J. Le Saint at Hollywood.

Stanton Begins Another for Wm. Fox

Having completed "Why America Will Win," the patriotic picture of victory which is based on the life of General Pershing, Richard Stanton will begin work soon on another big production for William Fox. This picture bears the title of "Eyes of the Soul," and it will be done by an all-star cast.

"Eyes of the Soul" is expected to be one of the biggest sensations of the season, according to a statement by the Fox Film Corporation. It will have an exceptionally large cast, and several spectacular scenes will be embodied in it.

Metro "Kaiser" Film Scores

Engagements Throughout Country Reported Successful in Every Way—Records Broken in Many Instances, Metro Declares

ATTENDANCE records of theatres throughout the country are being repeatedly shattered by Screen Classics-Ince's seven-part super-feature, "To Hell With the Kaiser," according to telegrams and letters from exhibitors and exchange managers coming into the offices of Metro, which is distributing this screen revelation of Prussia's cunningly laid plans to bring the world under its iron heel.

Newspapers, recognizing the great part the picture is playing in laying bare to the world the lustful secrets of the Hun and his mad monarch, have opened their news columns to its showings. Its opening in Atlanta, Boston, Pittsburgh, Baltimore, Minneapolis, Los Angeles, Kansas City and Philadelphia was regarded by the newspapers of these cities to be of such important news value that they carried their accounts of the event on their front pages, in addition to their regular reviews of the picture.

As a result of this publicity exhibitors in many instances have found it necessary to run special trains from nearby communities to their towns to accomodate the persons eager to see the picture.

Indefinite runs of "To Hell With the Kaiser" are now going on in more than a score of the cities in the East, the North, and the South, while in the West many extended projections are already under way

Viola Dana, in Metro's Picturization of "Flower of the Dusk"

and others in some of the most exclusive theatres in the country will be made immediately. Without exception the exhibitors of these sections report the picture to be one of the greatest box-office attractions in the history of the industry, and not a few declare it to be the greatest.

Two of the western cities which have been taken by storm by the picture, which features Lawrence Grant, with a cast headed by Olive Tell, are Los Angeles and Kansas City, Mo.

Seven Fox Companies Grind Out Features

SEVEN productions are now in work for William Fox in the East and West studios, it is stated, in an announcement by the Fox Film Corporation.

William Farnum and his company have returned from the Grand Canyon of Arizona, where they filmed scenes for "The Rainbow Trail." While at the Grand Canyon Mr. Farnum celebrated his birthday. He and his company also found that the temperate 3,000 feet down in Hermit Creek Camp was extremely high, the mercury sometimes bumping 124 degrees.

J. Gordon Edwards is nearing the completion of the super-production, "The She-Devil," which will be an ealy Standard Pictures release.

Gladys Brockwell, under the direction of Edward J. Le Saint, is in her second week on the production of "The Strange Woman," the screen adaptation of the famous William J. Hurlbut stage play of the same name. This production will be an early Brockwell release, under the William Fox Victory Pictures banner.

Tom Mix, another Victory Pictures star, is nearing the end of work on "Mr. Logan, U. S. A.," which is described as a Secret Service drama of particularly thrilling situations. In this drama, it is said, Mix appears without his famous cowboy garb for the first time in many moons.

Pictures being made for William Fox in the East include "I'll Say So!" starring George Walsh; "The Queen of Hearts," with Virginia Pearson, and "Marriages Are Made," of which Peggy Hyland is the star.

Pathe Creates Office to Help Exhibitor

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment of Edgar O. Brooks as exploitation manager. a new office which promises to be of great benefit to the exhibitors of Pathe pictures.

Mr. Brooks who has had many years' experience in the motion picture and theatrical business and is connected with Pathe's Sales Department, comes to this important task qualified in every way to give the exhibitor hints on how to cash in with their motion picture programs. Any knotty problem of showmanship he will be glad to aid in unraveling, and he wishes all exhibitors to feel free to call upon him for his service.

The creation of the new position comes from the recognition by Mr. Brunet of the need of a department to co-operate directly with the exhibitor in getting the most out of a picture through publicity and advertising. Mr. Brooks will continue to work in connection with the Sales Department.

"Yellow Dog" Picture Draws Roosevelt Praise

The patriotic work of the Jewel Productions in making a reality of the campaign against yellow dogism that forms the basis of Henry Irving Dodge's interesting story of present-day life, "The Yellow Dog," has attracted the attention, and called forth the personal praise of Theodore Roosevelt and has been assured the support of the American Defense Society.

In a letter addressed to Charles J. Giegerich, who is in charge of the nation-wide campaign to form Anti-Yellow Dog Clubs and organize the "boy power" of America, Mr. Roosevelt commended the undertaking.

The American Defense Society in assuring its co-operation and support takes occasion to praise the author of "The Yellow Dog" for having written a story of interesting humorous fiction that delivers in its lines "an effective blow against the agents of German propaganda."

In most every city where Anti-Yellow Dog Clubs have been started, the Mayor and Chief of Police are co-operating in the campaign, and when the film version of "The Yellow Dog" is released the campaign against German made undercurrents of unrest will receive added stimulus.

"Heart of Sunset" Does Bood Business

Playing to capacity business at three separate three-day engagements—one of them a repeat run—in a town of 7,000 population, is the achievement of Rex Beach's "Heart of the Sunset," distributed by Goldwyn, which bids fair to eclipse the record set by the Rex Beach-Goldwyn production, "The Auction Block."

Unsolicited testimonials on "Heart of the Sunset" continue to pour into the Goldwyn home office from exhibitors in every section of the country. Nor is its success confined to the theatres of the large cities. Small town exhibitors tell of profitable engagements with the famous author's latest screen production.

Neal Hart Is Presented by Universal In "Roped and Tied," a Two-Reel Drama

Earl Williams In "The Girl In His House" Is Shown at the Left, Facing Himself As He Is In Everyday Life. At the Right Is Harry Morey

Five Sennett Principals in One Picture

Five of Mack Sennett's most popular fun-makers appear in "She Loved Him Plenty," the Paramount-Mack Sennett comedy released August 11th. They are Ben Turpin, Polly Moran, Charles Lynn, Marie Prevost and Ed Kennedy, and all of them are said to have been provided with roles provocative of more laughs than have been afforded by a screen comedy in many a day.

The story deals with the adventures of a woman pawnbroker and her two clerks, with one of whom she is in love. A beautiful rival is thrust into her Eden by a rascally gypsy and trouble follows. The action transpires largely on the seashore, and here Ben Turpin and Polly Moran are in their element. There are some incidental scenes in a pawnshop which, it is said, are unusually comical. In fact, the comedy fairly bristles with life and action and withal is clean and wholesome.

The photography is said to be notably fine, and the direction, for which Richard Jones is responsible, is faultless.

Three Principals in Jewel Carmen Film

Jewel Carmen in "Lawless Love," a tale of a New York vaudeville artiste and a masked bandit, is announced as the next William Fox Special Feature release. The picture is based on a magazine story, "Above the Law," which was written by Max Brand, and was directed by Robert Thornby, being Mr. Thornby's second picture for William Fox.

There are only three principals in the cast, the play, it is said, being notable in this respect. Besides Miss Carmen, who portrays the role of LaBelle Geraldine, fresh from the vaudeville stages of Broadway, there are Henry Woodward, who appears as Black Jim, a bandit chief, and Edward Hearn, cast as Freddie Montgomery, who has a yellow streak wider than a Staten Island ferryboat.

"Best Authors" Policy Foremost

Will Be Backbone of Vitagraph's Productions for Coming Year—Albert E. Smith Keeps Standard at High Point

IN his declaration of Vitagraph policy for the forthcoming season of 1918-19, Albert E. Smith, president of the company, promises "stories from the best books, the best plays, and the best magazines," which means that Vitagraph plots will continue to be up to the standard that the company has maintained for years past.

Mr. Smith long ago established as one of the principles of production the acquirement of good original stories. And in living up to this principle, he established what has come to be known in the industry as "Vitagraph's best authors' policy." He has gone into the highways and by-ways of modern literature in search of strong screen material, and his company probably has listed among its contributors more famous writers than any other producing company.

This is partly due to the fact that Vitagraph had been producing for a longer period than any other company in this country, but it is due primarily to the fact that Mr. Smith has been a consistent seeker after reel material.

A glance at the Vitagraph list of feature releases during the last year reveals that approximately eighty per cent. of its Blue Ribbon features were made either from the works of famous authors or from successful plays. The list reads like a literary "Who's Who," as for instance:

Robert W. Chambers, in addition to contributing "The Girl Philippa" to the Blue Ribbon program, was represented during the year by "The Fettered Woman," "The Woman Between Friends," and "The Business of Life," featuring Alice Joyce, and "Who Goes There?" featuring Harry T. Morey and Corinne Griffith.

O. Henry was represented on the Blue Ribbon program by "I Will Repay," featuring Corinne Griffith; "One Thousand Dollars," featuring Edward Earle, Florence Deshon and Agnes Ayres; "Find the Woman," featuring Alice Joyce, and "An American Live Wire," featuring Earle Williams.

Alfred Henry Lewis was represented by two Wolfville Tales, "The Tenderfoot" and "Dead Shot Baker," in both of which William Duncan was featuring, supported by Carol Holloway.

Cyrus Townsend Brady contributed "For France," featuring Edward Earle and Betty Howe, and several other plays.

Karger Chooses Story for Hale Hamilton

George Randolph Chester's story, "Five Thousand an Hour," the scenario of which has been made by June Mathis, has been decided upon by Maxwell Karger as the initial picture for Hale Hamilton as a Metro star.

"Five Thousand an Hour" is one of the cleverest of the George Randolph Chester stories and its leading character is a typical Hale Hamilton part. Mr. Hamilton will create the role of Johnnie Gamble, a conquering financier, who goes through many escapades, and whose career holds one amusing situation after another, but who eventually cleans up a crooked business deal and wins out. Many scenes of unusual beauty and interest will be incorporated in the picture, among them the racing at Saratoga, a prominent country club, and the prize kennels of dog fancier.

By a trick of the camera, as Mr. Hamilton describes a plan for a skyscraper apartment house, a new canal system, or some world startling invention, the audience will see his very thoughts visualized before them.

Ralph W. Ince will direct "Five Thousand an Hour" for Mr. Hamilton. This is his second picture for Metro, his first being "Our Mrs. McChesney."

"Sporting Life" in September

Tourneur Sets Release Date Allowing Plenty of Time—Plan Unusual Subject for Next Production

DEFINITE announcement has been made by Maurice Tourneur that his film production of "Sporting Life," the famous Drury Lane melodrama, will be released in the first week in September.

In this connection MOTION PICTURE NEWS is also able to make first announcement that work will start on Mr. Tourneur's next independent production within a few weeks, this latter picture on a subject concerning which there is considerable mystery. The producer will say nothing concerning it beyond the declaration that the subject is one which he has had in mind ever since his arrival in this country. "It is the sort of story," he says, "which demands expression, and now that I am working independently it is going to be staged with every resource I command."

In connection with the announcement of the release of "Sporting Life" Mr. Tourneur declared to a MOTION PICTURE NEWS representative, "There may be some in the picture business who are wondering at the methodical course we are pursuing with this production. I have been at work many months on the picture and yet we are not planning to release until September.

"The reason is plain to anyone who realizes that I intend to make many more independent productions after 'Sporting Life,' and am not therefore merely rushing to get a picture on the market in any shape or form.

"The production itself is of course the important detail—and I have therefore taken the time to make 'Sporting Life' just as good a feature as I know how. But I also believe that the advertising matter, exploitation material and so on rank high in importance, and I want to give plenty of time to see that this factor is properly handled. When we declare that 'Sporting Life' is ready for the market you may be sure that it will be ready in every sense of the word—from the picture down to the last item of advertising aid."

Yellow Dog Campaign Grows with Time

THE "Win the War" campaign being conducted by the Jewel Productions, Inc., in connection with the visualization of "The Yellow Dog" has spread throughout the country so rapidly and grown to such huge proportions that the greatest expectations of the company have been surpassed and Henry Irving Dodge, author of the now famous Saturday Evening Post story and founder of the campaign against the Yellow Dog menace says that his fondest dreams have been more than realized, Jewel announces.

In addition to the Chambers of Commerce and patriotic societies that have already been reported as sponsors of the campaign in various cities, many newspapers have taken up the work of organizing the boy power of their cities in cooperation with the leading picture theatres. In several cities this plan has been reversed by the most prominent exhibitor assuming charge of the campaign and securing the co-operation of all the newspapers in his territory. This latter plan gives the widest publicity to the movement and is made possible by the fact that every phase of the campaign that is suppressing the destructive influence of Hun propaganda, is entirely free of commercialism and is in no way associated with the picture that will later be released to do its share in converting yellow dogs into thoroughbred patriots.

One of the biggest Anti-Yellow Dog Clubs in the country to date is in Dallas, Tex., where the Dallas Dispatch is "whooping" up the drive in association with the leading picture houses and legitimate theatres.

"Les Miserables" Success at High Point

"LES MISERABLES," a statement from the Fox Film Corporation says, has established a success since it was put on an open rental basis August 1 that has made it one of the biggest box-office sensations ever released by William Fox. Every week brings a grist of repeat bookings, not only from the larger cities, but even from the smaller places, and, it is pointed out, it is these repeat bookings that mark the true popularity of the picture.

When "Les Miserables" was released, after having established a phenomenal reputation through its engagements at special prices in the bigger cities, hope was expressed by exhibitors that it would prove another "Tale of Two Cities," another William Farnum play, which proved a bonanza for every exhibitor who showed it. Since August 1, however, telegraphed reports to the Fox Film Corporation give overwhelming evidence, it is said, that "Les Miserables" is proving a far greater attraction than the other Farnum picture.

A number of factors make "Les Miserables" peculiarly attractive from a box-office standpoint, in the opinion of theatre managers who have written to the Fox home office. In the first place, it is the dramatization of Victor Hugo's immortal novel; in fact, the picture enters the lists with a great start over other productions because of the universal popularity and fame of the book. Another factor is that when it was first shown in big cities by William Fox it established a prestige for great dramatic excellence that spread all over the country, so that when exhibitors booked it the play was already known!

George Loane Tucker Signs with Mayer

Considerable interest attaches to the announcement that Louis B. Mayer has completed arrangements with George Loane Tucker, whereby the latter will direct Anita Stewart in her new series of *de luxe* productions to be distributed by the First National Exhibitors' Circuit.

"I prepare my own working scripts," Mr. Tucker stated, "and am happy to say that I have never yet had trouble with an author regarding the handling of his work. It is always my aim to retain the spirit of an author's conception and not 'adapt' it out of all semblance to the original.

"The crying evil of the times, from the point of view of the director ambitious to give the public only his best, is the habit of setting an arbitrary release date, to meet with productions must be rushed through like so many articles of manufacture. Real art does not thrive under such conditions. And in this connection it is gratifying to state that there will be no 'time limit' on the pictures I will make, starring Miss Stewart. Every production will be the best of which we are capable, regardless of the number of days or weeks required to make it so."

Loew Shows Clara Kimball Young Film

Clara Kimball Young and her own company will appear at all the Marcus Loew theatres in her latest Select production, "The Savage Woman," opening Monday and Tuesday at Loew's New York theatre and roof. This is the picture which it was so strongly rumored would be released by Select as a special, but the requests that Select received to release this picture on the open market came from exhibitors who are not holders of Clara Kimball Young series contracts. There is no doubt that hundreds of exhibitors throughout the country would have been more than willing to pay a large advance price to obtain this Clara Kimball Young masterpiece, as "The Savage Woman" is lacking in nothing to make it one of the greatest of Miss Young's productions. The picture has been boiled down to five reels and every foot of film is crammed full of action. "The Savage Woman" has been directed by Edmund Mortimer from the celebrated French novel "La Fille Sauvage," by Francois Curel.

Kerrigan Son of Idle Rich in New Film

F. McGraw Willis, author of J. Warren Kerrigan's latest Paralta Plays' offering, "A Burglar for a Night," which will be released by the W. W. Hodkinson Corporation early in August, has provided Mr. Kerrigan with one of the most congenial roles that well known screen star has had since he deserted the speaking stage in favor of the celluloid records.

In "A Burglar for a Night," Kerrigan is called upon to portray the character of a young New Yorker, Kirk Marden, the son of the rich Daniel Marden, controller of the destinies of a railroad that his business rivals want to wrest from him.

The Two Charming Women on the Left of This Panel Are In Fact Only One. She Is Alice Joyce, of the Vitagraph Stars, Whose Popularity Is Ever on the Increase. The Girl with the Smile Is Corinne Griffith, and to the Extreme Right Are Miss Griffith and One of the Players in "Love Watches"

International Cast in Allison Feature

What might be termed an "international cast" is supporting May Allison in the star's forthcoming Metro picture, "The Testing of Mildred Vane," now under production at Metro's west coast studios in Hollywood. Miss Allison is surrounded by an American, a Frenchman, an Englishman and a Spaniard, in the four principal male roles.

Darrell Foss, Miss Allison's leading man, is an American born and bred. Nigel de Brullier, who is cast as Matthew Vane, Mildred's father, is a Frenchman. The Englishman is Fred Goodwins, still a subject of King George V., notwithstanding his long residence in the United States. Goodwins plays Ralph Jeffries, a waster. George Field, Spanish born, has the role of a Spaniard, Miguel Hernandez, M.D., the "heavy."

A Belgian girl, an Italian and a Swiss are among those chosen by Casting Director Williams to do "bits," so as to carry out a *tout ensemble* with a distinctly Allied and neutral emphasis.

Fox Comedy Girl Makes a Long Dive

A sensational one hundred foot dive into only four feet of water furnishes the biggest of all the big thrills that the latest Henry Lehrman Sunshine Comedy, "A High Diver's Last Kiss," to be released shortly by William Fox, is full of. This death-defying feat was performed by Miss Mae Eccleston, Henry Lehrman Sunshine Comedy comedienne.

Swickard Directs It

Charles Swickard has been added to the directing staff at Metro's west coast studies in Hollywood. George D. Baker, manager of production, engaged Swickard to direct Bert Lytell in the young star's fifth picture for the parrot brand, his fourth, "Unexpected Places," having just been completed.

Announces Billboard Campaign

Walter W. Irwin Includes Big Drive as Part of Vitagraph's New Booking Plan—Twenty-four Sheets Are Supplied Free

WALTER W. IRWIN, general manager of the Vitagraph Distributing Organization, announces that his company, in co-operation with exhibitors throughout the United States and Canada, soon will inaugurate a twenty-four sheet campaign to advertise its stars the year around. The plan contemplates having the Vitagraph stars on the boards for the entire fifty-two weeks of the year.

"Beginning with our first release under our new booking plan," said Mr. Irwin, "Vitagraph is going to supply free to exhibitors all the twenty-four sheets they will post. These twenty-four sheets will be supplied to exhibitors in plenty of time for advance posting, and will be so designed that they can be tied up with specific releases and the individual theatres showing our features.

"Thus, where an exhibitor books our rotating star system for fifty-two weeks in a year he will have a fifty-two weeks' billboard campaign changeable weekly, with a new production appearing on the boards each week and each star in the rotating plan of production, reappearing at intervals of six weeks.

"We consider this one of the most forceful forms of advertising an exhibitor can adopt, and it is a most economical one. In many cases, exhibitors own boards in the territory from which their theatres draw patronage and still others hold year-around leases on boards. Other exhibitors who would gladly post twenty-four sheets have been deterred from doing so either because they were not available or because they did not see their way clear to shoulder the cost of the paper. Now, this latter element is eliminated, because we will give to the exhibitors all the twenty-four sheets they require for a profitable showing in their territories and we will assist them in mapping their campaign.

"Our experience with twenty-four sheet stands has convinced us of their efficacy. On all of our serials during the past year we have conducted national posting campaigns and they have proved splendid business-getters for the exhibitors. We feel that the same results will be obtained by exhibitors with our new posters."

The new twenty-four sheet is another development in Vitagraph paper, which only recently was bettered by the introduction of a new style one sheet of the stars, carrying an etching-drawing by a famous artist and so designed that the portrait can be cut out of the sheet and used for lobby or gallery decoration. A complete series on all of the Vitagraph stars is contained in this one-sheet series, which has already proved a big hit with exhibitors all over the country.

Museum of Art Likes Pathe Poster

The Metropolitan Museum of Art has passed an unsolicited comment on Pathe's twenty-four-sheet exploiting its latest serial, "Hands Up," with Ruth Roland in the star role. The Metropolitan Museum of Art officials have requested Pathe for samples of this twenty-four-sheet which is desired for the purpose of exhibition. The color scheme and pictorial are highly complimented. These twenty-four sheets on "Hands Up," Pathe announces, are being posted in all principal cities from the Atlantic to the Pacific and they are certain to prove a valuable aid to exhibitors who book the serial.

Goodwins with Metro

Fred Goodwins has been engaged by Metro to play a prominent supporting role in May Allison's forthcoming picture, "The Testing of Mildred Vane," now under production at Metro's west coast studios in Hollywood.

"Making Good" for Bert Lytell

Metro Star's New Picture is From One of His Stories—Was Successful in Writing Other Features

"MAKING GOOD" is the title of Bert Lytell's next picture, his fifth as a Metro star. Lytell himself wrote the original story and he shares honors with George D. Baker, Metro's western manager of productions, in the authorship of the screen adaptation. "Making Good" follows "Unexpected Places," which has just been completed at the Metro studios in Hollwyood.

Shortly after becoming a star under the parrot brand, Lytell tried his hand at scenario writing, with marked success. He collaborated with A. S. LeVino on the continuity of "No Man's Land," his second production, the two of them making the screen version from the novel of the same name by Louis Joseph Vance.

"Boston Blackie's Little Pal" and "Unexpected Places," the former from the fiction story by Jack Boyle and the latter from the novelette by Frank R. Adams. came after "No Man's Land." All the while he was working before the comera, Lytell was hatching out a story of his own, and three weeks ago he turned in to Production Manager Baker a detailed synopsis of a swiftly-moving romance which Baker quickly decided was ideal for Lytell's talents.

Messrs. Baker and Lytell got together in making a screen adaptation of the star's original story, and had it completed shortly after Lytell finished in "Unexpected Places." The star, however, needed a few day's rest, and will start camera work on his new picture early in the coming week, probably on Tuesday.

"Making Good" was chosen as the title of Lytell's photoplay. It was given the preference over "Cactus and Orange Blossons" and "The Man Who Stuck It Out," which were among a number of titles suggested. The story has to do with a young American who for the sake of the girl he loves braves peril in Mexico to save her father's fortune, invested south of the Rio Grande.

General Red Cross Film Scores Solidly

INSTANT popularity has been scored by the first American Red Cross official war film, to judge from the reception it got at its premiere in New York at the Rivoli theatre. Pointing to this reception, the distributor of this picture for the American Red Cross predicts an overwhelming success all over the country. "The Historic Fourth of July in Paris," which is the title of this single-reel subject, is now being sent to every General Film exchange in the United States. Upon the heels of the Rivoli booking, the distributor reports that big bookings already have been obtained in the Washington territory. Co-operation in publicity for the picture by the American Red Cross national organization in its thirteen divisions from coast to coast, is likely to give the picture an added impetus and to give it a career remarkable for a subject of its kind.

Comments by the daily papers in New York emphasize the hit made by "The Historic Fourth of July in Paris" at the Rivoli.

"Then comes scenes of the Fourth of July parade in Paris, released by the American Red Cross Bureau of Pictures, that reach a stirring climax in the exhibition of a bullet-torn flag carried by Americans at Chateau-Thierry," says the *Times*.

"Nothing on the bill, however, surpassed the enthusiasm of yesteday's spectators than when the American veterans of Chateau-Thierry were pictured with battle-torn flags at the foot of the Washington statue in Paris. Detachments of American soldiers on parade also elicited prolonged applause," says the New York *Herald*.

"American troops who participated in the engagement at Chateau-Thierry brought forth the most spontaneous applause of the entertainment as they were seen at the foot of the Washington statue in Paris with their flags."—New York *Sun*.

American Red Cross nurses from the battle area marching in the joint celebration of America's holiday by the two republics, and the first American convalescent wounded from the fighting line, also proved high spots of interest in this film, which is considered one of the most timely and inspiring short length pictures emanating from the heart of the great war. The appreciation of the general public, it is pointed out, has been so well tested by the little film's pre-release engagement in the metropolis, that its success would be assumed even if there were not hundreds of thousands of ardent Red Cross members waiting to see it.

Vitagraph Announces Pictures Year Ahead

(*Continued from page* 1039)

Alice Joyce Serials	8 pictures
Bessie Love Serials	9 pictures
Harry T. Morey Serials	9 pictures
Corinne Griffith Serials	9 pictures
Gladys Leslie Serials	9 pictures
Total	52 pictures

Irwin Discusses Plan

Discussing the star series phase of the new booking plan Mr. Irwin, its originator, said:

Under this star series plan, the exhibitor can book a full series of eight or nine pictures to be made by any one of our six stars, during the coming year, or he can, in an emergency, book any one of the individual pictures made by a given star during the year.

If the exhibitor have a peculiar territory or is now tied up with conflicting contracts, he may book any two series of pictures made by two of our stars, or any combination of the six component series comprising fifty-two pictures in all, which will be released under this new program during the fifty-two weeks, dating from Sept 30, 1918.

Metro Reproduces Home at Rye, N. Y.

One of the most attractive homes at Rye, N. Y., has been reproduced within the four walls of the Metro studio, in connection with Emily Stevens' forthcoming Metro picture, "Kildare of Storm." Scenes within and without the house had already been taken at Rye with the star and her company, under the direction of Harry L. Franklin, but the story required certain light effects impossible to obtain without all sorts of electrical devices. These could not be transplanted to the Metro studio.

Sing Sing Members See Select Picture

The members of the Mutual Welfare League of Sing Sing enjoyed a rare treat one night last week when, through the courtesy of Select Pictures Corporation, they were permitted to view the big Select masterpiece, Norma Talmadge in "De Luxe Annie." As "De Luxe Annie" will be remembered as one of the highest class "crook" plays ever shown on the screen, it is easy to appreciate the interest with which it was received by the boys at Sing Sing.

World Names New Dressler Comedy

World Pictures announces another Marie Dressler comedy is to be added to the list of comedies released by this organization. It bears the title of "The Scrub Lady," and is scheduled for general distribution on September 2.

Miss Dressler is making her pictures at her studio near Los Angeles, Cal., and will remain in the West all this winter with the possible exception of the time she will give the Government on the next war loan, which commences late in September.

Bessie Barriscale Child in Film Story

In "Maid o' the Storm," Bessie Barriscale's latest Paralta Play, which is now ready for release through the W. W. Hodkinson Corporation, the star began her picture as a child in short dresses, flying hair and worn-out shoes, that is when she wore shoes. In this early part of the story as a little waif of a fishing village on the bleak Scottish coast, she went with her company to one of the rocky coasts of the Pacific Ocean to get the required atmosphere.

Enid Bennett as "Eva"

There is said to be just enough of "Uncle Tom" in the new Enid Bennett picture, just being started at the Ince studio at Hollywood, to be pleasantly reminiscent. These scenes are simply a prelude to the main story by C. Gardner Sullivan. Miss Bennett is cast for Little Eva in the beginning, but the troupe goes broke in a Kansas village and there she enters into the life of the small and narrow village,

Monroe Salisbury, Well-Known Character Star of Universal Productions, Keeps Them All Guessing By His Genious at Make-Up. This shows some of His Characters. His Latest Picture Is "That Devil Bateese."

"Why America Will Win" Shown in Private

A private screening was given this week of "Why America Will Win," the picture based on the life of General Pershing, at one of the projection rooms of the Fox Film Corporation. The screening was attended by officials of the Fox Corporation and the film is now being cut and finished for showings early in the Fall.

"Why America Will Win," it is said in a statement by the Fox Corporation, will prove one of the most timely productions ever released, for when it is shown this season it is expected that American and Allied troops will be continuing the victories which they have just scored on the Marne. "Why America Will Win" is described as a photodrama of victory, and it will carry into every theatre in the country the message of victory.

Based on the life of General Pershing, the production, which was directed by Richard Stanton, follows the career of the American commander from his West Point days right into Berlin.

"Friend Husband" Is the Latest Feature in Which Madge Kennedy Appears for Goldwyn

"Playthings" on Bluebird List

Takes Place of "That Devil Bateese" on August 12—Fritzi Brunette Is Starred with All-Star Cast

BLUEBIRD PHOTOPLAYS, INC., announced this week that the Sidney Toler stage drama, "Playthings," will be a regular Bluebird release for August 12 instead of Monroe Salisbury in "That Devil Bateese," which will be released one week later, August 19.

The star of "Playthings" is Fritzi Brunette, late Selig star, formerly with Universal. Douglas Gerard, a well-known Bluebird director, who had charge of the production, engaged an all-star cast to appear with Miss Brunette, including Myrtle Reeves, Lewis J. Cody, Mary Anderson, Charles Gerrard, Phil Dunham and F. A. Turner. When the production came in from the Coast last week it was so highly considered by the reviewing committee that an earlier place on the Bluebird program was made for it.

In speaking of the production, Bluebird said: "It is seldom in this day and generation that a cast is secured of the uniform excellence and prominence which the cast of 'Playthings' enjoys. In the first place, Miss Brunette has been the star in a number of Selig productions, notable among which is 'Beware of Strangers.' Prior to her three years with Selig she played with the Universal in a number of dramatic and comedy productions. In point of experience Miss Brunette is one of the veterans of the motion picture stage.

"Mary Anderson is a well-known Vitagrapher, and has been with that company for four years prior to her joining Bluebird ranks for this production, and the one in which Miss Brunette will be starred following 'Playthings.'

"Lewis J. Cody makes his first appearance in years without the camouflage mustache which marked him unalterably as the villain. With the mustache he made his most notable appearance in the Bluebird photoplay, 'Painted Lips,' with Mae Murray in 'The Bride's Awakening,' and with Mildred Harris in 'For Husbands Only.' Without the mustache Cody is revealed the leading man of remarkable sincerity and a capacity for sympathetic acting which is never overdone.

"Charles Gerrard wears the mustache and insignia of villain in this production, while Phil Dunham, well-known for his L-KO antics, plays also for the first time in his life a straight dramatic role."

General Has Its Day at Broadway Houses

THE week of August 4 was General Film week, in so far as Broadway first-run houses were concerned, reports Manager J. A. Hammell, of the New York Exchange. At the Rivoli three General Film short length classics composed the major portion of the program, while at Loew's New York "Her Moment," with Anna Luther, was the feature subject on the Wednesday program. This was the second week in which General Film's offerings have been represented on Broadway. "Mammon and the Archer" was at the same theatre recently.

The notable program created by Manager Rothapfel, of the Rivoli, for the first week in August contained an O. Henry story, "Springtime a la Carte," and a Wolfville tale, "Winning of the Mocking Bird," two-reel productions, as well as the exclusive American Red Cross film showing the Fourth of July celebration in Paris. This latter subject proved to be one of the most timely war features of the day, representing the first view Americans have been able to obtain of their veteran fighters abroad. This was the first time a one-reel picture was featured with much prominence at the Rivoli.

"Springtime a la Carte," featuring Edward Earle and Agnes Ayres, was the fourth of the recent O. Henry pictures shown in the two Rothapfel theatres during the last few weeks.

Lasky Leases Old Universal Ranch

It was announced by wire from the Coast on August 4 that Famous Players-Lasky has leased the old Universal ranch for a term of ten years. The ranch lies about half-way between Hollywood and Universal City, in the Santa Monica Mountains.

Billboard Drive Widens to Whole Country

THE first of August witnessed the inauguration by Famous Players-Lasky Corporation of a huge billboard advertising campaign in the interest of Paramount and Artcraft pictures which, it is declared, will be the biggest of its kind ever launched by any organization in the industry. The campaign will be conducted through one of the largest and best known billposting firms in the United States, and at the outset will cover the following cities: New York, Brooklyn, Boston, Cincinnati, Chicago, St. Paul, Atlanta, Denver, Portland, Ore.; Buffalo, Detroit, Minneapolis, St. Louis, New Orleans, Philadelphia, Tacoma, Butte, Milwaukee, Des Moines, Dallas, San Francisco, Spokane, Cleveland, Washington, Baltimore, Kansas City, Omaha, Salt Lake City and Los Angeles. To this list of cities others are being added daily, and it will be a matter of but a few weeks when every important city in the country will be included.

The bulk of the advertising will be of twenty-four-sheet size. The posters will be in four colors, and will exploit individually every Paramount and Artcraft star, together with the productions in which they appear. As supplementary displays smaller posters will be utilized in every available place.

"These boards will be working morning, noon and night for the exhibitors of Paramount and Artcraft pictures," said Walter E. Greene, Managing Director of Distribution of the Famous Players-Lasky Corporation. "They are bound to create an irresistible demand on the part of the public for Paramount and Artcraft pictures."

Douglas MacLean, Leading Man with Mary Pickford In "Johanna Enlists," An Artcraft Picture

Exhibitors Write Approval of Fox Policy

COMMENDATION of the William Fox policy for 1918-1919 is said to be contained in numerous letters from exhibitors which the Fox Film Corporation has received since its announcement last week. Exhibitors, says a statement by the Fox Film Corporation, are unanimous in their statements that the arrangements of releases of Fox pictures during the year beginning September 1 will be a great assistance to theatre owners.

Greater flexibility in the choice of stars is one thing noted in the exhibitors' statements. By the arrangement to show a number of big, timely pictures, twenty-six Standard Pictures, twenty-six Victory Pictures and twenty-six Excel Pictures, besides the usual number of Fox-Lehrman Sunshine Comedies and Mutt and Jeff Animated Cartoons, every section of the country, it is expected, will have little difficulty in exhibiting the pictures which are most popular in that particular locality.

Keen pleasure was expressed over the fact that Miss Bara will appear in "When a Woman Sins" early in the fall, and also in "The She-Devil." Published synopses of these productions have resulted in an immediate rush of bookings.

The Excel Pictures announcement also has made a hit with exhibitors. The growing popularity of Jane and Katherine Lee, Virginia Pearson, Peggy Hyland and Jewel Carmen has been reflected in the box-office response whenever their pictures are shown. By putting them in Excel Pictures exhibitors, it is figured, will have greater ease in booking their productions.

General Announces Charlie Fang Comedies

Charlie Fang, a well-known Chinese player in motion pictures, is being featured in a series of one-reel comedies produced by the Scrantonia Film Company. The Chinese actor figures in these productions as a comedian, but in roles that are as sympathetic as they are quaint. The pictures are being released by General Film Company through its various branches.

One Charlie Fang release is called "Fang's Fate and Fortune."

Another release which is also ready is "Parson Pepp." Paul Panzer, Jules Cowles, and Irene Boyle are co-performers with Charlie Fang in this production, and, like "Fang's Fate and Fortune," it was directed by Robert De Barge.

Arbuckle Moves Forces to Diando Studio

Roscoe "Fatty" Arbuckle has removed his company to the Diando Studio, Glendale, Cal., where his next Paramount comedy will be made. It will be a Mexican border story requiring space and an atmosphere unobtainable at Long Beach. However, the comedian retains his offices, home and beach privileges in the latter city and the move is only temporary, though the company may not return to the beach if other arrangements are made meantime.

The organization has no connection whatever with the Diando company, other than to rent studio space.

Meanwhile, "The Cook," Arbuckle's very latest Paramount laugh-getter, has been completed and is ready for release.

General to Observe O. Henry Birthday

General Film Company is planning to observe the fifty-fifth anniversary of the birth of William Sidney Porter (O. Henry) on September 2 by releasing the sixty-fourth screen version of the author's inimitable stories. While the name of the story to be filmed for this purpose has not been announced, it is expected that it will be one of the strongest and most popular of the several hundred short stories written by O. Henry.

This will be the second film observance of O. Henry's birthday anniversary. Last September General Film Company issued the several four-reel O. Henry subjects which marked the most ambitious step yet taken in the work of creating a living library of the author.

A long list of stars have helped in the filming of the O. Henry stories. Among them have been Edward Earle, Agnes Ayres, Patsey Deforrest, Mildred Manning, Adele De Garde, Alice Terry, Florence Deshon, Jeane Paige, Patricia Palmer, Nellie Spencer, Frances Parks, Alice Rodier, Betty Blythe, Aida Horton, Carlton King, J. Frank Glendon, Webster Campbell, Duncan McRae, Evart Overton, Chet Ryan, W. L. Rodgers, Wallace McDonald, Walter McGrail, Charles Kent, Carol Holloway and Robert Burns.

Louise Glaum Will Rest Between Pictures

Paralta announces the completion of the fourth Louise Glaum play with that company. The new picture, "A Law Unto Herself," is considered by Miss Glaum as the best picture in which she has ever appeared, from the standpoint of story, production and acting.

The locale of the story is the Champagne district of France, and the time 1894, 1904 and 1914. There is a background of war and preparation for war that but furnished the fabric upon which the human drama is woven.

A new story is being prepared for the star, who will take only a short rest before starting her fifth Paralta play. As with "A Law Unto Herself" and her other Paralta pictures, the next story will be a strong emotional drama.

Constance Talmadge, In "Sauce for the Goose," Select Picture

Charles Frohman Everett, Juvenile Lead In "Young America," from the Cohan and Harris Stage piece. It Is Made for the Screen by George K. Spoor

Curtiss Becomes Hodkinson Co-Partner

Appreciation of the merits of the Co-Partnership Plan instituted by the W. W. Hodkinson Corporation has been signified by G. W. Curtiss of Kansas City, who has become a Hodkinson Co-Partner.

Mr. Curtiss is owner of the new Doric theatre in Kansas City. He is another representative exhibitor who, like Eugene Roth of San Francisco and Kehrlein Brothers of Los Angeles, realizes his need of the protection the Hodkinson Co-Partnership Plan offers his theatre investment.

John R. Stevenson, Hodkinson Division Manager for the South, recently completed a trip throughout the southwest, at which time he tied in twenty exhibitors in Texas. They are Dye, Ford and Rogers of Amarilla; Dorbandt Brothers of Athens; J. J. Hegman of Austin and Temple; I. G. Keeler of Brownsville; W. R. Fairman of Bryan; Mays and Fitzpatrick of Cleburne; B. C. Howell of Coleman; W. L. Hamilton and Delhart; W. Campbell of Denison; Sam Schwartz of Eagle Pass; Simon Turk and T. M. Hervey of El Paso; Puers and Bolton of Jacksonville; D. F. Prall of Longview; Fred A. Alexander of Marshall; J. N. O. C. Fanning of Mineral Wells; J. H. Brauttery of Nacogdoches; B. C. Bell of Palestine; Lyth, Apostolon and Mikolen, of San Antonio; A. J. Cooper of Seymour; Jim B. Wilson of Sherman; N. Lewis of Tyler; R. C. More of Vernon; J. A. Courtiny of Weatherford and W. J. Johnson of Wichita Falls.

Alice Howell Comedy

From Julius Stern, the president of the Century Comedy Company, comes the information that Alice Howell is about to appear in another of her characteristic vehicles, which has been given the title of "Hey, Doctor!"

In this burlesque Miss Howell returns to her former type of characterization.

Duncan's Newest Serial Booms Bookings

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, is authority for the statement that "A Fight for Millions," the company's latest serial, has beaten all its predecessors in the matter of bookings for a given period of time. Reports which he received up to last week showed that this chapter play, which features William Duncan, supported by Edith Johnson and Joe Ryan, had been booked, or was playing in more than 31 per cent. of all the motion picture theatres in the United States and Canada.

The week preceding July 15, the release date for "A Fight for Millions," the bookings on this serial and between those of all other Vitagraph serials, and Mr. Irwin states that these have been greatly added to since release date.

"Our serial business has become cumulative," said Mr. Irwin, "and in the last year there has not been one case where a new serial did not exceed its predecessor in the number of bookings. We are more than pleased with the results on 'A Fight for Millions,' because with its release we inaugurated our new policy of four serials a year. From now on we will have a fifteen-episode serial ready for release every fourteen weeks, with two companies of players alternating."

Reports from the Vitagraph Western studio are to the effect that Antonio Moreno and Carol Holloway, who are working under direction of Paul Hurst in a circus serial, are moving along rapidly. The title of the serial, which is slated for release October 21, probably will be announced next week.

Roscoe "Fatty" Arbuckle, the Most Graceful Salome That Ever Rattled a Tin Pan. In His Picture for Paramount, "The Cook"

"Smiling Bill" Parsons Returns to Coast

"Smiling Bill" Parsons, hero of Capitol Comedies, is on his way to his Hollywood studio to resume the work interrupted when the vacation lure called him East several weeks ago. Upon his arrival on the West Coast he will at once begin his thirteenth comedy for Goldwyn distribution. Before he came East he completed enough subjects to carry his releases to October 7.

Though the portly comedian made the cross-country trip primarily for pleasure, he found time for business. And in Cleveland, on his way back, he combined business and pleasure and found fun and profit. Two personal appearances at the Stillman theatre there served to introduce him to several thousand motion picture fans who had never seen him in the flesh and luncheons and other entertainment made his stay doubly pleasant.

Select Cites Progress in Davies' Acting

Marion Davies' second Select production, "The Burden of Proof," in which she is being directed by Julius Steger, was finished last week, as far as the photographic work is concerned and the final touches, such as cutting and titling, will be commenced immediately.

There is said to be a surprise in store for the public in Miss Davies' second Select picture. The improvement in her work, by comparison, over her acting in Cecilia of the Pink Roses," is claimed to be as great as her improvement in the latter production over her earlier appearance on the screen. In fine, Miss Davies has surpassed the widest hopes of her director, Mr. Steger, and the officials of Select Pictures.

Not more than two weeks will be required for the assembling, cutting and titling of Miss Davies' latest picture and then the successor to "Cecilia of the Pink Roses" will be ready for printing. Immediately after its completion the new Select star will start work on her third feature.

Rosemary Theby Pops Up Again, Playing An Important Part In Metro's "Boston Blackie's

Joe Rock and Earl Montgomery, Among the Front Ranks of Comedy Producers. They Are on the Vitagraph Program, and Deservedly Proud of the Fact

Metro Stars Mix Patriotism and Business

METRO stars are engaged in numerous patriotic activities, despite hot weather and hard work. Not only are they giving time and money to such organizations as the American Red Cross, the Stage Women's War Relief and the Y. M. C. A. entertainments, but they are finding ways of their own in which to aid the boys in blue and khaki.

Edith Storey recently appeared in person for the boys at the Bensonhurst Reserve base, on the occasion of the showing of her Metro picture, "The Claim."

Mme. Nazimova put curiosity on a paying basis the other day when she collected a substantial sum of money for the Red Cross from the bystanders who were watching her work "on location" in her forthcoming Screen Classics, Inc., superfeature, "L'Occident," a screen version of the play by the Belgian dramatist, Henri Kistemaeckers.

Viola Dana has evidently become the pet of the Anzacs, judging from the mail received by the star of "Blue Jeans," "Flower of the Dusk," and numerous other Metro productions. Scarcely a day passes in which Miss Dana does not open several missives from Australian and New Zealand boys at the front, not to mention those visiting in New York, and to each and every one of them she sends an autographed photograph.

After working before the camera all day at the Metro Studio in "His Bonded Wife," under the direction of Charles J. Brabin, Emmy Wehlen recently went to the Naval Hospital in Brooklyn, and sang a group of patriotic and popular songs to the convalescent sailors. Miss Wehlen sings for the soldiers and sailors whenever opportunity affords.

Ethel Barrymore's patriotic zeal is unflagging, and Olive Tell is assiduous in pursuit of patriotic duties. Metro stars are all determined not only to do a "bit," but a lot.

William D. Taylor, who has been the director for Mary Pickford in all of her recent pictures, has enlisted in the British army and sails in a few days. He expects to first go to an officers' training school.

Ora Carewe, who was one of the beauties of the Mack Sennett comedies, is now playing a vampire part in a serial that will soon be released.

Arthur Housman, who has been seen in Mae Marsh pictures, has enlisted in the navy.

Edgar Lewis Gets Scenes at Harrisburg

(Special to Motion Picture News)

HARRISBURG, PA.—Edgar Lewis and 20 members of the Edgar Lewis Production Company arrived here August 4 to begin at once the production in Harrisburg and vicinity of some of the most important scenes of the eight-reel film play, "The Troop Train," that will be based on the anti-German propaganda story of that name which appeared in the *Saturday Evening Post*. This city has been selected for the filming of several of the scenes chiefly because of the beauty and adaptability of the State capitol, in front of which will be produced on August 8, with the aid of thousands of the Harrisburg populace, a picture of the great demonstration which, in the story, follows the pardoning of "Curley" Casselton, who kills two pro-Germans who try to blow up a train full of American troops.

With the party is Glen White, who will take the leading role of "Casselton." Miss Josephine Hill, who will take a stellar role for the first time in her life, and will assume the leading feminine part. Others taking prominent masculine parts are W. T. Clark and L. J. Osburg.

Clifford P. Saum, assistant to Mr. Lewis who personally will direct the production of the play, came here two weeks ago to make the preliminary arrangement for filming the story which, he announces, will be ready for release in November.

Arrangements also have been made with the Pennsylvania Railroad to stage the scene in which the attempt to dynamite the troop train is frustrated by "Casselton." The act will take place on a very high single-arch stone bridge on the John W. Reily farm, adjoining the golf links of the Harrisburg Country Club, seven miles north of this city.

In the Center Is Enrico Caruso, the Tenor, Being Introduced by Jesse Lasky to Edward Jose, the Director. Caruso Has Begun His First Production

New Angle Found for a Love Story?

Gail Kane's new production, "Love's Law," for release by Mutual, Sept. 1, is described as a love story with a new angle—the rarest kind of a love story.

Miss Kane says that Joseph Poland, the author of the piece, who has written more than a hundred produced picture dramas, hit upon a unique idea.

Those who have been favored with advance showings of "Love's Law" are of the opinion that it is one of the best plays Mr. Poland ever turned out and certainly one of the most satisfactory subjects ever afforded Miss Kane. J. Clarkson Miller, who wrote the scenario, is also enthusiastic about the completed picture.

Supporting Miss Kane in the cast, aside from her leading man, Courtenay Foote, are Reed Hamilton, who made a hit in "The Danited"; Frederick Jones, widely known for his work in "The Great Divide"; Mathilde Baring, who was the princess in "The Prince Chap"; and Emile La Croix, who was thirty-five years on the legitimate stage, playing Richelieu in "The Three Guardsmen" and the ambassador in "The Runaway Princess."

Vitagraph Names Releases for August 19

Albert E. Smith, president of the Vitagraph Company, announces the following schedule for releases the week of Aug. 19.

Blue Ribbon Feature: Five parts, "The Changing Woman," featuring Hedda Nova and J. Frank Glendon. Adapted from the O. Henry's story, "A Matter of Mean Elevation." Directed by David Smith.

Serial, two parts, "The Spell of Evil," episode No. 6 of "A Fight for Millions," featuring William Duncan, supported by Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big V Comedy, one part, "Dukes and Dollars."

Vitagraph Drew Comedy, one part, "By Right of His Might."

"Shifting Sands," Triangle Story, with Joe King Featured, Is a Good Example of the Director's Skill In Night Work

Triangle Activity Gains Speed

Acting and Technical Forces Hard at It Far Into the Night—Six New Stories Under Way with More Ready

ACTIVITY has been the distinguishing keynote at Triangle Culver City Studios during the past week, and the many glass-domed "picture-factories" have been the scene of bustle and preparation from early morning until late at night. In fact, in some cases, the acting and technical forces were kept hard at it all night long, as several important night scenes had to be shot after sundown, and with the brilliantly illuminated studios, streams of motor cars rolling in and out of the great entrance gate, crowds of extras grouped in and around the buildings, the "lot" bore all the appearance of some huge exposition grounds on a carnival night.

That Triangle intends carrying on an intensive campaign of picture-making is evidenced by the fact that at no time in the history of the corporation has it had so many directors of reputation working on productions as at present. To the well-known names of Christy Cabanne, Cliff Smith, William Dowlan, Albert Parker, Gilbert P. Hamilton, Frank Borzage, Henry Otto and Thomas Heffron, there must be added those of Jack Conway and E. Mason Hopper. And with the arrival of Taylor Holmes, who reached Culver City, bringing his own director, still another name must be added to the list, making ten in all. With such a battery of directors "shooting" at one time under the Triangle trade-mark, a great output of superior feature productions may be looked for within the next few weeks.

Six new stories were well under way at the studio the end of last week, and probably two or three more scenarios will be in the hands of directors by the middle of next week, so it is safe to say that Triangle's "big drive" in picture-making has fairly started.

Taylor Holmes will be featured in a comedy-drama by Jean Havez, entitled "His Father's Safety Razor." The plot of the story has not as yet been given out, but it is said to be a medium which will give full play to all the inimitable qualities for which this comedian is noted. Lawrence Windom will handle the megaphone for Mr. Holmes.

Jesse L. Lasky Presents Cecil B. De Mille's Production, "Till I Come Back to You," An Artcraft Production

Eltinge Play Filmed

Upon the return of Fred J. Balshofer from New York, work will be started on the filming of "The Fascinating Widow" starring Julian Eltinge, this being adapted from the stage play of the same name in which Eltinge was very successful. Following this it is now planned "Charley's Aunt," "Camouflage" and "My Crinoline Girl" will be filmed. Preparations for the production work is now being made at the Gordon street studios in Hollywood.

Virginia Pearson, One of the Most Popular and Talented Stars in the William Fox List, Is Presented In "The Liar"

Fox Picture Gets Big Campaign

William Fox Production Starring Gladys Brockwell to Be Exploited on Unusual Scale—Is Considered One of Best Novels

PLANS for an elaborate campaign are maturing in the Fox Film Corporation for the exploitation of "The Strange Woman," the screen adaptation of William J. Hurlbut's famous stage play, which will be one of the early Gladys Brockwell releases under the William Fox Victory Pictures.

"The purchase of the motion picture rights to this play," stated an official of the Fox Film Corporation this week is in direct line with the Fox Film Corporation's policy to buy only the best novels and stage plays for picturization by our stars.

"'The Strange Woman' in its original version was one of the most successful plays in recent years. It played a full season on Broadway, and toured the principal cities of the country. Therefore, we think that it has already demonstrated that it has a strong appeal to the public.

"It is our purpose to capitalize this appeal. We think that 'The Strange Woman' is one of the best stories that has ever been put on the screen, and we're going the limit with it. Miss Brockwell has already begun work at Hollywood, Cal., under the direction of Edward J. Le Saint, and the picture probably will be released early in September.

"To give the exhibitors of the country the full benefit of the prestige which this picture established in its stage form we have devised several novel publicity and advertising aids. In addition to that there will be an extensive campaign before the release of the picture, so that when it is given to the exhibitors they will have the benefit of being able to go to the public with a production that is already known all over the country."

Hickman Directs Wife in New Feature

Howard Hickman, whose long stage and screen experience has culminated in his directing motion picture productions, is filming the screen version of the Kathleen Norris novel, "The Heart of Rachael," as his second production with Bessie Barriscale as the star.

Miss Barriscale's first picture to be directed by Mr. Hickman was "The White Lie," which was filmed from an original story, written especially for the star. The latest one, which is now being filmed, is taken from Kathleen Norris' novel. The problems which arise are somewhat different from those which are encountered in a strictly "star vehicle," but Mr. Hickman has studied them from every angle and point of view and states that he expects her new subject to be one of the most popular in which she has thus far appeared. The production when completed will be distributed by the W. W. Hodkinson Corporation.

Baseball Dead? Fall Back on Pictures

To the end that motion pictures may be more firmly established as a great American institution, the Famous Players-Lasky Corporation has advocated a great campaign looking toward the substitution of picture news for baseball in the newspapers as a medium of building and sustaining circulation. From the moment that motion pictures were classed as essential by the War Department and it seemed certain that baseball was to be placed among the non-essentials the Famous Players-Lasky Corporation began seeking the cooperation of the New York City papers in a movement to give motion pictures greater publicity in anticipation of the void to be created when the so-called National game, at least the professional part of it, should be eliminated. The result has been that during the past few weeks the metropolitan journals have been giving news of the photoplays and players more and more prominence every day.

Exhibitors Back Up "Pershing's Crusaders"

Prompted by the desire to help the United States Government to the very limit of their abilities, the theatre men of America are acting as a unit in properly exploiting "Pershing's Crusaders" not only in every large city but in the smaller hamlets.

In many cases the loyal exhibitor must perforce cancel some film which he has already paid for, to make room for this Government picture. In the many instances noted, exhibitors have benefited largely because of the additional energy they have devoted in publicizing this wonderful picture, it is said.

When "Pershing's Crusaders" showed in Seattle, Wash., it played to overflow business throughout the entire engagement. On the closing night Secretary McAdoo was present and talked.

In Los Angeles they held a big parade under auspices of the State Council of Defense, headed by the Submarine Brass Band. The mayor of Los Angeles also issued a proclamation urging all citizens to attend.

Fox Tells Nature of Pearson Story

A tremendous photoplay of a mother who fights for the honor of her unborn child is the description given of "The Liar," Virginia Pearson's latest William Fox Special Feature. The play was written by Katherine Kavanaugh and directed by Edmund Lawrence.

A large and capable cast supports Miss Pearson, these players being in the production: Alexander Franck, Edward F. Roseman, Victor Sutherland, Eugene Borden, Albert Riccardi, Myra Brooke, Mrs. Matilde Brundage, Liane Held Carrera. Miss Carrera is a daughter of Anna Held, and it was during the critical days of the famous French actress' recent illness that the play was filmed.

Eloise Clement, Who Has a Role in "The Burden of Proof," Davies-Select Picture

Gladys Leslie, Winsome Star, in Vitagraph Pictures, is Presented in "Wild Primrose," Set for Release August 12

How to Exploit Along the Vitagraph Plan

(*Continued from page* 1060)

points that you will be able to use. Now let us look at the various stars, based on the announcements made by Vitagraph about the character of production.

EARLE WILLIAMS. Here is an actor who is known wherever pictures are and he had nearly always appeared in roles which show him as a gentleman. He will have a strong appeal to the women and to the society element and to those who are fond of the drama of the city, of romance, of chivalry. He has been called the Beau Brummel of the screen. A selling argument on Earle Williams for you is that he will be seen as a clean-cut character and in clean pictures and that there will be afforded tense dramatic situations. Here is a case of an actor who is so well known and his past work so familiar that you will make no mistake in building your exploitation along the general lines of: "Earle Williams has the role of a society man whose daring saves a woman from an adventurer in such and such a play." In other words the public knows Williams and it wants to know the exact role he will have and that is the dominant idea to bring out.

ALICE JOYCE. Her pictures will be found to be those which contain strong dramatic elements. Her acting is quiet, restrained and she has established herself as a distinct type of heroine, the beautiful self-sacrificing girl, the girl with the soulful eyes. She plays the roles from the shopgirl in the shabby frock to the society girl. Explanation of her should be strong in the use of her picture and in bringing out the sympathetic elements of the particular role she has in the picture.

BESSIE LOVE. Vitagraph promises that Miss Love will be cast in happy, girlish pictures during this season. She is a sunshine girl and laughter is a predominate element in her work, with a strong underlying strain of pathos at times. But youth and good humor are the appeals to make with her.

This suggests an idea that has been used by Miss Flossie Jones in her theatres at Waukesha, Wis. One night every week she has a "Youthful Star Night" and Miss Love is one of the players that she has been using. Both she and Gladys Leslie are players that you can use for such occasions.

GLADYS LESLIE. "Love, youth, piquancy and plot" are what are promised in the pictures that Miss Leslie will make. She has all the charm of girlhood and she will be found not only to have a strong appeal to them, but to the younger girl element of the community. We would ply the light element in exploiting her, not trying to make any of the displays sensational, but bearing on the happy, lovable element of the pictures. And remember that these days the people want happy pictures.

HARRY MOREY. Here is the vigorous type and there should be vigorous exploitation. You can be safely assured that he will have a "fighting role" whether physical strength or real brains and cleverness figure in the victory which he achieves. His role in "Womanhood" will not soon be forgotten. You can make your appeals on his pictures to the various elements of the community by making the advertising vivid and without exaggeration. His pictures are those in which to put the pep and the punch in your displays.

CORINNE GRIFFITH. Society drama, heavy or light, is the particular forte of Miss Griffith. You may find her the center of intrigue, or in a strong emotional role or in lighter plays, but her beauty is one of the things that you will play. She might be called "the girl of the changing faces" so different does she appear in almost every offering, but her beauty is one of the things to keep dominant in your exploitation.

These are at best bare suggestions. But the chief point is to lay your plans for your campaign and to keep at it consistently. Don't forget one of these players because you won't have another of their pictures for a few weeks. *Keep the six names prominently in your mind and get every line of publicity for them that you can, always remembering that the best sort of advertising is not the obvious sort.*

Keep all the material that you get from one picture to another and you will soon be astounded at the amount of matter that you have. Then you will have supplies for lobby displays, newspaper use and practically every other avenue of publicity.

You won't need the "stunt" if you pursue a regular policy of keeping these players before your public and working for you all the time. You will soon have the character of their productions so firmly in the minds of your patrons that you won't have to worry about going into detail about the character of the films. That will be established and you will need little more than the bare announcement. *But remember that the successful advertiser never stops advertising.*

Metro Buys Rights to Patriotic Drama

Metro Pictures Corporation has acquired the American motion picture rights to "The Man Who Stayed at Home," the successful patriotic drama which has been presented to theatre audiences both in this country and in England. "The Man Who Stayed at Home" will be produced with an all-star cast of screen players under the personal supervision of Maxwell Karger. The identity of those playing the roles of Christopher Brent and Miriam Lee, taken on the New York speaking stage by Albert Brown and Katharine Kaelred, will be announced later. "The Man Who Stayed at Home" recently completed a run at the Forty-eighth street theatre, New York.

The story deals with America's participation in the great war, and with England's tremendous responsibility in the safe transportation of American troops passing through Great Britain on their way to "the front."

The Man Who Stayed at Home" will be the eighth patriotic feature production issued by Metro, the others being "To Hell with the Kaiser," starring Lawrence Grant and Olive Tell, which has just completed a successful Broadway run; "Lest We Forget," with the heroine of the Lusitania; Rita Jolivet, "My Own United States," starring Arnold Daly; "The Slacker," with Emily Stevens; "Mabel Taliaferro in "Draft 258"; "The Legion of Death," starring Edith Storey; and "Her Boy," co-starring Effie Shannon and Niles Welch; in addition to which several Metro-Drew comedies have dealt with patriotic subjects.

The American screen rights to "The Man Who Stayed at Home" were obtained from the Hepworth Film Company of London.

Cleveland, Ohio, Welcomes "Smiling Bill" Parsons, Star of Capitol Comedies Who Made a Personal Appearance at Loew's Stillman. Goldwyn Distributing Corporation Releases the Pictures

Outing-Chesters Gain Ground

Catch On Immediately with Exhibitors and the Public—Yonkers House Gives "Kaieteur" Full Sway on Program

THE unusual character, splendid photography and interesting subject matter of the Outing-Chester Pictures are being praised by exhibitors who have booked the series. The element of adventure is never lost sight of in these travels through little known but picturesque places.

"I drew 'Kaieteur' as the first of the series for my house,' said H. J. Cole, who owns the Broadway theatre at Yonkers. Mrs. Cole is running the advertising, and she realized the appeal in this type of picture to the patrons of the Broadway. The result was that they came in droves to see 'Kaieteur.' I don't remember what the feature was that I ran the same night, and I doubt if my audience does. To my mind and to theirs the feature of the evening's program was 'Kaieteur.'

"Mrs. Cole prepared the advertising for the Yonkers newspapers, using the material for the Mutual press folder. She played the Outing reel as the feature. It was well worth it."

Manager Harold B. Franklin, of the Shea Hipodrome, Buffalo, N. Y., is delighted with the quality of the Outing-Chester pictures.

"You may continue our contract for the Outing-Chester Pictures," writes Mr. Franklin to Mutual.

"We find them excellent entertainment, full of adventure, and the photography is impressive.

"These pictures can be run profitably on any program."

"A Coorial on the Orinoco," No. 6 in the series of Outing-Chester Pictures, is released August 4. In this picture the cameraman found splendid opportunity to visualize the beautiful exotic tropical jungles of Venezuela, and to show some intimate details in the domestic life of the Guarauno Indians. A native logboat or "Coorial," carried the exploring party into this wild region, which was the haunt of the Spanish buccaneers three centuries ago.

Miscellaneous Notes

Vivian Martin's popularity and the charm and wide appeal of "Her Country First," the latest Paramount picture in which she is starred, will combine to make this attraction a successful one from the exhibitors' point of view, according to advance notices.

The story by William Parker which forms the basis of Miss Barriscale's latest Paralta production, "A Wife's Conscience," now being filmed at the Brunton studios in Los Angeles, was adapted for the screen by Julian Louis Lamonthe.

"String Beans" will probably stand as the title of Charles Ray's newest Paramount on which he is now at work, for it seems highly fitting. The story deals with the efforts of a couple of sharpers to start a string bean cannery on paper, in a village, and mulct the farmers for their coin.

A splendid tribute to motion pictures as an adjunct in the education of children, and in particular to the forthcoming production of "Uncle Tom's Cabin," in which Marguerite Clark is starred, is embodied in a letter recently published in the Boston Teachers' News Letter.

Kennedy Gets Woodland Settings in New Film

"Friend Husband," the newest of the series of Goldwyn Pictures, in which Madge Kennedy is soon to be seen, is said to be a different sort of photo-romance in several ways. The star herself is different, the plot is decidedly out of the ordinary and the production is uniquely beautiful, says a Goldwyn statement.

For the first time since Madge Kennedy made her debut on the screen as a star in Goldwyn Pictures she is given the opportunity to act in woodland settings. In love with nature, it has been almost a trial for the star to act day after day in the studio with the great out-of-doors calling her. But in "Friend Husband" all this is changed. Not only are many of the scenes played in sylvan settings of exquisite beauty, but they necessitated the presence of Miss Kennedy and her company in the woods for many days.

Pathe Names Stan Laurel as Comedian

Stan Laurel is a comedian new to the screen whom Pathe will present to exhibitors this coming fall. Laurel was engaged to make five one-reel comedies between two vaudeville engagements and has just finished the last of his pictures at the Rolin studios.

Laurel began his stage career in the London Music Hall and soon had achieved much popularity. Recently he has had long engagements on one of the best vaudeville circuits in America. Hal Roach of Rolin saw him and saw in him an excellent possibility as a screen comedian. However, as has been said before, he was only able to secure him for a few weeks.

The first of these one-reel comedies will be released early in October. It is probable that they will alternate with the well-known Lloyd comedies until they have all been released.

This Is Dorothy Dalton's Image in Her Boudoir Mirror. In a Moment from "The Kaiser's Shadow," Paramount Picture

Maigne Completes New Brady Picture

This week Charles Maigne is putting the finishing touches on a picture at present entitled "Golden Fleece," in which Alice Brady is to be starred on the Select program. Considerable interest is attached to this announcement in that the production marks Mr. Maigne's debut as a director. He has long been identified with the Famous Players-Lasky corporation as scenario writer, having prepared all the scenarios for the Elsie Ferguson pictures to date, as well as adapting "The Blue Bird" for screen production. He has also prepared scenarios for a number of other stars of the Paramount organization including "The Bottle Imp," one of the earlier Sessue Hayakawa pictures.

The heads of the Select organization chose Mr. Maigne as director for Miss Brady because of his excellent record in his former position which is so closely allied to that of directing.

"Golden Fleece" was adapted by Mr. Maigne from a short story by Fannie Hurst which appeared in a recent issue of the *Cosmopolitan Magazine*. Its title will probably be changed before release owing to the fact that another company has just released a picture bearing a similar title.

Miss Brady is supported by David Powell, Gloria Goodwin and Hardee Kirkland in this picture. Another in the cast is Louis Sherwin, dramatic critic of the New York Globe who is playing a minor role in order to become fully acquainted with the art of picture production. Mr. Sherwin made the adaptation for one of Miss Brady's pictures shortly to be released.

Glaum Series Goes Into Loew Houses

Seven Loew houses in New York City will exhibit, first run, the Louise Glaum series of Paralta Plays, announces the W. W. Hodkinson Corporation, distributors.

"Wedlock," the first Glaum-Paralta picture to play the contract, was shown at the Broadway, 116th street, New York, Circle, Forty-second street, Eighty-sixth street and West End theatres.

Tracey Mathewson Dropped Into Atlanta and Demonstrated One of the Mutual Screen Telegram's New Cameras to Hugh Cordoza, of the Lyric Theatre

"All Man," Vitagraph Blue Ribbon Release, Features Harry Morey, with Betty Blythe. The Picture was Slated for August 5

Vitagraph Lengthens Comedies

Big V Laugh-Makers Expand from One to Two Reels on Weekly Release Basis—First Comes on September 16

IN response to the demand of exhibitors now using the company's one-reel "Big V" comedies, Vitagraph has decided to issue these subjects as two-reel features. The first of these feature comedies will be released the week of September 16, states Albert E. Smith, president of the Vitagraph Company, and they will be released weekly thereafter.

Mr. Smith, in discussing the change in length of the Big V's, said:

"For many months past there has been a constant and insistent demand on the part of exhibitors that we change our Big V comedies from one reel to two-reels. With the whole nation seeking diversion, the picture with the laugh in it has come to be as important to a theatre program as any big feature, and we intend to give the exhibitors comedy features in two parts of such high quality that they will be justified in advertising them heavily and featuring them in electric lights.

"These two-part features will be of feature standard in every respect. When we first began to consider increasing the length of them I communicated with the stars of the comedies, the directors, and asked them if they could maintain the speed and humor of the comedies if we increased them from one to two reels. I insisted that we should not make the change unless we could be sure that nothing would be sacrificed in action or situation and the replies came back that two reels would enable the comedians to more than double the merit of their productions. Better stories, more stunts and better settings, such as will be permitted by the added footage, will make these Big V features the strongest kind of program unit for theatres of all classes, and will enable the exhibitors to advertise them as such. The people nowadays want to laugh out loud, and I think in these feature comedies we will give them something real to laugh at, because we are going to produce them on a big scale, with plenty of pretty girls, acrobats and funny men, and have already turned over to the companies increased facilities in the way of settings, properties and mechanical help."

This decision on the part of Vitagraph is one of the most important developments to the week in the motion picture industry, and the announcement of two-reel comedy features weekly is bound to be welcomed by exhibitors. The public is demanding more merriment in its screen menus each day and, while the one-reel comedy is an important part of the theatre program, there is hardly enough of it to be played as a feature. The two-part comedy, however, does lend itself to such a play and, with President Smith's promise that the new comedies will be made with the same care and attention to detail as that given to features, the Vitagraph innovation is certain to meet with the greatest encouragement from the theatre-owners of

Yorska Staff Considers Big Stories

Madame Yorska has arrived in Los Angeles to begin her career in the film world, after years on the stage as a dramatic star. She will produce her film dramas at the Brunton studios in Hollywood, under the auspices of the Matzene Company, with which she has a three-year contract. Madame Yorska is a protege of Madame Sarah Bernhardt.

Stories are being considered by a staff of twelve photodramatic experts, operating in New York and Los Angeles. The selection for her debut has not yet been announced, but will probably be a well-known story adapted to screen production. The method of distributing Mme. Yorska's productions will soon be announced.

"Smiling Bill" Parsons Without a Smile? Yes, But That's Only the "Still" In the Centre. The Comedian Has Plenty of Smiles In the Two Other Panels, Which Are Moments from "Bill's Opportunity," Released by Goldwyn

More Theatres Book Goldwyns

Solid Schedule Under Star Series Policy Said to Be Popular Among Larger Exhibitors—First Features Ready

EXHIBITORS' approval of Goldwyn's Star Series booking policy is found in the signing, under solid bookings, for all fifty Goldwyn productions, of many of the greatest theatres in the larger cities of the United States.

Repeating its New York, Philadelphia and Chicago achievements of obtaining solid bookings from the most important exhibitors of each city, Goldwyn has now closed similar contracts for Boston, Minneapolis, St. Paul, Denver, San Francisco, Toledo, Youngstown and more than a score of the larger cities recently.

In Boston Jacob Lowrie's Modern and Beacon theatres will be the first screen home of Goldwyn productions.

Ruben and Filkelstein's entire chain of Minneapolis and St. Paul houses will present in those Northwestern cities all of the Goldwyn productions.

M. L. Markowitz's Strand theatre, on Market street, San Francisco, has signed for all Goldwyn productions for first run in the city at the Golden Gate. Leo Weinburg, the manager of this house, already has begun a tremendous advertising campaign in advance of the first Goldwyn release, Geraldine Farrar in "The Turn of the Wheel," in September.

In Denver S. L. Baxter, the exhibitor veteran of the Rocky Mountain region, has signed for all Goldwyn productions at his Isis theatre, this being his second year as a Goldwyn exhibitor-customer.

Geraldine Farrar's first production, "The Turn of the Wheel"; Mabel Normand's first Star Series production, "Peck's Bad Girl"; Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," and Mae Marsh in "Hidden Fires" are all completed and within a few days will be shipped for advance showings under the supervision of the various Goldwyn managers to the 20 offices of North America.

Pathe Gets "Fourth of July in France"

"FOURTH of July in France," is the title of a two-reel production scheduled for immediate release by Pathe. It was photographed by the Cinematographic Division of the French Army and was obtained by Pathe from the French Pictorial Service.

The motion pictures making up this subject have been received from France and are said to be full of absorbing interest in every detail, for the reason that they are the first pictures showing Uncle Sam's boys at the Independence Day celebration in the land of the lilies.

A brief resumé of the interesting scenes in this film show the unusual character of the production. We see our boys on parade at the main square of a little Alsatian town. This town the Sammies rescued from the grasp of the Hun, and they are being showered with flowers and good wishes by the Alsatians who long were under the iron heel of the German Government.

The scenes shift to Paris, where for the first time in perhaps not only France but in the history of all the Allied countries joined together in the celebration of Uncle Sam's Fourth of July, we see President Poincare accompanied by General Joffre, hero of the Marne; the Governor-General of Paris, U. S. Ambassador Sharp, President of the French Chamber of Deputies and other dignitaries assembled together to review the parade along the Paris boulevard, held in honor of the United States and her Independence Day.

Foss with May Allison

Darrell Foss, who appeared opposite May Allison in "The Return of Mary," the first picture done by the star at Metro's West Coast Studios in Hollywood, is again her leading man in "The Testing of Mildred Vane," in which she has started work.

Director Golden Returns to New York

This week saw the return of Director J. A. Golden leading in tow the entire Leah Baird Serial Co. reluctantly leaving behind them the splashing waters of the Newfoundland banks. While the original plans were to return in the yacht that Mr. Golden had chartered for use in the sea episodes of the serial, at the last moment he decided to return by rail.

En route to New York City, the train carrying the company was held up, but fortunately, or unfortunately, for the publicity man not in such a manner as to bring down heaps of copy in the New York dailies. The premeditated hold-up will constitute a portion of an episode that was staged on board the fast New York Central train that brought back the serial company.

In order to save considerable time, Mr. Golden conceived the idea of doing a railroad episode while they were en route home.

"Ghost Flower" Secures Artistic Settings

Director Frank Borzage, who has just finished his last production, "The Ghost Flower," a romance of sunny Italy, in which Alma Rubens has the featured part, congratulates himself on having obtained one of the most artistic sets ever erected on the Triangle lot. It is a Naples street scene. Borzage is fortunate in having had the assistance of Miss Amy E. Sacker of the Sacker School of Design and Interior Decoration, of Boston. Miss Sacker has lived abroad extensively and is as familiar with Italian life as with American itself.

Several new players are included in Borzage's cast supporting Alma Rubens, among them being Charles West and Emery Johnson a new juvenile. Francis McDonald and Dick Rosson also have important roles.

Muriel Ostriche Cast

Muriel Ostriche has been cast for the part of Grace Moran in "The Bluffer," which Travers Vale is directing. June Elvidge is the star. It will be released in the fall.

General Distributes National Army Reels

Now being distributed to New York, Chicago, Philadelphia and Boston exchanges of General Film Company are four reels of National Army cantonment pictures taken by the Connecticut Film Company. These subjects are entitled, "Our Boys at Camp Dix," and they show the camp life of soldier selectives from the vicinity of the centres named. The bookings are of the subjects as one release, or, if preferred, as four separate releases of one reel each.

A great many heart interest and humorous touches are found in "Our Boys at Camp Dix," the cameraman having been alive to just such points of interest amid the sterner routine of making soldiers of men from the offices, factories and farms. This company also produced "Our Boys at Camp Devens," which has had successful runs wherever shown.

Hart Engages Wanda Hawley

It was announced from the Coast this week that Wanda Hawley, formerly known as Wanda Petit, has been engaged for leading feminine roles in William S. Hart's company, making pictures for Artcraft distribution. Miss Hawley is well known in pictures, having appeared with Douglas Fairbanks in "Mr. Fix-It" and with Constance Talmadge in "A Pair of Silk Stockings." She has also appeared in numerous other productions.

Frank Norcross "Rests"

Frank Norcross, well-known character player, announced this week by means of a postal card that he is open for an engagement. His line of parts includes anything from "bankers to bums." One of the most recent pictures in which he appeared was "The Highest Bidder," a Vitagraph production in which Norcross was the auctioneer.

"A Hoosier Romance," Starring Thomas Jefferson and Colleen Moore, Is Released by Mutual

Yes, It was Difficult, But We Managed to Get Douglas Fairbanks to Stand Still Long Enough, and William S. Hart to Put Up His Six-Gun, to Snap a "Still" of the Popular Artcraft Stars

"Come On In" Presents Mason and Truex

THE first John Emerson-Anita Loos production for Paramount, starring Shirley Mason and Ernest Truex, has been completed at the Eastern Studios of the Famous Players-Lasky Corporation. It is described as a comedy of the training camps, and will be released under the title, "Come On In."

The slogan of "Come On In"—for it is apparent from the outset that the picture not only has a slogan, but carries a strong patriotic message as well—is "Come on in—the war is fine!" No matter who one may be, even if he is as little as Shirley Mason or Ernest Truex, there is, nevertheless, plenty of important work for him to do in helping to win the war.

At the Fifty-sixth street studio, Enrico Caruso, the tenor, who is now an Artcraft star, is progressing rapidly under the direction of Edward Jose in the filming of his first Artcraft picture, "My Cousin," which was written specially for him by Margaret Turnbull.

Marguerite Clark, who has returned from her vacation spent, for the most part, in Washington, has started work on her new picture for Paramount, for which the title, "Three Men and a Girl," has been decided upon. The picture was originally called "The Three Bears," being adapted from the play of that name by Edward Childs Carpenter.

Emile Chautard, who is directing Pauline Frederick in "Paid in Full" at the Fort Lee Studio, is leaving no stone unturned to make the picture one of the finest in which Miss Frederick has ever appeared. The interior work is nearly completed, and the company will go to the Belmont Park race track in a few days for a few exterior scenes.

General Denies Releasing Diamond Films

MOTION PICTURE NEWS was advised this week by General Film Company that the published announcement recently to the effect that General would release a series of six one-reel comedies for the Diamond Film Company, made by Frank P. Donovan, is all wrong.

General Film states that there is not a word of truth in the matter, as no arrangement has been made with Donovan or any one connected with Diamond, for the release of the comedies, which have not been made. An official of General states that no one outside the company has any authority to announce any of its releases.

It was further stated by General that a telegram had been received, stating that Donovan was no longer connected with Diamond.

Spoor Completes Work on "Young America"

Photographic work on both interior and exterior scenes in "Young America," the new George K. Spoor feature, taken from the Cohan and Harris piece, written by Fred Ballard, has practically been completed, it has been announced.

Director Arthur Berthelet starts work immediately on editing the film and it shortly will be ready for release. Inquiries already are said to be coming to Essanay in regard to the release of the picture and as to when it can be booked.

The cast was specially picked from several cities for the various parts, mostly from New York and Chicago so that each character is the best adapted to the role taken that could be found. It is believed that the play as a whole will be an unusually strong one.

Elinor Field, In "What Will Father Say?" Mutual-Strand Comedy

Strand Comedy Creates Smokeless Day

Strand Comedies, released by Mutual, are certainly "doing their bit" in making war what Sherman said it was for one certain Willie Hohenzollern, Mutual declared this week.

After Phoenix, Arizona, had seen the Strand Comedy, "My Lady Nicotine," the city fathers got together and unanimously decided to put over a "Smokeless Day." "My Lady Nicotine" shows a method and carries a suggestion for cutting down on "smokes," so that the American boys now engaged in chasing the harassed and hungry Huns back to their dugouts in Berlin may have more "makin's" and cigars while in the trenches.

This is the first city in the United States that has declared a "Smokeless Day." This unique method of propaganda for "more smokes for our boys" has been so effective that it has been officially recognized by "Our Boys in France Tobacco Fund." "On Her Account," released July 23, contained an appeal for the Red Cross, while other Strands showed interesting angels of food conservation.

Tense Moments Many in "Money Mad"

Mae Marsh, usually seen in charming situations in her screen plays, is disclosed in any number of tense moments in her newest Goldwyn picture, "Money Mad," to be released August 25. But of course they are relieved by smiles of her own particular kind.

One of the most novel as well as dramatic moments in the new play occurs at a seance around a table in the home of Elsie Dean (played by Mae Marsh). Her stepfather is under the spell of a Hindu and is also preyed upon by a beautiful woman of doubtful reputation. They arrange a session at the big table, prevailing upon the Hindu to go into a trance and giving Elsie and her sweetheart permission to join them.

Additional News of Producers Will be Found on Page 1123

About New Pictures

It is said that the trite expression, "Produced without consideration of cost," may be justifiably applied to "Bound in Morocco," Douglas Fairbanks' new Artcraft picture, released August 5.

The sub-titles in "Queen of the Sea," the $1,000,000 submarine phantasy, which William Fox is going to exhibit this season as one of his big, timely pictures, are declared to be of exceptional literary merit. Annette Kellermann is the star of "Queen of the Sea."

Rex Beach and Goldwyn Pictures Corporation have won him over, and Rogers is now at work in the Goldwyn Studios at Fort Lee in the name role of "Laughing Bill Hyde," one of Rex Beach's biggest stories, announced for release in late September.

Harry Morey and his leading woman, Betty Blythe, are working on a new Vitagraph Blue Ribbon feature, under direction of Paul Scardon. It bears the title of "The King of Diamonds," and is from the pen of Edward Ballou.

One of the most artistic sets ever erected at Triangle's big Culver City studios is being used by Director Frank Borzage in his latest feature picture, "The Ghost Flower," in which Alma Rubens is the featured player.

Mary Jane Irving, the five-year-old child actress, though a little tot, has a big role in "The Temple of Dusk," Sessue Hayakawa's second independent production, which will be released by the Haworth Pictures Corporation.

Preparations have been made for the filming of a new Gladys Brockwell story by E. J. LeSaint. This is titled "The Strange Woman," and is adapted from the William J. Hurlbut stage success in which Elsie Ferguson is said to have made her first dramatic hit. The play was novelized and proved very successful.

Maravene Thompson, the celebrated playwright, novelist and short story writer who, four months ago, made her entry in the motion picture field by selling a story to World Pictures and since has contributed three more picture plays, has sold to this company an original script entitled "When True Love Speaks."

Elinor Field, comedienne selected as the leading woman in Strand-Mutual comedies, makes her debut as a star in "What Will Father Say?" scheduled for release by Mutual August 6.

In Hearst-Pathe News No. 60, released July 24, were exclusive pictures of the barge Landford, which was wrecked by a German U-boat in the second attack on the Atlantic coast.

When the fifth Petrova feature, "The Tiger Woman," is released in the near future, it will carry the finest set of pictorial titles conceived by that company for use on the screen. "The Tiger Woman" is an adaptation of the novel, "Patience Sparhawk and Her Times," by Gertrude Atherton.

Director Albert Parker has just completed his first Triangle picture, "Shifting Sands," and is waiting for a new story. The principal in his first feature are Gloria Swanson, Joe King, and Harvey Clark.

James Young, who is directing "The Temple of Dusk," the second of the Hayakawa productions, is nearing the completion of the picture.

Larry Semon has just completed a Big V Comedy which is "different" by way of its being made entirely in exterior scenes. Mr. Semon is now in the midst of the enthusiastic production of a one-reel comedy which in addition to Mr. Semon himself has in its principal action three stripped automobiles identically alike.

"A King in Khaki," the first of Harold Lockwood's Screen Classics, Inc., productions, distributed by Metro, has just been completed and will shortly be announced for release.

One of the largest mob scenes ever employed in the East in motion pictures was handled by Director Dell Henderson in "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred.

Bessie Barriscale has completed her latest Paralta Play at the Brunton Studios in Los Angeles. This production, the star's seventh under the Paralta banner, has been entitled "A Wife's Conscience."

"The Driving Power" is the title of a story which World Pictures will soon put into work for a five-reel feature.

Enid Bennett Is Presented by Thos. H. Ince In "A Desert Wooing," Paramount Picture

Universal Creates New Department

The crying need of producing companies for good stories for the screen, is shown by the action of the management of Universal Film Company, in the creation of a new department, and to conduct an aggressive campaign for the purchase of suitable stories for screening. Edna Schley, whose pen name is Norris Shannon, has been placed in charge of this work in addition to supervising the reading department. Miss Schley is the author of a number of film stories and other published works.

"The Universal Company is badly in need of stories for all of its stars," Miss Schley said in speaking of her new work, "and are paying much higher prices than formerly. Price is a secondary consideration with the company now, the first being good stories, and it does not matter whether the author is known or unknown. Approximately fifty original stories are received daily, but for want of originality, proper preparation, or some other reason, a very small percentage of these are available.

Metro Changes Title of Storey Feature

"The Silent Woman" has been chosen as the title of Edith Storey's forthcoming Metro feature production, previously known as "Shadow and Substance." In making this change, Maxwell Karger, studio supervisor, has been actuated by the fact that the newer title embodies the mystery and romance contained in the picture, expressing the underlying idea in a wholly satisfactory manner.

"The Silent Woman" is a romance of the north woods. Edith Storey is a clerk in a Hudson Bay trading post. She is affectionately called "the angel of the lumberjacks."

"The Silent Woman" will be released in Metro's All-Star Series August 26.

Dressler at Brunton Plant

Space for production has been leased at the Brunton Studios by the Marie Dressler Company, and here World Film Comedies featuring Miss Dressler will be made in the future. Work is to be commenced here in the near future.

Selznick Presents Talmadge in Grace George Play

The third in her succession of screen presentations of stage plays is Constance Talmadge's August Select Picture, "Sauce for the Goose," in which she is presented by Lewis J. Selznick. This comedy was first seen in America as a starring vehicle for Grace George. "Sauce for the Goose" is the collaborated work of Geraldine Bonner and Hutcheson Boyd. The screen adaptation was done by Julia Crawford Ivers, who has succeeded in translating to the screen one hunderd per cent of the entertainment latent in the original comedy.

Besides Constance Talmadge and Harrison Ford, who plays her lead, the cast includes Harland Tucker, Vera Doria, Edna Mae Cooper, Lewis Willoughby and Jane Reckley.

New War Angle Claimed by Artcraft

"Till I Come Back to You," the Cecil B. De Mille special production for Artcraft, which will be released August 26, deals with the war, but from an angle said to be hitherto unapproached by the screen producers and scenario writers. It is an original story by Jeanie MacPherson, who wrote the scenarios of "The Whispering Chorus," "Old Wives for New" and "Joan the Woman."

Bryant Washburn plays the American officer and Florence Vidor is the Belgian girl-wife. G. Butler Clonbough is the German husband.

C. B. De Mille is enthusiastic over the picture upon which he is lavishing the greatest care and attention.

"Changing Woman" Release Date Set

"The Changing Woman," the Vitagraph Blue Ribbon Feature announced release the week of August 19, by Albert E. Smith, president of Vitagraph, brings to the screen a clever adaptation of O. Henry's widely read story, "A Matter of Mean Elevation." It also presents in a Blue Ribbon Feature Hedda Rova and J. Frank Glendon, whose splendid work in the Vitagraph serial "The Woman in the Web" added greatly to their popularity. The picture was produced at the Hollywood studio under the direction of David Smith.

Miss Nova and Mr. Glendon are said to have ideal roles in this picture.

General Releases Rearranged

A rearrangement of the releasing schedule for the Ebony Comedies is announced this week by General Film Company.

Beginning with "When You Are Scared, Run," August 19, these comedy subjects will be available every other week. It is announced from the Fond du Lac Studios of the Ebony Company that every effort will be made to insure the quality of the comedies, since they are proving so popular. Work has been begun on a number of selected stories.

Coming Program Offerings

Child Star Leads Pathe List

"Winning Grandma" Is Five-Reel Drama for August 18—First Episode of "Hands Up" Is Announced

THE program announced by Pathe for the week of August 18 is an attractive one, according to the announcement of that company. "Winning Grandma" is a five-reel drama said to be full of heart interest. This production features Baby Marie Osborne, "Litle Mary Sunshine," in the story of the regeneration of a stern and cold-hearted woman. The Biblical quotation, "And a Little Child Shall Lead Them" was never, it is stated, better exemplified than in the Pathe play, "Winning Grandma."

The first episode of the serial, "Hands Up," will be released by Pathe. "Hands Up" is in 15 two-part episodes from the pen of Gilson Willets, produced by Astra and directed by James Horne.

Ruth Roland, supported by George Chesebro, are the stars supported by a carefully selected cast of players. No expense has been spared in the building of sets, among them the most noteworthy being the elaborate throne room in the Inca Castle, the Inca Castle itself, the Strange Ranch House and other striking sets. This Western serial has a number of novel features, one being the action surrounding the activities of the lost tribe of Incas who journeyed north from Peru into our Southwest on a strange and sinister mission. The first episode of "Hands Up" is entitled, "The Bride of the Sun," and forthcoming episodes will follow one every week.

"Bride and Gloom" is another of those Lloyd comedies which have proven so popular with exhibitors. Pathe Exchanges assure all exhibitors that "Bride and Gloom" is on a par with the other Lloyd comedies which grow better and better.

Post Travel Series No. 10 take the spectator through little known nooks and corners of Venezuela and included there is a visit to Caracas. The modes of living of the natives of Venezuela and the beautiful Venezuelan mountains and lakes are depicted.

Official War Review No. 8 depicts all the latest scenes of the Allied battle front.

"Inside the Lines" Draws for World

The current release on World program of the five-reel feature, "Inside the Lines," with Lewis S. Stone as the star, is still said to be a big box-office winner in the legitimate theatres. A revival of this Broadway success was made in Boston, and though it had a long run there during its first visit to that city it is now in its twelfth week. So pronounced is the success it is now meeting with that plans are being formulated for several companies to tour in it the coming season. The timeliness of this picture is best illustrated by the recent disclosures of the activities of German authorities from Wilhelmstrasse. They spent over thirty million dollars in perfecting an organization to disseminate propaganda in this country by buying up a large number of daily papers scattered throughout the United States.

(Copyright French Pictorial Service)
Pathe Is Distributing a Film of the Independence Day Celebration in France, Called "Fourth of July In France"

Gloria Joy, Presented In Oakdale Productions By General Film

General Releases New Gloria Joy Film

Gloria Joy makes her third appearance this week, according to an announcement from General Film, in an Oakdale production, "Miss Mischief Maker," a five-reel drama. It is said that in this subject, with its lighter domestic touch, the seven-year-old star makes her most striking claim to stardom.

Reports received from the various General Film branches are said to indicate that the first two releases in the Oakdale series, "The Locked Heart" and "No Children Wanted," are delivering the goods at the box office. Advance bookings for the entire series have now grown so rapidly as to indicate that the Oakdale Productions will be one of the most popular series ever released by General Film.

Mutual Likes Story by Miss Justice

With the release of "Her Husband's Honor," Edna Goodrich's latest production Maibelle Heikes Justice is receiving many compliments from fellow-writers over the story she wrote for Miss Goodrich.

James M. Sheldon, president of the Mutual, went out after the best story he could buy for Miss Goodrich, and after a search of several weeks selected "Her Husband's Honor," which had been written under the title of "The Gadabout."

"Her Husband's Honor" was produced by Miss Goodrich, under the direction of Burton King. She has finished work on "Treason," her second picture.

Charlie "Kids" Germans

Charlie Chaplin makes a band of German spies walk the goose-step in "Triple Trouble," the new Chaplin two-part comedy released by Essanay. They try to buy the formula for a "wireless explosive" from Colonel Nutt. When he refuses to sell they threaten him. Chaplin, the janitor, enters, forces them to goose-step their way out of the office, and finally lands them in a heap on the sidewalk

Program Glances

"His Birthright," the first of eight Hayakawa specials, to be released by Mutual on September 1, has received the finishing touches under the eye of the Japanese star, who is now finishing his second picture of the series, "The Temple of Dusk."

"Wild Primrose," declared in an advance notice by Vitagraph to be one of the strongest and most appealing pictures in which Gladys Leslie has appeared, is announced by Albert E. Smith, president of Vitagraph, as the Blue Ribbon Feature release for the week of August 12.

One of the funniest scenes in Billie Burke's new picture for Paramount, "In Pursuit of Polly," which is scheduled for release August 19, is that depicting a hotel fire, without showing harrowing details such as are wont to enter the imagination at the mere mention of a conflagration in a hotel.

"A Dam Catastrophe," seventh of the Outing-Chester travel pictures released by Mutual, displays a colony of beavers in active operation.

While "The Great Love," D. W. Griffith's first production for Artcraft, which is scheduled for release August 12, is unique in the number of titled people from the very flower of England's aristocracy who appear in the picture, its producer has by no means depended solely upon this novelty in presenting a photoplay calculated to merit distinction.

Essanay has completed its next George K. Spoor feature, "Young America," the Cohan and Harris production, written by Fred Ballard and shown on the stage recently.

Camera work on Bert Lytell's newest picture, "Unexpected Places," is almost finished at Metro's West Coast Studios in Hollywood. Only a few interior scenes remain to be taken, under the direction of E. Mason Hopper.

A picturesque and wonderfully dramatic story of the Old South is promised in "Green Eyes," the next Paramount picture, in which Dorothy Dalton will be seen. It is said to be one of the most effective roles in a dramatic way in which this beautiful star has ever been seen. It was written by Ella Stuart Carson, and directed by R. William Neill, under the supervision of Thomas H. Ince.

Alice Howell in "Bawled Out," a two-reel comedy, is the latest offering, featuring this star, which comes from the Century Comedy Company. According to Universal officials, "Bawled Out" is the best Alice Howell comedy released to date.

When "Fedora," the new Paramount picture, in which Pauline Frederick is starred, is released August 12, students of the drama of Victorien Sardou will observe that in the photoplay the final scene in which, in the stage version, the heroine, Fedora, commits suicide, has been altered to give the story a happy ending.

Lively interest not only among exhibitors, but exchange people also has been aroused by the announcement that General Film Company is distributing "Bill's Budget," an exclusively weekly slide service of comic nature. The service is produced on a rental basis with particular attention to first new houses. The topics range from miscellaneous jokes to epigrams on love and marriage. Every alternate week is devoted to "Girls I Have Loved."

George Kleine has acquired the new Chaplin two-reel comedy called, "Triple Trouble," that will undoubtedly play to a quarter of a million or more.

One of the most novel features that has been shown so far in the Paramount-Bray Pictograph is the subject titled, "Feminine Life Guards," which appears in Pictograph No. 131, released August 5.

Fred Stone caused a sensation at the Lasky Studio recently when he went through a series of his eccentric dances in the making of his new Artcraft Picture, "Johnny, Get Your Gun."

Enid Bennett has a role in her newest Paramount picture, "Coals of Fire," released August 26, that seems to be, from all report, one of the strongest that she has yet been given by the producer, Thomas H. Ince. Victor Schertzinger directed the picture the story for which was written by R. Cecil Smith.

When William Fox releases "I'll Say So," one of the first of his new Victory Pictures, it will be a case of the Walsh family in the limelight, for R. A. Walsh directed the picture, and his young brother, George Walsh, is the star.

Madame Olga Petrova, Whose Latest Picture, "Patience Sparhawk," Is Said to Be Doing Well

"Bride of Sun" from Pathe This Month

The latest serial to be released by Pathe, the first two-part episode entitled "The Bride of the Sun," scheduled for release the week of August 18, is said by those who have been fortunate enough to see the first episodes, to be one of the greatest serials ever presented to the public.

This serial stars, Ruth Roland supported by George Chesebro, and they are surrounded by a carefully selected cast of players, each one carefully chosen as to type. There are also thousands of supernumeraries engaged during the action of this serial. Although "Hands Up" can be classed as a gripping Western serial in the common sense of that word for the reason that unusual atmosphere, a novel plot, the introduction of an entirely new series of thrills and heart throbs, make this serial something so much desired by the exhibitors, namely something different.

Christie August Releases

August 5—"Just Plain Folks," with Dorothy Dane and Bobby Vernon.

August 12—"Your Neighbor," with Ethel Lynne and Jay Belasco.

August 19—"Does Your Husband Flirt?" with Dorothy Dane and Bobby Vernon.

August 26—"Don't Believe Everything," with Ethel Lynne and Smiling Billy Mason.

The above represents Al Christie's comedies until September.

Mutt and Jeff Fly

In a statement issued this week, the Fox Film Corporation announces that one of the coming releases of the Mutt and Jeff Animated Cartoons will be entitled "An Ace and a Joker," and it will show Mutt and Jeff as aviators in France. The story of this latest picture of these two characters, which, it is said, has many novel photographic effects, opens with Mutt and Jeff as members of the Lafayette Escadrille.

Nine Fox Productions Now in Work

Reports from the William Fox studios in the East and on the Pacific Coast show that nine productions are in work for release by the Fox Film Corporation.

"The She-Devil," being directed by J. Gordon Edwards at Hollywood, Cal., is nearing completion. Tom Mix and his company, under the direction of Lynn Reynolds, has just gone to Prescott, Ariz., to begin work on "The Two-Gun Man," and Gladys Brockwell is progressing with the picturization of "The Strange Woman." William Farnum has completed filming "The Rainbow Trail" and is resting before beginning his next picture.

In the East, Virginia Pearson is at work at the Blackton studio in Brooklyn on "The Queen of Hearts," a mystery play, and Peggy Hyland started this week on her latest play, "Marriages Are Made." Director Richard Stanton has begun on "Eyes of the Soul," a big all-star production, and another Fox company has started on "Why I Would Not Marry," which is described as the life story of the most beautiful woman in the world. Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, a new Fox director, are at work at the Victor studio on "Go Get 'Em." George Walsh has also just begun work on a new and as yet unnamed play under the direction of his brother, R. A. Walsh.

Farnum Completes Zane Grey Production

William Farnum has completed the filming of "The Rainbow Trail," the big William Fox picture taken from Zane Grey's novel of the same name. The film has been cut and assembled and will be shipped to New York shortly for inspection by William Fox.

The Grand Canyon of Arizona will be well advertised in this picture, as will also a large part of Southern California. Mr. Farnum, his director, Frank Lloyd, and twenty-four other members of the Farnum company spent a week 3,000 feet down in the Grand Canyon making scenes. This photoplay is said to be a tremendously powerful film. It is a sequel to "Riders of the Purple Sage," another Zane Grey book also picturized by Mr. Farnum. Both productions will be among the early William Fox Standard Picture releases of the coming season.

"Eight Bells" First Shown in Norwich

The famous comedy stand-by of the theatre, "Eight Bells," will have a pre-release at Norwich, Conn., the home of the Byrne Brothers, the famous family of actors and acrobats who have all their lives been identified with this bread-winner. Out of compliment to Mr. John Byrne, the eldest of "Brothers Byrne," Norwich is to have the distinction of first seeing it on the screen prior to its general release on World program. Four generations of the family will be present.

My First Garson Production

By Blanche Sweet

THE motion picture public has not heard a great deal concerning the activities of Blanche Sweet for the past year owing to the fact that she has not been actively engaged in work before the camera. But they are going to hear from her in a very short time and in a manner that will place this little blonde beauty in a brighter light than ever before.

Only last week Harry I. Garson arrived in New York with a print of Miss Sweet's first picture under his management, "The Hushed Hour." Following the completion of this production Miss Sweet came on to New York to make preparations for her next production under Mr. Garson's management. It will be an adaptation from one of the popular novels.

Some idea of the impression Miss Sweet's work in "The Hushed Hour" made on a certain buyer who saw the picture can be obtained when it is said that after the showing Mr. Garson was offered $100,000 for the rights to the picture. It hasn't been given a public or trade showing as yet, but from reports received from the few who have seen it it is safe to assume that Miss Sweet has not lost one iota of her skill in interpreting before the camera.

During Miss Sweet's stay in New York a representative of the NEWS *interviewed her at the Great Northern Hotel. The first words that she uttered after the introduction were, "I am more than glad to be once again before the public and satisfied that Mr. Garson has given me a vehicle in "The Hushed Hour" that will eclipse anything that I have ever done for the screen. During its production we had ideal conditions and I am sure that the public will enjoy every foot of my first picture under Mr. Garson's management."*

"It has been several months since my last appearance on the screen," Miss Sweet continued, "and during this time I have been a regular patron of the 'movies.' I had two reasons for attending the theatre regularly. First of all I thoroughly enjoy a good picture and secondly I can think of no better way to get the correct angle on the likes and dislikes of the public than to sit in a theatre and note the manner in which the various patrons accept this or that photodramatic offering.

"As the result of my experience I have learned a good deal concerning 'what is what' in the 'movies'—that is, what the American public likes and what it dislikes. There is seldom a picture that I have seen that can be termed a picture that the public dislikes. I hardly think there is a picture exhibited that is disliked. It is better to say that there are certain ones that are not liked. In other words, there are pictures which the public enthuse over and others that merely call for attention because there is nothing else to attract the attention at the time.

"I honestly believe that I have gained information through this channel that is going to and has helped me wonderfully in the portrayal of my parts on the screen. The public like comedy—light comedy. This is one of the many things I learned during my trips to the theatre. I do not mean to leave the impression that previous to this time I had never gone to the theatre, but I do mean to imply that I had never gone to the theatre for the purpose of psychological study. The public like pathos—something that touches the finer senses. They do not like to be depressed with the offensive or the extremely pathetic, but they do like to find a contrasting note here and there. All should not be sunshine, nor should all be pathos. A mixture of the two with dramatic strength in the plot—this is the combination that calls for the attention of an American audience and this is the combination that make a picture a big picture in the eyes of the public.

"In 'The Hushed Hour' I tried to bring out all these characteristics. I tried to put my soul into my work and it was all inspired by the study I had made of the public's likes and dislikes. The best director in the world cannot bring out these points unless the actress or actor he is directing feels the emotions he or she is attempting to portray. And unless he or she has made a study of the cause and effect of these emotions and the impressions they leave on a number of people sitting in a theatre viewing a picture he or she cannot give the best that is in him or her.

"For the reason given above, I am firmly convinced that my work in 'The Hushed Hour' presents my best since acting before the camera. I was given a most interesting story to begin with and an excellent cast in support. My heart and soul was in my work. I felt the emotions that I was called upon to express. In short, I lived the part.

"I am going to start on my second production under Mr. Garson's management on my return to the Coast, and I feel that my many friends will feel as I do—that the time I was off the screen was not spent in vain, or did it work to my disadvantage. On the contrary, they have greatly profited by my absence because they will see better pictures and more sincere acting."

Fox Army Man Chooses Victory Title

An interesting sidelight to the announcement by the Fox Film Corporation of Victory Pictures as an important part of its program next year is the statement that George Dembow, formerly the manager of the Fox branch in Philadelphia, chose the name of the new series just before enlisting in the army.

Mr. Denbow, who was one of the youngest branch managers in the Fox organization—being only twenty-three years old—had wound up his affairs and prepared to go into the army just before attending the annual Fox convention in this city a little while ago. Various names for the new series had been submitted to Mr. Fox by various persons, but at the convention Mr. Fox announced that the name Victory Pictures had been finally decided upon.

"All the News That's Fit to Print."

The New York Times.

THE WEATHER

VOL. LXVII...NO. 22,078. NEW YORK, SATURDAY, JULY 6, 1918.—EIGHTEEN PAGES.

CRYING 'LUSITANIA!' OUR MEN VICTORIOUSLY RUSH ON HAMEL;

HOUSE VOTES ... CONTROL.

Dutch Send Armed Convoy with Ships to East Indies

NO TROOPS ON LOST VESSEL

Damages Austrian Crew

'LUSITANIA' OUR BATTLE CRY

Americans with Anzacs Went Into Hamel Fight Seeking Vengeance

... in Past Week Have Won Important Positions, ... tured 5,000 Prisoners. Clinched Control of Air

FIGHT 200 GERMAN PLANES

...mericans Face Big

Evidence that the world will never forget this hideous crime

"The SINKING OF THE LUSITANIA"

LONG after this war is over the people of your town and every other town will still remember this as the greatest crime of all history—will go to any lengths to see the world's only reproduction of the atrocious sinking of the Lusitania. Give them this great, overwhelming picture *now*—the picture that will never have a competitor. Made from 25,000 drawings on gelatine by the famous artist, Winsor McCay, requiring 22 months of work. The most dramatic, exciting, thrilling picture ever shown in your house. Use our Special Ads and Posters. Get the cream by booking it *today*. See it at any Jewel Exchange.

JEWEL Productions Inc.
1600 Broadway New York City

—get your second date when you get your first!

YOUR second showing of the biggest winner ever in your house is a certainty—so make sure of getting that money by booking your repeat when you book your first showing. All over the country, Exhibitors are showing "The KAISER, the Beast of Berlin," for the third, fourth and fifth time—you simply can't afford to miss that second time. Remember! This great production—the original and only artistic triumph—has had more free publicity than any other picture ever given the Moving Picture Industry. Cash in on this free publicity—and do it now.

GOING OVER BIG!
"THE GEEZER OF BERLIN"
A TRAVESTY ON "THE KAISER" the Beast of Berlin
"THE GEEZER OF BERLIN" is going over big, bringing unheard of profits to exhibitors for a feature comedy. The nation wide publicity and advertising on "THE KAISER, THE BEAST OF BERLIN" is working wonders for "THE GEEZER," because the millions who saw the original KAISER, Beast of Berlin picture are clamoring to see "THE GEEZER," the travesty of "THE KAISER." Telegrams, letters and phone calls to the JEWEL Offices all over the country with reports of big success are coming in daily. SPECIAL ADS — SPECIAL PUBLICITY — SPECIAL POSTERS. Wire your nearest JEWEL EXCHANGE for booking and repeat dates.
JEWEL PRODUCTIONS (Inc.)
1600 Broadway, N. Y.
LIONEL S. REISS

UNIVERSAL
ANIMATED WEEKLY
and CURRENT EVENTS

TAKE out this one sure-pay insurance policy! Protect yourself against poor features! Keep your house crowded! Book the big Universal News Reels—people can't get enough of 'em in these big war days. All the news of all the world FIRST. More up to date than any illustrated magazine—as necessary as the daily paper. Book 'em both TODAY thru any U. Exchange.

Book thru your Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President. 1600 Broadway, New York.

In the Independent Field

Sherry's Releases Commended

Keeney Productions and First Doris Kenyon Picture, First of William L. Sherry Releases, Meet with Success

THE release date of the second of the Frank A. Keeney productions, "Out of the Night," by E. Lloyd Sheldon, has been postponed from August 4 to August 11 to enable Western exhibitors to give it initial showings at the same time as the showings in the East. All the Keeney pictures are being distributed through the William L. Sherry Service. Those who have seen "Out of the Night" say that it is high class in every particular.

Reports from "A Romance of the Underworld," the first of the Keeney pictures, show that it is doing a big business everywhere.

A. L. Harsten of the Regun theatre, New York, wrote Mr. Sherry the following letter in praise of his first Keeney release:

"I feel that I should write you relative to the success I had with 'A Romance of the Underworld,' which I played on July 25 and 26. These were two of the hottest days we have had this summer and in spite of this they proved the two best-paying days of the season. The audience was highly pleased with the production and spoke very well of the star and the story."

McMahan and Jackson, managers of the Lyric and Gift theatres of Cincinnati, wrote:

"We do not hesitate to write you this letter advising you that 'A Romance of the Underworld' played to a big business at the Lyric. We stood them up all day and it was one of the best Sundays we have had this season. The picture continues to do a big business. We can personally recommend 'A Romance of the Underworld' as being very well done, with an excellent story and cast."

Reports received by Mr. Sherry from "The Street of Seven Stars," which he is distributing for De Luxe Pictures, Inc., indicate that it is having success. The story ran as a serial in the *Saturday Evening Post* and is published in book form, more than 250,000 copies having been sold. The author of the original story, Mary Roberts Rinehart, is also the author of the photoplay.

Among the cities in which "The Street of Seven Stars" has been shown is Pittsburg. There in the exclusive East Liberty district it played to capacity for a week. Among the theatres which took it for the entire week of August 4 was the Symphony, New York.

Krouse Preparing Music Score for "Mickey"

H. Sylvester Krouse, music publisher, is preparing the music score for "Mickey," distributed on the independent market by W. H. Productions, and starring Mabel Normand.

W. H. Productions announces that Mr. Krouse will prepare for the first time in the history of photoplay music synchronization, in addition to the full orchestration, a complete piano score of the music for the photoplay, so that the smaller theatres throughout the country that do not have an orchestra will be in position to give their patrons the entire musical arrangement with the piano or other instruments.

Garrett Issues Booklet for Nazimova Picture

Sidney Garrett, president of J. Frank Brockliss, Inc., which company control the foreign rights to Metro Special "Toys of Fate," starring Mme. Nazimova, announces that he is preparing an illustrated booklet covering all details of the production. The book is printed in four colors and is designed to assist the foreign buyer in exploiting the picture.

Lillian Walker Is Now at the Head of Her Own Company

Doris Kenyon's Picture to Open at Park

Doris Kenyon's first production, "The Street of Seven Stars," by Mary Roberts Rinehart, produced by her own company, De Luxe Pictures, Inc., will have its first showing in New England at the Park theatre in Boston, during the week beginning Monday, August 12. John D. Soriero is manager of the Park theatre. Miss Kenyon will appear in person at the Park theatre on Monday afternoon and evening of that week. In honor of the event Manager Soriero has arranged to have all of the city officials of Boston meet Miss Kenyon at a breakfast to be given at ten o'clock on Monday. In addition to the city officials, prominent exhibitors of Boston and New England will also be present.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of William L. Sherry Service, will accompany Miss Kenyon to Boston.

Many Thrills Promised for Baird Serial

One of the thrills promised for Western Photoplays Company's serial featuring Leah Baird, "The Messenger of Death," is that recorded when Charles Hutchinson, one of the leading male characters in this serial, riding on a horse over a ninety-foot fall into the river. Sidney Garrett, president of J. Frank Brockliss, which company will handle the distribution of the foreign territory to this serial, says that work on the production is progressing rapidly. Joseph A. Golden is president of the Western Photoplays Company, with offices in the Longacre Building.

"The Whip" Draws 'Em in Southwest

True T. Thompson, the True Film Company, independent distributor and prominent buyer of Dallas, Tex., writes that "The Whip" has made remarkable box-office records in the territory of Texas, Louisiana, Arkansas, Oklahoma and Mississippi. In verification of this statement Mr. True Forwards to the NEWS duplicate copies of letters received from prominent exhibitors throughout this territory.

Among the exhibitors who testify to the popularity of "The Whip" are E. H. Hulsey, Old Mill theatre, Dallas, Tex.; B. F. Roberts, Liberty theatre, Houston, Tex.; E. D. Brewer, Sandefur-Brewer Amusement Company, Little Rock, Ark.; F. B. Garrett, Jewel theatre, Clarendon, Ark.; S. Drake Warner, Majestic theatre, Austin, Tex.; F. A. Alexander, Elk theatre, Marshall, Tex.; J. F. Head, Auditorium, Hot Springs, Ark.; H. Guidry, Liberty, Plaquemine, La.; Tom H. Boland, Empress, Oklahoma City; F. B. Smith, Majestic, Stuttgart, Ark.; A. J. Bathancourt, Houma Opera House, Houma, La., and William Reeves, England, Ark., all testifying to the remarkable popularity of this production.

Greiver to Handle Distribution of Ford Weekly

Simeon B. Greiver, formerly president of the Greiver and Herz Exchange, Chicago, announces that he has disposed of his interests in that concern to take the presidency of the Greiver Distributing Corporation recently organized with headquarters at 51 East Forty-second street, New York, to handle the marketing of the Ford Weekly, produced by the Ford Motor Company, Detroit.

The Ford Weekly is edited by A. B. Jewett, head of the photographic department, Ford Motor. The weekly is released in co-operation with the Bureau of Public Information. The major portion of the subjects contained in the Ford Weekly will deal with the war. Mr. Greiver will place the Weekly with the leading exchanges throughout the country. There is no charge to the exhibitor for the use of the Weekly other than the express charges.

Doris Kenyon and Harry C. Browne, In "The Inn of the Blue Moon," De Luxe Pictures, Inc.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Series of 24 Arbuckle Comedy Re-Issues (W. H. Productions)	E. and H. Film Distributing Company, Atlanta	South Carolina, Georgia, Alabama, Tennessee.
Series of 16 Two Reel Shorty Hamilton Comedy Re-Issues (W. H. Productions)	Standard Film Corporation, Kansas City, Mo.	Kansas, Missouri.

Brady's Second, "Little Women"

Screen Version of Louise M. Olcott's Popular Novel, On Screen— "Way Down East" Next

WILLIAM A. BRADY'S second independent production is a screen version of Louisa M. Olcott's "Little Women," a novel as famous as "Uncle Tom's Cabin." The characters of Jo, Amy, Mag and Beth, their joys and woes and the gallanteries of Laurie are known to every girl in America and in England. "Little Women" was produced on the stage by Mr. Brady at the Playhouse some years ago and it ran for eighteen consecutive months and for many seasons was a successful road attraction.

Harley Knoles, who directed the production, took all of the exterior scenes about the Louise M. Olcott estate, at Concord, Mass. The house that the authoress lived in has been preserved by the State of Massachusetts as a memorial. Every room in the house has been used as scenes in Mr. Brady's production of "Little Women." The story is supposed to be a true account of the actual living conditions of the authoress and her family. The famous Plumfield Orchard is seen in this production. With the exception of a few interior scenes, all of the scenes in the picture were taken in or about the house in which the authoress lived and died. The final scenes for this production are now being taken and it is expected that the picture will be ready for a trade showing soon.

Following the completion of "Little Women" Mr. Brady will commence on his third independent production, a screen version of "Way Down East," one of the most popular stage plays of the present generation. Nineteen consecutive years on the stage is its record. These Brady productions will be distributed on the independent market.

Sherman Activities Enliven Times Square

There are signs of something doing around the Longacre Building in New York City. The noise of carpenters' hammers seems to indicate that somebody is starting the ball rolling for the fall and winter season in the feature film trade. Investigation discloses the advent in New York of a new feature producing organization to be known as the Sherman Productions, Inc. This firm is headed by Harry A. Sherman, long known as a circuit exhibitor, exchange man and state rights purchaser in wholesale lots.

Recently Mr. Sherman disposed of all his other interests, and in company with several capitalists he has gone into the feature producing business in a decidedly pretentious way. On July 21 he arrived in New York from Los Angeles with is first big production, and was accompanied by a staff of lieutenants who are surely full of the old "pep." The quiet but forceful activity around the new offices in the Longacre Building indicates that something good has hit the town.

Miss Donaldson Cast

Lyn Donaldson, a friend of Doris Kenyon since childhood, has an important part in Miss Kenyon's second De Luxe picture, "The Inn of the Blue Moon," adapted from the work of Louis Joseph Vance.

One of the Mass Scenes from Leonce Perret's Patriotic Picture, "Lafayette, We Come!"

Gaumont Serial Eliciting Many Inquiries

"THE HAND OF VENGEANCE," Gaumont's twenty-reel serial, in ten episodes, is eliciting inquiries from exhibitors in all parts of the country, according to reports from the Gaumont office in Flushing. "The Hand of Vengeance" is offered on the independent market.

In the beginning of the story the hero, like Monte Cristo, is wealthy beyond the dreams of avarice. A friend defrauds him of his entire fortune, and leaves him dying on the desert. Returning, a Nemesis from the dead, the former trusting friend becomes a relentless avenger. Impatient of legal delays, he uses his own ingenious methods to recover his stolen fortune and thus steps beyond the circumscribed limits of the law. A famous crime investigator attempts to capture him—and then begins the many battles of wits between two brainy men. After recovering his property in spite of the opposition of the famous detective and his assistants, the hero becomes an avenger of wrongs for others who have been oppressed.

"The serial is different," said an official of Gaumont, "because, unlike most others, it does not rely on fights, wild beasts, unreal situations, or improbabilities, to make it interesting. The story and characters are intensely human. The situations are all real, and clean—there are no 'sex situations.' And yet, the claim is justly made that this photo-serial is startling, sensational and a real 'thriller.' There is something doing in every foot. The suspense begins in the first few feet, and piles up until the smashing climax at the end of the twentieth reel. The story is also 'different' because of the ingenious dexterity with which the hero extricates himself from the many dangers from which it seems impossible for him to escape."

More than half the domestic territory has been sold.

Otts Forms Company

William J. Otts, who has for a number of years been identified with the William Burns Detective Agency in the feretting out of the most sensational crimes of the country, has organized a producing company which is to film two or three subjects based upon mysteries solved by Otts and others of his staff. Production work will be carried on in Los Angeles, and arrangements have already been made for a studio, players, and stories are now being prepared for the director.

William J. Clark, Secretary and Treasurer of the Affiliated Distributors' Corp.

"Stolen Orders" Opens for Week in Boston

"Stolen Orders," William A. Brady's screen version of the Drury Lane melodrama, featuring Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge, has duplicated in Boston the success it achieved in New York and Washington, according to reports from that city.

The picture commenced a limited engagement at the Shubert theatre last Monday before a crowded house. Among those who attended the first performance in Boston was Admiral Spencer S. Wood, commanding the First Naval District. The engagement was extended over Sunday. Contracts held by "Maytime" to open its Boston engagement at the Shubert the following day made a further extension of the "Stolen Orders" impossible.

Perret Celebrates Completion of Picture

Prominent French and American personalities attended an informal dinner and musicale given last week at the house of Mr. and Mrs. Leonce Perret. The occasion marked the completion of the official French propaganda picture "Lafayette, We Come!" (Pershing, '17), produced under the supervision and direction of Mr. Perret.

Those present were Captain Robert Warwick, Denys Amiel, editor of the *New France;* Mrs. Amiel, M. De Journo, Captain Firmin Tristan, Dolores Cassinelli, who with E. K. Lincoln enacted the principal roles in "Lafayette, We Come!" Francis Nelson and Adolphe Osso, American representative of the French Society of Authors and Composers.

Hyman Has All Star Los Angeles Branch

Sol L. Lesser announces that Louis Hyman will succeed his brother as manager of the Los Angeles branch of All Star Features Distributors, Inc. All Star is distributing in this territory D. W. Griffith's "Hearts of the World" and the Government war picture "Pershing's Crusaders" as special attractions. Mr. Caney succeeds Mr. Hyman in the San Francisco office. Mr. Lesser's brother has enlisted in the army.

First Case Picture to Start Next Week

Work on the first Anna Case picture under the direction of Julius Steger will commence next week, it is announced by the International Film Corporation. The interior scenes will be taken at the Norma Talmadge Studios, West Forty-eighth street. Junius Earl Henderson and Edward Morrisy will be associated with Mr. Steger in this production.

Mabel Juliene Scott has been engaged to take the second feminine lead. The remainder of the cast has not been announced.

Corrected Statement

The following notice speaks for itself:

"I notice under your column 'Releases in the Independent Field' that two of my productions, 'Souls Redeemed' and 'Weavers of Life,' are listed under the head of the Arrow Film Corporation. Neither of these pictures are now being handled by the Arrow Film Corporation, so I would like you to have both of them removed from that list. This is probably only an oversight on the part of the Arrow Film, so if you will correct the same it would be appreciated.

"(Signed)
"Edward Warren Productions, Inc."

Blackton Extends Contract with Rawlinson

Commodore J. Stuart Blackton has extended his contract with Herbert Rawlinson, whom he first signed to play the featured male lead in "The Common Cause," and now plans to feature him in several other Blackton specials to follow this propaganda picture, which he is producing under the auspices of the British-Canadian Recruiting Mission and in which Sylvia Breamer is the other featured player in an all-star cast.

Southerners Are Featured

A cast of Southerners, under the guidance of a Southern director, interprets the Southern play, "Kildare of Storm," Emily Stevens' next starring vehicle in Metro's All-Star Series, according to an announcement from Metro this week.

Harry Houdini, the Handcuff-King, Who Is to Make a Serial for Rolfe Productions, Inc.

Maigne's "Fish Story" on Educational

EDUCATIONAL FILMS CORPORATION announces as releases for week of Aug. 29 to its regular houses Charles Maigne's "The Quest of the Big 'Un," and the International cartoon comedy, "Judge Rummy's Off Day," the latter being released the preceding week. Patrons of the Rivoli theatre, who saw "The Quest of the Big 'Un," pronounced it one of the most entertaining educationals of the hot weather season. Charles Maigne, its author-director, went to the Catskills and Esopus Creek for the mise-en-scene and selected as dramatis personae a big fish, a patient angler and a girl. The granddaddy of all the Esopus trout is the real hero of the fifteen-minute picture. How he evaded capture for generation after generation; how the angler determined to get him and what lures he set; how the "big 'un" resisted and fought; how he was ultimately landed, and then the unexpected climax of his getting away—all this is charmingly told and picturized by Mr. Maigne.

With this release comes a new cartoon comedy series to take turns with the Happy Hooligans and the famous kids. The title of the new release is the Silk Hat Harry Live Stock Company, the first number of which is "Judge Rummy's Off Day." Tad originated Judge Rummy, but Gregory La Cava is responsible for his perpetuation on the screen.

The genial magistrate, in the first picture of the series, gets mixed up with a hula-hula dancer and is chased by Mrs. Rummy. The sudden adjournment of the Court ends a story filled with laugh-provoking incidents and much comic by-play of the bailiff, the Court stenographer, the prisoner and others concerned.

President Charles A. Dean of the Educational Distributing Corporation, who has already added Chicago, Cleveland and Detroit to the list of Educational exchanges, and who is now developing extensive plans for the distribution of the parent company's product, promises important announcements concerning the development of this new organization, soon.

Ruppert to Serve Independent and Program

JACOB RUPPERT, president of the Film Clearing House, announces that his concern will serve the independent producers as well as the program producers.

"I have been asked," he said, "whether the Clearing House proposes to distribute for exchange systems and program producers solely, or whether independent producers may be served too. The question arises for the reason that exchanges and program producers have sales staffs that can be easily swtiched into our shipping centers, whereas it is known that the independent producer has no such men. How, then, is the Clearing House to take care of the individual with the lone negative?

"A number of such independents are arranging to take care of themselves. Their method, in brief, will be to 'club' together on a staff of special representatives, while we do the physical distributing. These representatives will be men trained in feature selling. They will have at their finger tips full information on what the film industry today is pleased to call 'merchandizing.' They will be in no way connected with the Clearing House—just with the club of independent producers.

"We are making progress with the exchanges who see in us a chance to trim over-head. Our call for distributing economy is being heard. It is patent to everyone that we can handle physical film distribution at a minimum of expense, and that concentrated sales work by the client added to this makes for larger bookings at a lessened cost."

Release Date Postponed

William L. Sherry, head of the William L. Sherry Service, which is distributing the pictures made by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., announces that her second production, "The Inn of the Blue Moon," will be released on Aug. 18 instead of Aug. 11, as originally announced. The postponement is due to the difficulty of getting films and accessories to the western exhibitors in time for them to show the picture simultaneously with the exhibitors in the East. Those who have seen the picture speak of it in terms of the highest praise.

Star at Longfellow Home

During her recent visit to Boston, Doris Kenyon, who is appearing at the head of her own company in the screen version of Mary Roberts Rinehart's "The Street of Seven Stars," was entertained at the Henry W. Longfellow home in Cambridge.

King Starts Houdini Serial

Rolfe Productions, Inc., Serial Starring Harry Houdini, Started at Yonkers Studio — Burton King Directing

WORK on Rolfe Productions, Inc., new serial, starring Harry Houdini, of vaudeville fame, is progressing rapidly, according to announcement coming from the Rolfe offices. The new serial was written by Arthur B. Reeve, popular writer of mystery stories. Mr. Houdini, who worked in collaboration with Mr. Reeve in his work, states that he has originated a new type of screen villain, known as the scientific villain. "This novelty," said Mr. Houdini, "has opened up a new thought in serials, and the plot which Mr. Reeves has woven around the automaton and myself, is full of thrills and unusual situations."

Harry Gorssman, vice president and general manager, Rolfe Productions, Inc., states that he is in receipt of numerous inquiries from all parts of the country, asking for information on the releasing arrangements for this serial. "In all my experience," he said, "I have never seen anything take hold of the exhibitor as our announcement. I did not think that the trade papers had such a far-reaching influence or did I believe it possible for an announcement to travel so far as ours did in the trade papers.

"In a great many instances the exhibitors have asked for time and booking without even inquiring the price, but the majority of the letters and telegrams have been about release dates and distribution."

Burton King is now engaged in the first episodes of the Houdini serial at the studio in Yonkers. Ruth Stonehouse and Margaret Marsh have the principal feminine roles opposite Mr. Houdini.

Ten, Twenty and Thirty, Hall's Prices

Frank G. Hall, who last week announced the organization of the Producers' Distributing Corporation, is now located in the Leavitt Building, New York City, ready for business.

The feature of the Mr. Hall's plan embodied in the new organization is its fixed policy pledging to exhibitors twelve big special productions for the coming year at ten, twenty and thirty dollars per day, regardless of production. Mr. Hall bases the soundness of this policy on facts collected during his long experience as an exhibitor controlling a number of large theatres in New Jersey, as president of independent exchanges booking state right subjects, and an operator in the handling of special pictures for which the highest rental prices are demanded.

"I can see no reason why this same quality of special attractions cannot be offered at fixed prices," he said, "open to all, regardless of higher bids by opposition theatres. Franchises for the twelve pictures, granted in order of application, determine the theatres having first call and a two picture cancellation clause protects franchise holders from productions not coming up to their expectations. Thus the Producers' Distributing Corporation seeks to establish a policy which will promote business relations of an ideal character."

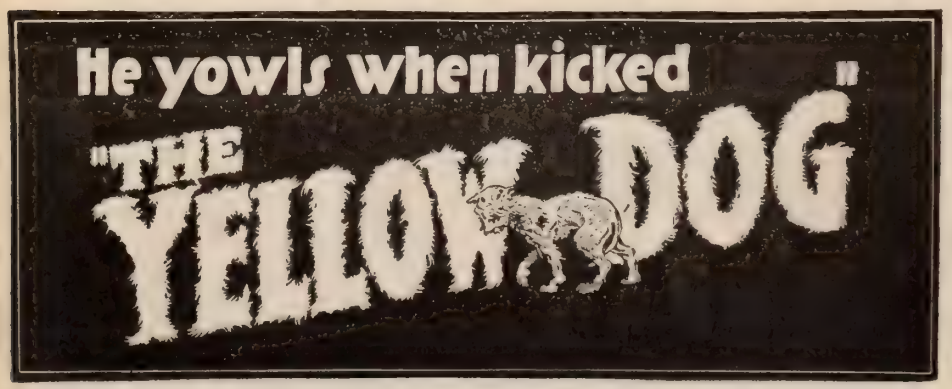
A sales force under the leadership of Lynn S. Card is now at work.

Miss Young Ships Chocolates to Soldiers

The first of a fortnightly shipment of cigarettes, chocolate and other soldierly necessities which Clara Kimball Young has promised the members of Company B, 24th Battalion, U. S. Armed Guard, at Presidio, California, left New York recently. During a recent visit to the camp the men elected Miss Young honorary captain of the company and the famous Select star has taken this method of voicing her appreciation of the honor the boys in khaki have bestowed upon her, and doubtless it will be more than appreciated.

Series of Hamilton Re-Issues Released

W. H. Productions Company announces the release of the series of sixteen two-reel Shorty Hamilton Western Comedy Dramas, the first four subjects being "Shorty Inherits Forty Wives," former title "Shorty Inherits a Harem"; "The Camouflage Baron," former title "Shorty's Ranch"; "Shorty's Pipe Dream," former title "Shorty and the Fortune-Teller," and "Licking the Greasers," former title "Shorty's Trip to Mexico." W. H. announces that two-thirds of the territory has already been disposed of on this series.



Exhibitors in Rumpus with Dressler

The Theatre Owners' Association of Los Angeles has favored us with a set of resolutions adopted after Marie Dressler failed to appear at a recent meeting after she is alleged to have accepted an invitation to do so.

It is a long-standing custom of the Theatre Owners' Association to have stars from the various studios in attendance at the bi-weekly luncheons. Miss Dressler is claimed to have accepted an invitation to attend a luncheon on July 24 as one of a gathering including Governor Stephens, William Cowan, head of the California Four-Minute Men, Judge Gavin Craig and Judge W. H. Thomas.

The grievance of the association arises from the fact that Miss Dressler is claimed not to have notified the organization of her inability to attend until half-past eleven on the date set and to have said it was a "damned imposition" for the association to have insisted on her appearance.

Mary Pickford Completes New Feature

Mary Pickford has completed "Johanna Enlists," her next Artcraft offering, and William D. Taylor, the director, has gone to England to enter an officer's training camp. This picture is military in character and the 143d Regiment of Field Artillery from Camp Kearny plays an important part in the big scenes. This is not a battle picture but has to do with certain incidents, while a body of United States troopers are on their way to a cantonment. It is asserted that "Our Mary" has a role which for delightful character is unexampled in any of her former productions.

The scenario of "Johanna Enlists" was written by Francis Marion and is an adaptation of Rupert Hughes' novel, "The Mobilization of Johanna."

Douglas MacLean is leading man and there is a fine supporting cast, according to the announcement from Hollywood.

Walsh Spent Many Weeks Filming "Prussian Cur"

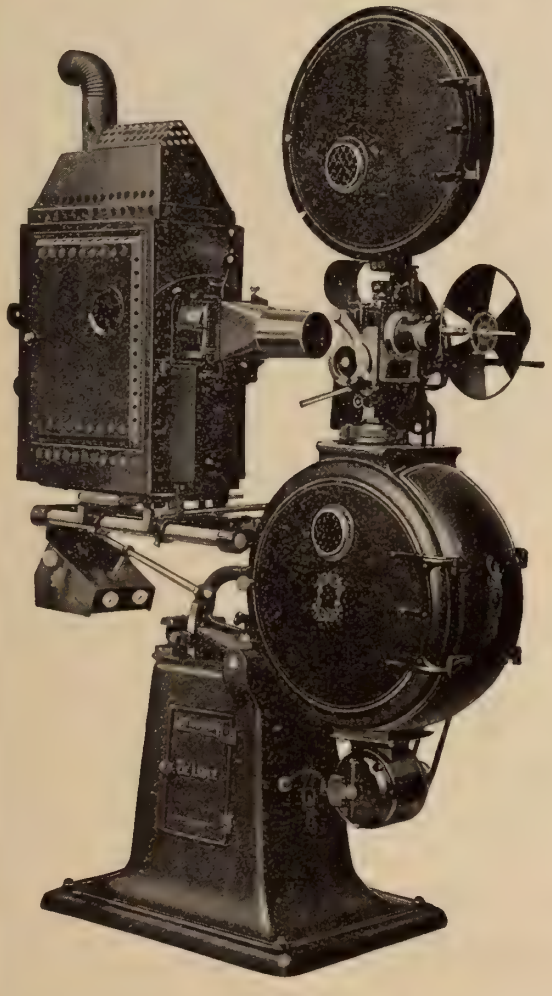
An idea of the thoroughness of R. A. Walsh, the William Fox director, may be obtained from the statement from the Fox Film Corporation that Mr. Walsh spent twenty-seven weeks filming "The Prussian Cur," the tremendous production which exposes the secret workings of the Prussian spy system in this country.

When Mr. Walsh began on the production he was faced with a stupendous job. He had to duplicate the United States Senate chamber, the German Embassy at Washington, the Kaiser's palace at Potsdam, and other historical settings that require not only extensive preparations, but also the greatest fidelity to detail. How closely were facts adhered to in this production is shown by the fact that the real furniture which was used in Ambassador von Bernstorff's office in the German Embassy at Washington is used for a setting in "The Prussian Cur."

Equipment Service

The Theatregoers Rate a Theatre

Pretty Much by the Kind of Projection They See on the Screen



You who want the seats of your Theatre always filled, must see to it that your Operator always has a Projecting Machine in his operating booth that is in the pink of condition—not a Projector that needs REPAIR PARTS every month and every month. Just before you bought these repair parts you had an unsteady picture—your patrons saw it. It had its effect on them, besides it cost you money for the repair.

Why not buy a Projecting Machine made only of high-class material and get away from such trouble; you'll get a better rating for your theatre.

The MOTIOGRAPH is the machine that will give you such service. It has a record of the gears never wearing out; the sliding disc in use since 1915 and not a single replacement for wear-out. We mention only these two parts, but every part of machine is made of just such high-class material.

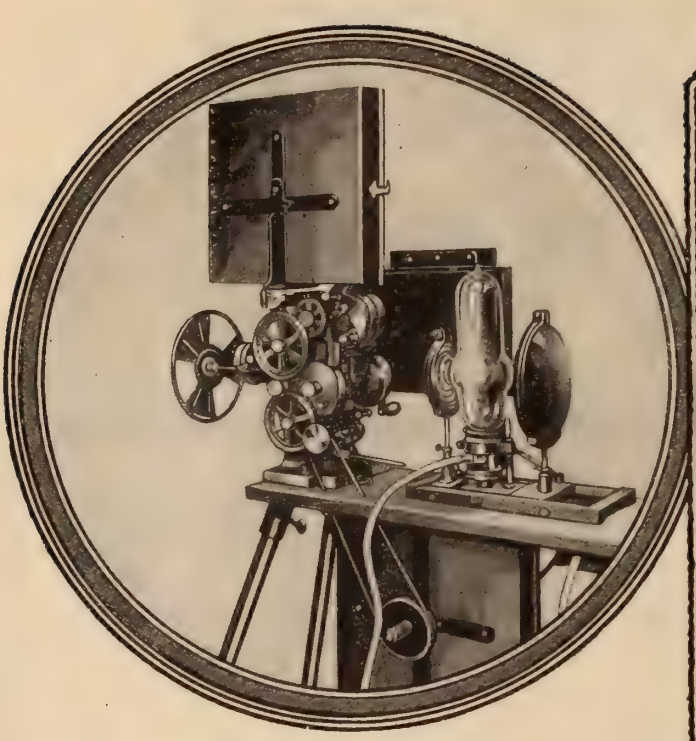
Get a MOTIOGRAPH and you are insured of that continuous PERFECT PROJECTION—Service that Serves.

(Write for Motiograph De Luxe booklet)

THE ENTERPRISE OPTICAL MFG. CO.

561 W. Randolph Street **Chicago, Illinois**

Projection Music Laboratory Studio Theatre



A Lamp
that improves projection and saves electric current

IT'S not often that you can improve the quality of your pictures and at the same time lower your operating costs. But that's just what this new Edison MAZDA C Lamp does. It is the lamp for the small and average sized theatre.

The light has even intensity—a brilliant, steady beam with pleasing color tone; and the lamp, once focused, requires no re-focusing.

The control is simpler than that of the carbon arc. There is less heat, no flicker, and the absence of all carbon ash means less wear and tear on machines and film.

The results please the public, the operator and the management.

You can apply this lamp to your present equipment by purchasing a suitable lamp-and-lens housing and a compensator to convert alternating current to direct current.

When buying a new machine look for the machine equipped with this lamp. It costs no more. Send for Bulletin No. 43607 containing full information. Get in touch with our nearest distributor. Edison Lamp Works of General Electric Company, Harrison, N. J.

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23d St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equipment Corp.
26 and 28 Piedmont St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equipment Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co.
1815 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Penn Ave.

OMAHA
United Theatre Equipment Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equipment Corp.
74 Huron Road

CINCINNATI
United Theatre Equipment Corp.
115 W. 7th St.

CHICAGO
United Theatre Equipment Corp.
514 S. Wabash Ave.

DETROIT
United Theatre Equipment Corp.
57 E. Elizabeth St.

MINNEAPOLIS
United Theatre Equipment Corp.
16 N. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co.
813 Walnut St.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St.

EDISON MAZDA C MOTION PICTURE LAMPS

47D-11

GENERAL ELECTRIC COMPANY

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

Cleveland Operators Active

FROM Cleveland we receive word of an aggressive action on the part of the operators to force further salary advances. This new scale is scheduled to go into effect on August 19.

There is no doubt that the scale of living has gone up and that a man who was just able to scrape along last year is on the rocks this year. The question is where the fault lies. We know of operators today who are getting far more money each week than the new Cleveland schedule calls for, but they earn it. They are in the big houses. They are not afraid of work. They put each show in proper shape before the curtain goes up. They take out misframes, poor patches, in fact work every minute for the house, in which they take a personal pride.

On the other hand we know of a lot of worthless operators—vandals—and not worth the money they are getting by a long shot. These are the men who hide behind a set of regulations such as those given below and get the additional money, whereas they should be eliminated entirely and sent to another industry where brains, honesty, industry and loyalty mean nothing. The size of the theatre and the admission price also enter into the consideration, for the small house with low admission price should not be expected to pay as much as the big house with the larger rate of admission.

The following is the ruling with comment as we received it from Cleveland on August 1, 1918:

Cleveland, Ohio, July 31, 1918.

"The motion picture operators of Ohio are demanding a raise in wages from 62½c an hour, to 80c an hour. The announcement to this effect came as a great surprise to the exhibitors last Saturday, as there has been no previous notification of such action on the part of the operators. Their demands as set forth are:

Section 1

"All night shows within our jurisdiction shall pay at the rate of $25.60 per week, four hours to constitute a night's work. The aforesaid amount shall include one matinee a week. Should the said matinee run continuous, the operator shall receive $1.00 for the supper hour. All extra matinees shall be paid for at the rate of $3.50 each, and not to exceed four hours.

Section 2.

"All theatres running ten hours per day shall employ two operators each working 5 hours per day, and each to receive $28.00 per week.

Section 3.

"All theatres running 12 hours per day shall employ two operators, each working 6 hours per day, and each to receive $33.60 per week.

Section 4.

"All theatres running 14 hours per day shall employ two operators each working 7 hours per day, and each to receive $39.20 per week.

Section 5.

"All theatres running 16 hours per day shall employ two operators each working 8 hours per day, and each to receive $44.80 per week.

Section 6.

"All theatres running a daily matinee and evening performance, the matinees not to exceed four, and the evening performance not to exceed four hours, shall pay $44.80 per week.

Section 7.

"Special entertainments shall be paid for at the rate of $5.00 each and shall not exceed four hours; $3.00 shall be charged for setting up machine, and $3.00 for taking down.

Section 8.

"Overtime in connection with down-town theatres shall be computed by adding the total overtime per week, and charged pro rata.

Section 9.

"Overtime in connection with all other theatres shall be charged for at rate of $1.00 per hour or fraction thereof.

Section 10.

"All operators engaged for road work shall receive the wage scale as required by the International Alliance at the time he is engaged.

Section 11.

"Operators shall not be permitted to carry films, banners, posters, etc., to or from theatre or film exchange, either with or without compensation.

Section 12.

"Eastern standard time shall be recognized in accordance with this scale.

(Signed)

"LOCAL 160, I. A. T. S. E.

"Just what grounds the operators base their demands on at this time is not known, but the exhibitors feel that they are not being squarely dealt with by the operators, in lieu of the fact that it was due to the influence and assistance of the Motion Picture Exhibitors' League of America that the labor of operating a motion picture machine was placed among the essentials.

"Another point to which the local Exhibitors' League takes exception is the fact that in distributing its notification of a revised and higher wage scale, the operators' union completely ignored the existence of the League as a body, and is seeking to deal with the exhibitors separately and independently. This they cannot do, however. Several exhibitors testified at the League meeting this week that they had been approached by members of the operators' union, but they had replied that they had to refer all such matters to the League.

"Inasmuch as the operators have refused to recognize the League as the official exhibitor body through which to reach the individual exhibitors, it was resolved that the officers of the League call upon the officers of the operators' union, Local 160, and demand an explanation of their actions. If this grievance is satisfactorily adjusted, then the League will enter into negotiations with the operators to determine upon a just and equitable scale of wages.

"It was said at the League meeting that in the opinion of the men present, the operators are not an essential factor to the motion picture industry. The industry itself is an essential, but the exhibitors of Cleveland said that in many instances they would operate their own machines in preference to paying such an enormous increase to the operators. Others are in favor of using girl operators.

"'And if we are forced to use our trump card,' said Sam Bullock, 'the same exhibitor influence that succeeded in keeping the operators at work, instead of digging trenches, can also get that favorable decision revoked, and have the operators classed among the non-essentials, where they were, and where they would have stayed had it not been for the help they got from the exhibitors.'

"The new wage scale is to go into effect on the 19th of August, less than a year after their last raise."

This brings up the old suggestion which we have made before on this page namely the grading of all operators into three or more classes according to their ability, with a different scale of payment for each. Then the exhibitor would know just what he might expect before he applied to the Union for a man. This must be done within the Union itself as grading from the outside could never be done satisfactorily.

We want to again state that we are against women in the projection room under any circumstances. It is not their place.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

A Budget of Questions

Mr. Wesley Trout, Quality theatre, Elk City, Okla., submits the following questions:

(1.) Given a 17-foot picture at 100-foot throw, what is the approximate percentage of light lost between the front condenser and the screen? How do you figure this?

(2.) What is the supposed advantage of the meniscus bi-convex combination over the plano-convex?

(3.) What is a 6 to 1 intermittent? How do you figure if it is that, by the gears? What is the relative advantage of a 5½ to 1 intermittent over a 4 to 1?

(4.) What is the relative advantage of an inch and a half spot over a two-inch spot? What is the light intensity of the 1½-inch spot and the 2-inch spot?

(5.) How do you match up a lens system?

(6.) How do you figure the necessary capacity of a generator for lighting?

(7.) What size booth for two machines?

In reply: (1.) In determining the efficiency of a projector optical system, *i. e.*, the percentage of the flux emanating from the light-source which reaches the screen, it is by no means sufficient to start at the front condenser, as suggested by the correspondent's question; it is necessary to start at the source itself. Each differently equipped projector will show a different light intensity at the screen, but if all the data concerning the type and brightness of the source, the number and type of the components of the optical system, the type of projector shutter, etc., are known, then the approximate efficiency may be calculated, and we supply the following example of the way the calculation is carried out so that any reader may apply the same to his own conditions.

We first take the intensity of the light source (*arc crater, for instance*) as 100 per cent, of which only about 33 per cent is picked up by the condenser system. This assumes the favorable condition where a D. C. arc is used, so that the flux from the crater may be considered as only being distributed over a hemisphere. In the case of the A. C. arc, where the light radiates backwards practically as much as forwards it is apparent that the amount picked up by the condenser system would be much less. Accepting 33 per cent, however, as being picked up by the condenser system in our very favorably hypothetical case, this is then subject, in passing through the condenser system, to 16 per cent reflection-loss (*4 per cent at each of the four glass-to-air surfaces*) plus an absorption loss of 9 per cent (*absorption loss being reckoned as 6 per cent per inch, and assuming the condenser combination to have the very moderate axial thickness of 1½ inch*), or in other words the light falling upon the condensers is subjected to a reduction of 25 per cent in passing through them, thus only 25.75 per cent passes on to the film picture being projected. While there is a great variation in the density of film images, some being very opaque, while others are very transparent, we are justified after taking the average of many measurements, in assuming that in general the beam from the condensers will be reduced 50 per cent in intensity, in passing through the film (*due to opacity of the image deposits, absorption by the celluloid and the scattering of the light by the silver particles of the emulsion*), so that only 12.85 per cent, approximately, is sent on the projection objective. In its passage through the objective the light is further reduced some 25 per cent in intensity (*4 per cent reflection loss at each of the six glass-to-air surfaces*), therefore but 9.65 per cent emerges from the objective, and this is reduced a further 50 per cent by the revolving-shutter, leaving only 4.80 per cent of the original amount emanating from the source available for the illumination of the screen-picture. Other factors such as the distance to the screen and the effective aperture of the objective also enter, and it is thus seen that only a very rough approximation to the true screen intensity may be arrived at by the above method, although it should be pointed out that the above assumptions represent very favorable conditions, and the efficiency of the average projector, as regards screen illumination, is generally much less than the amount arrived at above. The only intelligent method of comparing screen illuminations and of measuring them with accuracy, is by photometric means, and foot-candle meters are now available at a moderate cost which permit this to be readily accomplished.

(2.) Properly designed meniscus bi-convex condensers present an actual, rather than a supposed, advantage over the customary plano-convex combination, inasmuch as the spherical aberration is somewhat less and the light concentration is better, giving a better defined spot. As, however, the arc is at a greater distance with such a combination, the solid angle of flux picked up by the rear meniscus is somewhat less than that collected by a favorably arranged plano combination, but this is offset by the more favorable edge refraction of the meniscus form, which refracts marginal rays through the condenser system which are generally refracted towards the mounting of a plano system and consequently cannot pass through it. The meniscus bi-convex system is therefore an improvement when properly designed, but unfortunately the radii of curvature of many such combinations now on the market have not been correctly chosen, and it is doubful whether the majority of such condenser sets are an improvement over a well made and properly chosen plano-convex combination.

(3.) A 6 to 1 intermittent movement is one with which each picture on the film is moved into place before the aperture of the projector in an interval of time equal to one sixth of the period required for a complete revolution of its driving-member (*cam, for instance*), therefore with such a movement a picture is stationary before the aperture for a period five times as great as the interval consumed in interchanging it for the next picture on the film strip. The speed of intermittents of the usual types, composed of rotating members, may be empirically determined by dividing the circumference of the fly wheel (*diameter* × 3.1416) by the distance (*measured around the periphery*) of that portion of the flywheel which passes a given point when the movement is actuated sufficiently to pull down one picture on the film. This has already been treated *in extenso* in the Projection Department, see "Chapters on Intermittent Movements"—I, News, April 13 and 20, 1918.

We do not know of any 5½ to 1 intermittent movement, although a movement with this ratio is a possibility. The advantage of a movement with a high ratio is that the shutter blades may be narrower and still cover the objective during the movement of the film, although this is not necessarily an improvement, for unless the shutter blades are of favorable size and arrangement the flicker may be considerable. Some types of fast intermittents are also very severe on the film.

(4.) The advantage of a 1½-inch spot over a 2-inch spot is that more of the available illumination will be able to pass through the objective to the screen, and the only justification for the use of an unduly large spot is the fact that in favorable conditions of adjustment of the condenser system the light will be more uniformly white at the center of the spot than at its edges. Assuming all other conditions to be the same in both cases the intensity of the 1½-inch spot as compared to the 2-inch spot would be represented by $\frac{\textit{area 1.5-inch spot}}{\textit{area 2.0-inch spot}}$, the respective areas being obtained by squaring the diameter of the spot and multiplying it by .7854. An exact result would not be obtained in this way, as the spot generally resembles the contour of the arc-crater, instead of being perfectly round, but the result might be a fair approximation.

(5.) The optical system of a cine projector should be so selected and adjusted (*not matched up*) as to produce the most intense, even and colorless screen illumination possible with

the available light source and optical components. Tabulated data covering this subject is of little value, since the condenser lenses of commerce are not exactly of the focal lengths commonly specified, so it is best, with the condensers at present available, to aim for a good result on the screen combined with an efficient utilization of the light-source. The primordial requirement in adjusting the projector optical system is that all components (*including the arc crater and the machine aperture*) be co-axial, *i. e.,* in perfect alignment. If the light source is to be utilized in the most efficient manner the condition set forth in our article on "The Regulation of the Rays" (NEWS of Feb. 9, 1918, pages 902-3) must also be complied with.

(6.) To determine the required capacity of a generator for lighting service it is necessary to know the number of lamps of any kind which will be used, and the number of amperes which each consumes, and the voltage at which they are operated. Then the product of the voltage times the total amperage consumed by all the lamps will give the wattage which must be furnished by the generator. It is advisable to secure a generator with a capacity somewhat in excess of the actual requirements. The capacity of generators is rated in kilo-watts (K. W.), *i. e.,* thousands of watts.

(7.) Within reasonable limits an operating-room cannot be made too large, and such rooms are seldom large enough in the average theatre, but we would recommend that an operating-room for two projectors be not less than 8 feet high, 18 feet wide, and 10 feet from front wall to back wall. If additional projecting apparatus, such as a spot-light or a separate stereopticon, is to be installed, the width of the room should of course be increased.

Projection "Over There"

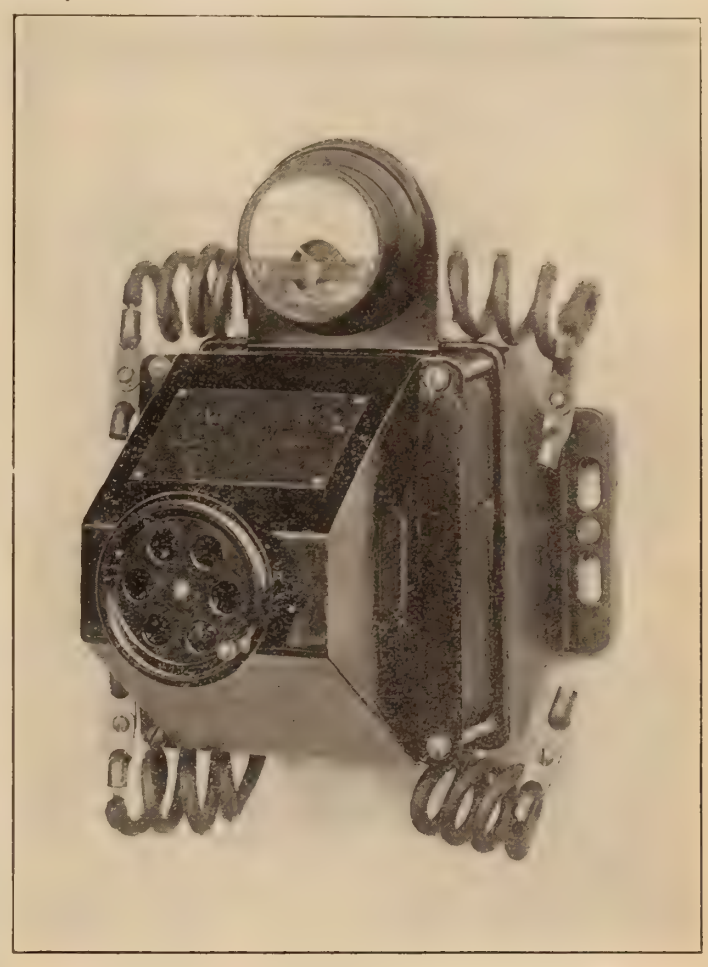
A VIEW of a Y. M. C. A. motion picture theatre operated for the benefit of American aviators at St. Maxient deux Sevres France, is here shown. According to Private G. C. Johnston, who operates the theatre, a Powers 6A machine with a nitrogen lamp

Private Johnston and His Equipment

using 32 volts D. C. is used for projection, and Triangle, Universal and Pathe pictures are shown. According to Mr. Johnston, the Sammies are "just as crazy about the movies" "over there" as they were "over here" and it does not require any lithographs or heralds to develop capacity business either. Private Johnson was formerly an operator, slide and film manufacturer and electrician in St. Paul, Minn., and has been with the American aero service as cinematographer since January. He states that the moving pictures do a great deal to cheer up the men who have become homesick and who are tired from intensive training and he adds that the films provide about the only source of entertainment that wounded soldiers can get.

New Compensarc for Mazda Projection

TO give the close regulation of current essential for Mazda Motion Picture Projection Lamps, the General Electric Company has developed a new Compensarc, the Type I, Form B. With the new compensarc protection is afforded against over-current, and regulation is obtained to within 1/10 ampere.



G. E. Type I Compensarc for Mazda Projector Lamps

It operates on the reactance principle and is furnished for standard A. C. voltages and frequencies in ratings of 20 and 30 amperes, corresponding to the Mazda Lamps now on the market for projection purposes. The Compensarc may be installed conveniently for the operator who can watch the ammeter and control the current by the hand wheel shown in the illustration.

This reactance Compensarc is made up a two coil auto-transformer stacked with standard transformer punchings within a raw hide housing, the complete wiring of which forms the line side, with the lamp terminals tapped across one coil. The coils are stacked so that room is left between them for an iron leakage plug in each side of the magnetic circuit. Turning a hand wheel on the shaft of the iron plug moves it in and out between the two coils, giving a very close adjustment for the lamp and maximum reactance is obtained when the plug is all the way in. The only noise is a slight humming when the plugs are being withdrawn; this ceases when they come to rest.

The net weight of the Type I compensarc is 32 pounds and its overall dimensions are: 83/16 inches wide; 11 7/16 inches high and 10⅞ inches deep.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

PERFECTED PROJECTION

"MOVIES" are made possible at any time, anywhere, with a DeVry Portable Motion Picture Projector. The DeVry is always and instantly ready for an evening's entertainment or instruction; attached to any ordinary light socket it practically runs itself.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-2

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

DE V

"NEWMAN" BRASS FRAMES AND RAILS
Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen:
Now that you have completed equipment in ou. new theatres here in New Orleans and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work.
Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

The Newman Mfg. Co.
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone. Rialto Theatre Bldg. Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Established 1882
Frames, Easels, Rails, Grilles, Signs Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.

A New One

Mr. Clarence E. Wise, Blackwell, Okla., reports the following strange condition:

"I had a *double exposure* in one of my machines for about three weeks, some time ago, but it finally disappeared. Can you tell me its cause and how to remedy it?

In reply: This condition is altogether new to us, and we are at loss to know just what effect the correspondent terms a "double exposure" as applied to the projected motion picture. He must therefore write again and describe fully what was the appearance on the screen when the condition prevailed which he has reported.

Perhaps the correspondent had in mind the appearance of a photographic double exposure due to accidentally exposing twice with the camera in slightly different positions, and perhaps he means to say that his screen picture had a similar appearance. This would be a possibility if a piece of highly reflecting material (*such as metal or glass*) had happened to be situated by accident between the aperture and the objective of his projector, and inclined at such an angle as to pick up the illuminated film image at the aperture and reflect it upon the back element of the objective. Such a reflected image would be picked up by the objective and projected to the screen with more or less distinctness, and inasmuch as it was received by the objective at an angle it would not, of course, be exactly superimposed upon the directly projected image.

Supposing that some sort of a reflecting surface had become introduced between the aperture and the objective, causing the conjectured effect, this effect would naturally disappear when the reflctor was removed, or when its position was so altered that it no longer threw a reflected image upon the objective.

The effect noted by the correspondent may be of altogether different origin and appearance, then what we have assumed above, but not until he has fully described the same can we supply the exact answer. Our remarks will, however, emphasize the importance of applying a dead-black finish to the interior of the projector mechanism frame, between the aperture and the objective, as this will result in more brilliant screen pictures, due to the reduction of the amount of extraneous light which falls upon the rear component of the objective. With some machines in which the aperture plate presents its front surface to the objective it is also well to paint this surface dead black, as it is well known that a considerable amount of light is reflected back from the objective to the surface of the aperture plate, and is then reflected forward to the objective again as a haze of scattered light which is spread over the entire projected picture, thus robbing the screen result of some degree of contrast.

Youthful Operator Has Right Idea

Mr. O. L. Davis, Cleveland, Tenn., writes as follows:

"I am a boy 18 years of age. I am Chief Operator of the Bohemia theatre of this place. The operator whom I succeeded was affected by the "work or fight law." I have been operating about two years as assistant and relief operator. Please don't think that I am bragging when I say that I can operate, as I am not expert enough to qualify for unforeseen events. Thus far I have been getting along fine and I have had hardly any trouble.

"My object in writing you is to ask for instructions. If you have literature to sell or give away, please let me know. Also give particulars as to how to qualify as a member of the Natoinal Anti-Misframe League.

"In the July 27th number of the Motion Picture News you had a full page ad which was headed Equipment Seervice.

"If the statements there apply to any one, it is me. For I am anxious to better myself. I want advancement. I want to show more ability."

Comment: In spite of the fact that our correspondent is still under age he appears to have laid the groundwork of a good training, for a person who is willing to learn and study should be able to become quite proficient in the course of two years' experience as an assistant and relief operator, and we have no doubt but what the writer of the above letter is a much better man to be entrusted with motion picture apparatus than are the product of the operator schools, even though such alleged operators may be over age.

With regard to instructions requested by the correspondent, the manner in which we assist the operators is by publishing answers

to their questions, in the Projection Department, and by the publication of articles on the subjects which they advise us would prove of interest.

The advertisement in the July 27th issue may, therefore, be taken as an invitation to the correspondent, and to all other operators, to submit their questions to the Projection Department of MOTION PICTURE NEWS, where they will be answered, no matter how complex, so long as they have a direct bearing upon the various phases of motion picture projection.

It is the operators who, like the present correspondent, are not averse to study, and who are not afraid to ask questions, that become the leaders in their profession, and the Projection Department takes pleasure in supplying the information which will advance the operator's knowledge or enable him to surmount the difficulties which every operator experiences occasionally.

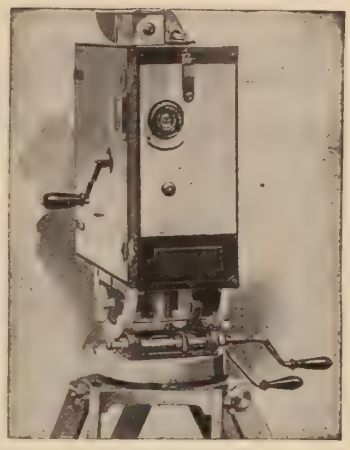
Our correspondent is advised that in order to become a member of the National Anti-Misframe League he must write us a letter agreeing to uphold the League's pledge, as published in the Projection Department, and must provide us with his name, home address, name and address of theatre, and theatre manager's name, upon receipt of which he will be enrolled as a member.

Hollender and Davis on New Board of Trustees of 306

WE are advised by Local 306, I. A. T. S. E., that in addition to the list of new officers, whose election at a recent meeting was announced in the NEWS of Aug. 3, Mr. Max Hollender was elected Chairman of the Board of Trustees and Mr. Samuel Davis was elected a Trustee. This completes the list of those elected at the recent meeting of the organization.

OPERATORS! JOIN THE NATIONAL ANTI-MISFRAME LEAGUE AND BOOST FOR BETTER FILMS

6 New Features For Sure Results



The CAMERA that keeps abreast of the Science of Motion Picture Photography.

THE UNIVERSAL MOTION PICTURE CAMERA has New Framing adjustment—Better film transmission—New Focusing Tube—New footage indicator — New "Static" prevention, etc. More Speed—better results at less than half the price of similar cameras.

A Postal will bring you complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, Inc.
Sole Wholesale Agents
240 E. Ontario Street, Chicago
Eastern Branch: 225 Fifth Avenue
New York City

SILVERTIP

The Columbia-Silvertip Combination For Direct Current Projection

The "punch" is the picture's vital element. From the standpoint of the exhibitor, the projection of the picture on the screen so as to please the audience forms the most important part. Good projection is entirely dependent upon an efficient and reliable light source. The Columbia-Silvertip combination is standard for direct current projection, offering many advantages in the form of high current carrying capacity, pure white light, absolutely steady screen illumination, strong penetrating light, and a rugged flexible light source.

NOTE: The Columbia-Silvertip combination is for direct current only.

FOR ALTERNATING CURRENT PROJECTION

White A. C. Special Carbons are giving satisfaction in a great many high class theaters the country over. They give a pure white light of high intensity. A simple change of carbons does the trick. No new apparatus necessary.

WRITE FOR OUR CIRCULARS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Camera Laboratory — Picture Making — Studio Technique

A New Method of Obtaining Dye Toned Images By the Use of Copper Ferrocyanide as a Mordant

By J. I. Crabtree

Communication No. 72 from the Research Laboratory of the Eastman Kodak Company

[The patent rights to this method are being secured by the E. K. Co., but it may be freely used for toning Eastman motion picture film.]

ALTHOUGH numerous methods have been worked out for toning lantern slides and motion picture film by replacing the silver image either wholly or partially by a colored inorganic compound, owing to the limited number of colored inorganic compounds available, only a very incomplete range of tones can be obtained in this way.

It has long been considered that if the silver image could be converted into a compound capable of fixing or mordanting a dye in proportion to the density of the image, that this would be the ideal method of toning. Accordingly numerous experimenters have made a deliberate search for such mordants (See B. J. 1911, p. 607) and the first worker to evolve a practical process was Traube, who took advantage of the mordanting action of silver iodide for certain basic dyes and obtained dye images by first bleaching the silver image to silver iodide in a suitable bleaching bath, and then immersing the bleached and washed image in a solution of the dye. When producing dye images in this way, it is necessary either that the dye shall not be absorbed by the gelatine readily, or that it will easily wash out again in order that clear highlights may be obtained.

Owing to the relatively high opacity of a silver iodide image when produced in an emulsion of average grain size, the dye image obtained in the above manner exhibits very little color when projected, so that it is necessary to remove some of the iodide without removing the dye by fixing in a solution of hypo containing tannic acid and other salts, which render the dye insoluble. If all the iodide is removed in this way the residual dye image is usually too thin for projection, though by only partially fixing, tolerably good tones are obtained. The action of the hypo is, however, not proportional attaching the highlights more than the shadows, so that double tones are obtained.

In view of the above objections to the Traube process, experimenters have attempted to secure transparent tones directly without subsequent fixing, the most recent process being that of Miller (U. S. Patent 100,098), which consists in bleaching the silver image in a mixture of potassium iodide and iodine containing an excess of potassium iodide, with a view to producing a transparent modification of silver iodide capable of mordanting in the usual way.

The following experiments are the result of a systematic search by the author for mordants other than silver iodide which would give a transparent image on projection.

The Mordanting Action of Copper Ferrocyanide

As a result of numerous experiments it was found that an image containing copper ferrocyanide, obtained by toning in the usual copper toning bath, exerted a powerful mordanting action and was capable of producing excellent dye images.

The usual copper toning bath consists of a solution of copper ferricyanide dissolved in a suitable solvent such as a solution of an alkaline salt of citric, tartaric, or oxalic acid together with other salts. On immersing the silver image in such a bath the silver reacts with the copper ferricyanide and is converted to silver ferrocyanide, while copper ferrocyanide is formed simultaneously in combination with the image.

$$4\,Ag + 2\,Cu_3(Fe(CN)_6)2 = Ag_4Fe(CN)_6 + 3\,Cu_2Fe(CN)_6$$

On immersing this image in a solution of a suitable basic dye a composite image is obtained consisting of a mixture of silver, silver ferrocyanide, copper ferrocyanide, and the dye. The copper ferrocyanide may be removed from the toned image by treating with a solution of caustic soda when an image consisting of silver ferrocyanide and silver is left, and in turn the silver ferrocyanide may be removed with a 10 per cent solution of hypo, leaving an image of copper ferrocyanide with more or less silver. On immersing the separate copper and silver ferrocyanide images thus prepared in the dye bath after well washing, only the copper ferrocyanide was found to exert any appreciable mordanting action.

The method of procedure was to first tone the silver image in the copper toning bath, wash, and then immerse in the dye bath until the desired color was obtained. The nature of the tone was found to depend on the following factors:

The Nature of the Copper Toning Bath

The formula for this is given under "practical instructions."

Although many of the usual formulæ for copper toning will produce a dye image, it is necessary that the toned image should be as transparent as possible so as to eliminate the necessity of subsequent fixing. The formula appended gives very transparent tones.

Nature of the Positive to Be Toned

This should be free from hypo so as to remove any possibility of the image being reduced by the ferricyanide in the toning bath. When toning in the copper bath little or no intensification takes place, though as certain dyes such as methyl violet are very heavily mordanted, it is necessary to choose a positive somewhat thinner than the average according to the degree of intensification produced during dyeing. Full details are given under "practical instructions."

Time of Toning

The time of toning determines the proportion of copper ferrocyanide in the toned image, which reaches a maximum in from 10 to 15 minutes. If only pale tones are required the image is toned for only 2 or 3 minutes in the copper bath, while if a full tone is required the copper toning is carried to completion.

Time of Washing After Copper Toning

It is necessary to wash sufficiently long for the soluble copper salts in the toning bath to be removed, otherwise the dye would be mordanted on to the highlights and stain them. Usually 10 minutes is sufficient, though prolonged washing does no harm since the copper ferrocyanide is insoluble in pure water.

Nature of the Dyes Employed

In general, only basic dyes are mordanted, and only those which do not readily dye gelatine and which are mordanted by copper salts are suitable for toning by this method. The following dyes have been found satisfactory:

Tannin Heliotrope
Thioflavine
Victoria Green
Methyl Green
Methylene Blue

and the following dyes manufactured by the National Aniline & Chemical Co., Inc., New York City:

Safranine
Chrysoidine
Methyl Violet

Dyes manufactured by different makers differ somewhat in their behavior towards gelatine and towards mordants, so that it is necessary to make a preliminary trial with each new sample of dye.

Concentration of the Dye Bath

Only a very weak dye bath is necessary and this should not be stronger than 0.1 per cent. A stronger dye bath gives badly stained highlights, necessitating long washing to clear them, while with a weaker bath the dye is adsorbed very slowly or not at all.

The Effect of Adding Acid to the Dye Bath

The addition of acid to the dye bath has the effect of increasing the rate of dyeing in some cases and of decreasing it in others; in the case of the dyes given above the addition of acid appears to diminish the rate of absorption of the dye by the gelatine, so that by using acid, a stronger solution may be employed without the highlights being stained. If the concentration of the dye is increased to any great extent beyond the amount stated, stained highlights are obtained.

Time and Temperature of Dyeing

The amount of dye adsorbed by the image and therefore the strength of the tone varies with the time of dyeing, reaching a limit in from 5 to 10 minutes. The time of dyeing is also slightly affected by changes of temperature, though slight changes are of no moment.

Time of Washing After Dyeing

This varies according to the degree of staining of the highlights and the fastness of the dye to washing. In the case of the examples below, only a mere rinse in pure water is necessary to clear the highlights, though if the highlights are stained they may be cleared by washing in a 0.2 per cent solution of acetic acid. Too high a concentration of acid in the wash water should be avoided, otherwise reticulation and frilling of the gelatine is liable to occur, especially if the temperature is above 70 degrees F.

Effect of the Size of the Image Grain on the Transparency of the Tones Produced

The transparency of the tones is determined by two factors:

(*a*) The nature of the copper bath. The composition of the bath recommended has been so adjusted as to give the maximum transparency.

(*b*) The size of the silver grains of the image to be toned.

Previous investigators appear to have ignored the effect of grain size on the transparency of the toned image. Experiments were made with emulsions of varying grain size and it was found that with lantern slide emulsions of very fine grain such as give warm tones by direct development, very transparent images were produced after toning and dyeing as above without any subsequent fixing whatsoever.

However, a toned image for purposes of projection should not be too transparent, otherwise it lacks brilliancy, so that the tones obtained on, say, the "Standard Slow" lantern slide plate and on Eastman motion picture positive film by the following methods are satisfactory.

Stability of Dye Tones

The dye tones recommended proved to be fast to light, no change in color being noticeable after exposure to a quartz mercury vapor lamp for 5 hours at a distance of eighteen inches.

(*To be continued*)

Cifrè Now Manager of Boston M. P. Supply Co.

JOSEPH S. CIFRE is now in charge of the main office of the Boston Motion Picture Supply Company, 197-205 Pleasant street, Boston, Mass., distributors for Simplex machines in Connecticut, Massachusets and Rhode Island, taking the place of William C. Francke, who recently resigned.

Mr. Cifre, who is known to the majority of New England exhibitors as "Little Joe," has an unusually wide acquaintance among the managers of motion picture theatres down East, and there is hardly a picture theatre in New England which he has not visited in the last few years. His extensive personal knowledge of theatres in that locality is the result of numerous tours he has made as chief operator of the more important features sent out as road attractions.

His operating experience with nearly every large road show since the days of talking pictures, five yeares ago, has enabled him to study projection conditions of all kinds, and this wide experience gives him unusual qualifications for his present position.

In addition to his knowledge of operating he is a practical electrician, having at one time owned a prosperous electrical business at Revere Beach, Mass. He is president of Local No. 182, which is the largest in New England.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

KEEP IN MIND

Reputation for superiority in film DEVELOPING and PRINTING is based on years of experience and exhaustive investigation.

EVANS' SERVICE offers you today the result of years of practically acquired knowledge. Are we serving you? If not, it is time we were.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

SERVICE AND QUALITY

Owing to our Central location, we are able to give you quick service on all MAIL ORDERS. We carry a large stock of all goods for the Moving Picture Theatre and can make IMMEDIATE SHIPMENTS.

WE GUARANTEE ALL GOODS TO BE AS REPRESENTED OR MONEY REFUNDED.

GIVE US A TRIAL.

Write today for Catalog

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mailers Building 5 South Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

Cue Sheets Latest Hits — Music — Musical Equipment

P. Hans Flath, at the Organ of the Palace Theatre, Wichita, Kansas

The Modern Pipe Organ

(*We received a very interesting article from P. Hans Flath of the Palace theatre, Wichita, Kas., on the subject of appropriate music for the film, which we fully reproduce. Although much has been written on the subject, we find that Mr. Flath's article is somewhat different from others and should be of great interest to every musician in the business.*—Music Editor.)

SO much has been already said about "Playing for Pictures," "Music for Pictures," or "Proper Synchronization," that it will be a difficult matter to touch any new points, though the field is so big, that it unquestionably has room for argument and suggestion. So I will endeavor herewith to give you my individual ideas concerning the above, coupled with my years of experience as musical conductor.

Perhaps the *best suited instrument for playing pictures is the modern pipe organ,* in the hands of a capable player, for not only has he the combination of a large orchestra at his command, but he can instantly change from a Furioso to a pathetic Andante without the seeming break. So, I shall confine this article to the pipe organ.

The printed cue sheets are a big help, though every leader or organist is required to use his own judgment in addition to these cue sheets. Let us analyze a picture as follows:

(a) "Subject Matter"—dealing with the plot—locale and general construction of the story.

(b) "Primary Theme"—dealing with the principal characters, as to love, romance, or adventure.

(c) "Secondary Theme"—which has to do with the minor but essential characters in carrying out the story.

(d) "Inconsequential Episodes"—having no direct bearing on the story, but which add variety and entertainment.

From the above, the skeleton plan, it is not a difficult matter to make proper selections of music. Hence:

(a) will suggest the calibre and quality of music required in general, i.e., community of action and period in which the story is laid. Here is where the skill and experience of the leader or organist will be asserted.

(b) will suggest the motif or principal theme for the leading characters: for the lighter American Society comedy dramas, I find that songs from the better known muscial comedies or light operas serve this purpose well, and the public is familiar with them, while some arias from the better known grand operas furnish excellent themes for the heavier dramatic pictures.

(c) This helps you to give variety to your program still in keeping with the breadth of the scene. For example: If you are playing a picture of slow action what can be more monotonous than a continuance of 4/4 or 3/4 andante? Where perhaps a 4/4 followed by a 6/8 andante—then a 2/4 followed by a 12/8 or 3/4 andante or vise versa will not corrupt the action, but give a change of rhythm or accent, which the audience unconsciously feels. There are many overtures which cover a succession of scenes as mentioned above.

(d) This paragraph is probably best suited for the organist alone—as it almost is an impossibility for an entire orchestra to differentiate for one moment to one extreme or the other, without a noticeable break in the music—unless an especially arranged score has been provided. To better understand this, let me offer an illustration:—

In one of Mary Pickford's late pictures Mary and her girl companion meet a third girl at the garden gate. After a short chat the three girls arm in arm hop-skip up the country road, to a fade-away. During the scene I used a light moderato—gauging the action so that I finished my strain just as they locked arms—segue into "Three Little Girls from School are We," from the opera, catching their step and a deminuendo in proportion to the fade-away, so I finished my strain at the time of the screen.

In Mary's picture, "How Could You, Jean?" in the scene of the employment office where the ungainly girl with the ill-trimmed hat comes in, and Mary goes up to her, this I likewise handled—gauging the music so that when Mary opened her mouth—the title that followed "Where Did You Get That Hat?" played that much of that old song which made you imagine you actually heard her voice. I merely mention these two as they happen in my mind, but there are numerous incidents which show an audience that you are "on the job." Of course every picture does not have opportunity for this by-play, and even when it does happen, it must be handled in a careful manner, or you may make the situation ridiculous, thus spoiling what immediately follows. But it no doubt breaks the monotony and momentarily enhances the scene.

I have observed that probably too many leaders or organists are cued by titles alone, where I have found it to be more satisfactory to cue by situation, thus giving you ample time to finish strains instead of breaking off in the middle of some beautiful phrase. Here arises the absolute necessity of being familiar with the music you are playing. Nothing will so completely upset an audience as to get comfortably reconciled to a melody or rhythm and suddenly break off and go into some other rhythm and keep that up con-

tinually. By so doing you are not giving the picture its support in continuity, but presenting each scene as a distinct episode, leaving the imagination to link it together, besides having made yourself a burdensome task, and counting only the time when the words "The End," will flash on the screen.

The greatest fault perhaps today is the over-playing or under-playing of pictures. This is easily done if care is not taken as to progression of scenes. For example: The characters in the drama are striving for a climax in some particular scene. The scene will start with a pp. Dr. Andante we'll say, and as the scene progresses the intensity of the situation should be followed closely so that at the psychological moment the *double forte* is reached (or dove-tails with the screen.) A great many leaders or organists, however, begin their Dr. Andantes or agitatos at a certain speed and volume and, disregarding the action of the screen players, keep it at such a pace: If your speed and volume exceed the screen action you are *over playing;* if it is tardy you are *under playing.* This pertains to all scenes as well. It would take volumes to express one's views on this phase of the work. Perhaps the easiest way to overcome this is to imagine yourself as one of the characters actually taking the part and hearing the voices of the others, and if you have any conception at all of interpretation you will see how much more satisfactory will be the result.

I have heard some musical accompaniments to pictures, and was so thankful that the actors could not speak, for what a serious rebuke would have come to the leader or organist for the manner in which they supported their screen efforts.

Selecting and interpreting music for pictures is no longer just a profession, but it has become a science, and in no other phase of the noble and beautiful art of music is there the vast opportunity for imaginative and inventive genius, nor the enlightening or broadening of one's musical talent and knowledge of all kinds of musical literature as there is in the present day—playing the pictures.

Granting that some pictures are easier to play than others, owing to the length and consistency of scenes, but a careful *study of each picture,* observation of a picture as outlined above I trust will be of some benefit to the leader or organist who has not had an opportunity for real stage experience, and with a little care you will most certainly please your audience, satisfy your manager and make your work a pleasure instead of a drudgery.

Schirmer Makes Announcement

In announcing that the Photoplay Series Volumes 3 and 4 will be published Sept. 1, G. Schirmer, of 3 East Forty-third street, New York, said:

The marked success of Volumes I and II of this Series, and the increasing demand from the Motion Picture fraternity for incidental motion picture music, has prompted us to publish these two additional volumes.

The Photoplay Series is a loose-leaf collection of dramatic and descriptive musical compositions especially intended for use with motion pictures.

The volumes have been so carefully prepared, that for every scene depicted on the screen there is a suitable musical composition, which played in conjunction with the picture, makes the action more realistic and vivid.

These collections are usable in all motion picture houses, large and small.

Although arranged for small or full orchestra, they are playable with any lesser combination of instruments and are surprisingly effective if played only by violin and piano.

The music has been arranged by such experts as Otto Langey, Gaston Borch, Irenee Berge, Hugo Risenfeld and Edward Falck.

Volumes III and IV are containing the following numbers: 21. Andante Pathetique Doloroso (Deep sorrow, sickness or death). 22. Allegro Misterioso Notturno (Stealthy action in the dark.) 23. Agitato Con Moto (Every form of, excepting boisterous, excitement). 24. Dramatic Allegro (Dramatic, ominous situations, struggles, fights, storms, etc.). 25. Western Allegro (Joyful scenes, racing, stampedes, crowds). 26. Indian Agitato (Dramatic excitement for Indian emotional scenes, rivalry, jealousy, expectancy, apprehension, etc.). 27. Agitated Misterioso (Fear, anxiety, suspense, ominous situations, etc.). 28. Agitato (Intense situations, arguments, leading to fight, excitement). 29. Battle Music (Battles of every description). 30. Western Allegro (Western scenes, camping, mining, cowboys, stampedes, bar-room scenes, gambling houses). 31. Indian War Dance (Indian scenes). 32. Southwestern Idyl (Country life, love scenes, also Mexican). 33. Western Scene (Animated crowd scenes, fast riding, chasing, cowboy gatherings, etc.). 34. Indian War Dance (Indian scenes). 35. Misterioso Infernale (Uncanny situations). 36 Chinese-Japanese (Suggestive of Chinese or Japanese situations). 37. Furioso No. 3 (Riots, tumultuous scenes, etc.). 38. Misterioso Irresoluto (Fear, suspicion, hesitation, etc.). 39. Pastorale (Peaceful country or country life scenes). 40. Storm Music (Storms on land or sea, earthquakes, eruptions, tornadoes, typhoons).

Klein to Do Blackton Film Score

COMMODORE J. STUART BLACKTON has engaged Manuel Klein to compose and arrange the musical setting for his big propaganda picture, "The Common Cause," now in production.

Mr. Klein, brother of Charles Klein, the playwright, who was lost on the ill-fated Lusitania, is best known perhaps as a composer and conductor for his ten consecutive years at the Hippodrome, dating from its early beginning when he was associated with Messrs. Thompson and Gundy, its first managers. Mr. Klein was also associated with David Belasco for four years and a similar term with Daniel Frohman.

With his brother, Charles Klein, he collaborated on "Mr. Pickwick," a light opera which served DeWolf Hopper for three seasons, and also on "His Imperial Highness." Film followers will remember his musical arrangements for the special releases of the All-Star Feature Film Company, many of which productions were adapted from his brother's successful plays.

Mr. Klein has already finished composing the music for "The Common Cause" and is now working on the orchestration.

"WILD PRIMROSE"

Opening.
1—"Impish Elves" (Characteristic Allegretto), by Borch, until—D: 2—Theme, until—T: "I don't reckon you need worry."
3—"Dream Faces" (Moderato Reverie), by Hollowell, until—T: "When the evening comes."
T: "It broke your ma's heart."
4—"Nocturnal Piece" (Andante Moderato), by Schumann, until—T: "The natural wave of fury."
T: "You bring that mountain creature."
5—"Hunkatin" (Half-tone one-step), by Levy, until—T: "Jack Winton, Mrs. Standish's son."
6—Repeat Theme, until—D: Standish letter reaches Primrose.
7—"Kathleen" (Valse Intermezzo), by Berg, until—T: "Jack discovers the real character."
8—Repeat Theme, until—T: "So Primrose starts for her."
9—"Flickering Firelight" (Shadow Dance), by Penn, until—T: "And duly arrives among the."
..T: "In his stock market transaction."
10—"Elysian Dreams" (Moderato novellette), by Reviland, until—D: When Mrs. Standish descends stairs (quacking of ducks).
T: "They need exercise."
11—Repeat Theme, until—D: Ducks are put in basket.
12—"Admiration" (Moderato grazioso), by Jackson, until—T: "Uncle Ned's first letter."
T: "I hate to bother you."
13—"Andante Pathetique," by Berge), until—T: "Her mother."
14—"Mysterioso Agitato" (Descriptive), by Smith, until—T: "In the wee small hours."
T: "H'lo! We ought to be friends."
15—"Dramatic Agitato," by Minot, until—T: "The determination to play."
T: "It's my ma, you shan't touch."
16—Repeat Theme, until—D: When Mrs. Standish leaves.
17—"Mignonne" (Valse Moderato), by Drigo, until—D: Mr. and Mrs. Standish enter auto (automobile effects).
T: "The match-making of Mrs. Standish."
18—"Mon Jardin de Roses" (Valse hesitation), by Schultz, until—D: When Primrose calls children.
T: "Peter Newton who always gets."
19—"Dramatic Narrative," by Pement, until—T: "You won't eh? Your father owes."
20—"Longing" (Andantino Grazioso), by Floridia, until—D: When Newton leaves.
T: "As closer the spectre of ruin."
21—Repeat Theme, until—T: "Primrose, I may have to go away."
T: "I'm going to have a real party."
22—"Sleeping Rose" (Valse Lento), by Borch, until—T: "The party and the masqueraders."
D: When Primrose greets Uncle Ned.
23—"Jealous Moon" (Moderato con moto), by Zamecnik, until—D: When Jack's wife pays check (violin solo and 'phone effects).
24—"My Paradise" (Moderato), by Zamecnik, until—T: "Say, kid, who's the blonde?"
25—"Dramatic Finale," by Smith, until—T: "There's nothing I can do."
T: "Say, for the love of Pete!"
26—Repeat Theme, until—D: When Jack's wife leaves.
D: The end.

MUSIC CUE SHEETS

Special Releases

¶Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
TheAuction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"OUT OF THE NIGHT"

Released by Frank A. Keenan Pictures Corp.

1—"Andante Religioso," by Gotterman, until—D: Opening.
2—"Gavotte-Frills and Furbelows," until—T: "Ralph Evans, a distinguished artist."
3—"Dramatic Tension, No. 11," by Reissinger, until—T: "A collector of wages of sin."
4—"Valse, Kathleen," by Berg, until—S: Interior of Rosalie's room.
5—"May Dreams" (Ballad), until—T: "I've only missed two trains."
6—"The Broken Melody," by Van Biene, until—T: "Madge Dowling, another sinner."
7—"Autumn Intermezzo," by Moret, until—T: "The picture is finished."
8—"Romance," by Grunfeld, until—T: "I am connected with the mills."
9—"Butterfly Ballet," by Shultz, until: "A new life is about to unfold."
10—"Something," by Friml, until—T: "A friendly call."
11—"Children's Songs," until—T: "Elise's birthday party."
12—"Serenade," by Pierne, until—T: "Bob, the son, arrives."
13—"When a Maid Comes Knocking at Your Heart," by Friml, until—T: "He discovers girl."
14—"Serenade," by Czerwonky, until—T: "You shouldn't be seen so much with the governess."
15—"Sleeping Rose" (Valse Lento), until—T: "Part V."
16—"Adoration," by Borowsky, until—T: "Rosalie has consented to be my wife."
17—"Dramatic Tension No.," by Reissiger, until—T: "So you were the man who refused me."
18—"Seigfried Idyl," by Wagner, until—T: "I'll bring the trustees of the home out there to-day."
19—"Kunihild" (Prelude 3rd Act), by Kistler, until—T: "You wanted to break your promise." * * * * * * END.

"THE GRAIN OF DUST"

(Crest Pictures Corp.)

(Reviewed on page 887)

Theme: Elegie by Lubomirsky

1—Silence (55 minutes), until—T: "In the seething Canyon."
Note—Just produce effect of Wall street market ticker.
2—Two Waltzes, by Dvorak (3 minutes and 30 seconds), until—T: "Mr. Galloway will have to wait for me."
3—"Dramatic Tension, No. 1," for disputes, by Reissiger (1 minute and 15 seconds), until—T: "If you insist on the half interest."
4—Repeat Two Waltzes, same as Cue No. 2 (1 minute and 25 seconds), until—T: "Are you sure you can spare the time now?"
5—Continue pp (35 seconds), until—T: "The long purple shadows."
6—Silence (45 seconds), until—T: "Dorothy Hallowell, etc."
Note—Just produce effect of working typewriter.
7—Theme (3 minutes and 40 seconds), until—T: "Ursula, sister of Frederick Norman."
8—"Ala Ballerina," by Braham (1 minute and 5 seconds), until—T: "Josephine Burroughs, Norman's fiancee."
9—"Pastel Minuet," by Paradis (2 minutes and 5 seconds), until—T: "The humble home of Dorothy."
10—Continue with Trio of Pastel Minuet (2 minutes), until—T: "In the quietness of his apartment."
11—"By the Fireside" (1 minute and 10 seconds), until—T: "In Norman's machine-like creed."
12—Dramatic Narrative, by Pauline Pement (2 minutes and 25 seconds), until—S: Stenographer entering Norman's office.
13—Theme (1 minute and 5 seconds), until—T: "We are to hear Caruso."
14—"Intermezzo," from the opera "Pagliacci," by Leoncavallo (30 seconds), until—T: "So the grain of dust remained."
15—Theme (1 minute and 50 seconds), until—T: "The important business."
16—"Erotik," by Grieg (2 minutes and 5 seconds), until—T: "As sponsor of the new corporation."
17—"Garden of Love" (Melodious Mod. Caprice), by Asher (55 seconds), until—T: "And then—."
18—Theme (2 minutes and 5 seconds), until—T: "Tetlow returns from Albany."
19—"Romance," by Nevin (2 minutes and 15 seconds), until—T: "Tetlow resolves to shatter his, etc."
20—"Le Villi," Fant by Puccini from Letter R (3 minutes and 10 seconds), until—T: "I want you, want you with every drop."
21—"Dramatic Agitato," by Henry Hough (50 seconds), until—S: Norman's fiancee enters with her father.
Note—Play to action pp or ff.
22—Continue ppp (55 seconds), until—T: "A man does not have to be."
23—Prelude to Act 3, from Kunihild Dramatic, by Kistler (1 minute and 40 seconds), until—S: Change of scene to girls' home.
24—"Sorrow Theme" (a Pathetic Melody), by Ed. Roberts (2 minutes), until—T: "I pray God, I may never see you."
25—Continue ff (25 seconds), until—T: "And so with a kindly hand."
26—"Berceuse," by Karganoff (2 minutes and 303 seconds), until—T: "In the desert of remorse."
27—Theme (1 minute and 40 seconds), until—T: "In Milledgeville it was gossip."
28—"Sieste Characteristic" Lente, by Laurens (50 seconds), until—T: "And then came Norman's day."
29—"Dreams of Devotion," by Langey (4 minutes and 303 seconds), until—T: "The night of the party."
30—"Piccolo Pic," by Slater (2 minutes and 10 seconds), until—T: "What do you mean by bringing, etc."
31—"Dramatic Tension," for heavy disputes, by Ascher (1 minute and 10 seconds), until—T: "Discharge right away."
32—Continue pp (25 seconds), until—T: "Out of the crucible of suffering."
33—"Sweet Ponderings" (a Melodie Sentiment), by Langley (3 minutes and 10 seconds), until—T: "As a grain of dust, etc."

(To be continued next week)

Picture Men Turn to Music

FALLING for the subtle charms of Euterpe, the goddess of music, Lee M. Walker and Lieutenant William B. Davidson, N. Y. G., both well known motion picture men, have taken to the writing of musical compositions and their initial joint effort is a patriotic number entitled, "I Want to Go Back to Blighty."

Nothwithstanding it is their first contribution to the music world, they seem to have struck the popular fancy for already it is heard everywhere in public. The music is of the vigorous, treat-'em-rough, carry-on style with a lilt and a swing to it that lifts the heart, and the lyrics are particularly virile and punchy. "I Want to Go Back to Blighty" is not an "over night" creation. Its authors conceived the idea some time ago and because of their other activities attempted to sidetrack it. But it persisted in sticking in their minds and it was finally put to paper more as a means of getting mental relief than anything else. It proved so good, however, that it was published, and now it is fast becoming one of the "best sellers."

Messrs. Walker and Davidson will very likely turn out another number soon.

"FEDORA"

Specially selected and compiled by M. Winkler

The Timing is based on a speed limit of 14 minutes per reel (one thousand feet.)

Theme: "Serenade" (4/4 Dramatic Moderato) by Widor

1—"Romance" (Mod. Mel.), by Rubens (2 minutes and 20 seconds), at screening, until—T: "Her fiance."
2—"Chanson Sans Paroles" (song), by Tschailowsky (3 minutes and 35 seconds), until—T: "With the beginning of the new love."
T: "But the old love."
T: "Count Boris Ipanoff."
3—"Dramatic Tension" (in Russian Atmosphere), by Borch (2 minutes and 10 seconds), until—T: "It was a note."
T: "Every minute of the day."
T: "I have changed my mind."
4—Theme (3 minutes and 10 seconds), until—S: Interior of restaurant.
T: "Why are you so restless?"
T: "How long has this affair?"
5—"Sinister Theme" (for impending danger), by Levy (1 minute and 50 seconds), until—T: "At the appointed hour."
T: "Call for me here."
6—Theme (55 seconds), until—T: "It's an old Oriental Charm."
7—Continue pp (2 minutes and 25 seconds), until—T: "The Countess Vanda."
T: "Yes, madame, Count."
T: "Dear Princess pray."
8—"Dramatic Tension," by Levy (3 minutes and 45 seconds), until—S: Close up of big clock.
S: Watch shot.
T: "Leave at once."
S: Watch second shot."
T: "A sign of ill-luck."
9—"Turbulence" (Mel. Al.), by Borch (3 minutes and 15 seconds), until—T: "I am so anxious."
T: "I shall send you."
T: "Then I shall wait."
10—"Dramatic Andante," by Herbert (3 minutes), until—T: "You say you often."
T: "And Count Vladimir."
T: "Do you know of any?"
11—"Sorrow Theme," by Roberts (1 minute and 25 seconds), until—S: Count on death bed.
T: "Count Ipanoff has fled."
12—Continue ff (2 minutes and 5 seconds), until—T: "Count Zarikini Chief."
T: "All the evidence."
T: "He was your son."
13—"Melody," by Rachmaninoff (2 minutes and 40 seconds), until—T: "Later."
T: "We must lure him."
T: "We will circulate."
14—"Artists' Life" (Waltz), by Waldteufel (3 minutes and 50 seconds), until—T: "The Casino of the Cercle."
T: "Have you ever met?"
T: "Since ye are both."
T: "Will you see me to my car?"
15—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 40 seconds), until—T: "Several weeks of intimacy."
T: "I am again restored."
T: "The woman who came."
16—"Dramatic Tension," by Andino (2 minutes), until—T: "Prince Baroff means."
T: "But why not go back?"
17—Continue pp (50 seconds), until—T: "I would like to write."

(*Continued in next column*)

(*Continued from preceding column*)

T: "Come to my house."
18—Theme (4 minutes and 55 seconds), until—T: "The cry of vengeance."
T: "When Ipanoff leaves."
T: "Everywhere we go."
19—"Prelude" (Dramatic), by Rachmaninoff (3 minutes and 15 seconds), until—T: "I never meant to speak."
T: "Forgive me, I thought."
20—"Tragic Theme," by Vely (1 minute and 30 seconds), until—T: "You must not, you shall."
T: "I must for your sake."
21—"Dramatic Maestoso," by Ascher (2 minutes and 20 seconds), until—T: "At St. Petersburg."
T: "I have just given."
T: "I intercepted that letter."
22—"Ein Maerchen" (Dramatic Fantasia), by Borch (4 minutes and 15 seconds), until—S: Count Ipanoff in room.
T: "I am going to call."
T: "What does he mean?"
23—Theme (1 minute and 45 seconds), until—T: "If I can find the woman."
24—Continue ff (2 minutes and 30 seconds), until—T: "If that woman, etc." Continue ff until * * * * * END.

"FRIEND HUSBAND"

Specially Selected and Compiled by M. Winkler.

Theme: "Babillage," (2-4 Allegretto Entr' Acte), by M. Castillo

The timing is based on a speed limit of 14 min. per reel (1,000 ft.)
1—"Frills and Furbelows" (Rondo Rococo), by Crespi (4 minutes and 20 seconds), until—T: "I hate to be cruel."
2—Theme (1 minute and 50 seconds), until—T: "In a neighboring city."
3—"Lento Allegro" (from Symphonette Suite), by Berge (2 minutes and 55 seconds), until—T: "And the pictures of Job."
4—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 45 seconds), until—T: "The reading of the will."
5—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until—T: "And as I have to marry."
6—Theme (2 minutes), until—T: "I wish you would put."
7—Continue to action (1 minute and 45 seconds), until—T: "The hut on Judge Roans."
8—"Pizzicato Mysterioso," by Minot (40 seconds), until—S: Dolly in her room.
9—"Scherzetto" (from Symphonette Suite), by Berge (2 minutes and 40 seconds), until—T: "Here is your first case."
10—"Intermezzo" (Allegretto), by Pierne (2 minutes), until—T: "Will you marry me?"
11—Theme (3 minutes and 20 seconds), until—T: "Oh, Judge, you've done."
12—Continue pp (1 minute and 20 seconds), until—T: "And so Dolly's ten thousand."
13—"Mon Plaisir" (Valse Caprice), by Roberts (2 minutes and 15 seconds), until—T: "Happy the bride."
14—"Hunkatin" (comic one-step), by Levy (2 minutes and 30 seconds), until—S: Railroad in view.
15—"Railroad Allegro, No. 2," by Simon (40 seconds), until—T: "It doesn't make any difference."
16—"Humoresque," by Tschaikowsky (4 minutes and 10 seconds), until—T: "As the evening shades."
17—"Springtime" (Valse Intermezzo), by Drumm (3 minutes and 10 seconds), until—T: "You have a cold."
18—"Eccentric Comedy Theme, by Roberts (2 minutes and 25 seconds), until—T: "And the next morning."
19—Theme (3 minutes), until—T: 'She's overheard us."
20—Evening Breeze" (Allegretto), by Langey (3 minutes and 25 seconds), until—T: 'What you mean by this?"
21—"Dramatic Recitative," by Levy (2 minutes), until—T: "The Judge was right."
22—"Valse Lente," by Schuette (4 minutes and 40 seconds), until—T: "My God, an alligator!"
23—"Eccentric Mysterioso," by Lake (2 minutes and 30 seconds), until—T: "And the stick, etc."
24—"A Mysterious Tone Picture," by Borch (1 minute and 25 seconds), until—S: Flashback to Dolly.
25—Theme (2 minutes and 20 seconds), until—T: "The Woodlawn Pinochle Club."
26—"Sinister Theme" (for impending danger), by Levy (4 minutes and 20 seconds), until—T: "Ha, Ha, and Jesse James."
27—"Six-Minute Hurry" (for general use), by Levy (5 minutes and 25 seconds), until—T: "What's the matter with my head?"
28—Theme (1 minute and 10 seconds), until the * * * END.

Turn the Page for Theatres Worth While

THE BARTOLA

The BARTOLA is a combination of a wonderful pipe organ and orchestra. Played by one musician. It will help your pictures. Write for catalogue

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Stage Equipment — Theatres Worth While — Auditorium Lobby

Exterior of the Clemmer theatre, Spokane, Wash., and view of the house looking from the stage

Marble stairway of Liberty theatre, New Orleans. Descriptive story was printed week before last

Directory of New Theatres

CALIFORNIA

Giles Shaw, owner of the Columbia theatre, Los Angeles, recently opened his new St. Andrews theatre to capacity business.

San Diego capitalists have formed a syndicate for the purpose of erecting a Class A theatre at the corner of Eighth street and Broadway. A. C. Martin, a local architect, is preparing the plans for the building which is to be 60 x 120 feet in dimension and have a seating capacity of 1,200.

Fred Lencioni is having the Healdsburg Opera House remodeled and renovated, with the intention of installing a motion picture theatre. The house will have a seating capacity of 500, and will be known as "The Victory."

The McHenry block, located on the southwest corner of Main and H streets, Imperial, was recently leased for a term of years to C. T. Gibson, whose intention it is to equip same for a modern motion picture theatre. He has already a large band of men working, and expects to have it ready for opening early in September.

William Naismith is making arrangements to install a motion picture theatre in the spacious Tuolumne Park.

ILLINOIS

Capt. W. A. Moffett, commandant of the Great Lakes camps, is authority for the statement that there will shortly be erected the most beautiful natural theatre in the world. Its location will be between Camps Ross and Decatur. The hills on either side of the huge natural amphitheatre will be terraced in tiers two or three seats wide to form seats with rough stone supports. The idea of having the natural theatre was hit upon by Captain Moffett when he and Lieut. John Philip Sousa and the Great Lakes Band visited the Conklin estate, Huntington, L. I., and witnessed the celebrated Rose Marie pageants, which are held in the immense Conklin outdoor theatre. He returned with the determination to provide Great Lakes with a better one, a theatre in which famous performers would vie for the honor of appearing.

Fred Smith's new motion picture theatre on Main street, Versailles, is fast approaching completion, and when finished will be the swellest little theatre in this part of the State, and will have a seating capacity of 250.

The new Midway theatre at Rockford was opened Saturday, August 3, to capacity business. J. E. O. Pridmore of Chicago drew the plans, and on every hand it is conceded to be the finest edifice in the State devoted to motion pictures. J. V. Hogan of Janesville is the manager.

Mrs. J. R. Vaughn is making some important improvements at the Star theatre, Villa Grove, Ill. A new steel booth is being installed and a second projection machine will be put in. The stage at the end of the building is being torn away and this will increase the seating capacity of the house by 100.

H. E. Ascher, one of the members of the Ascher Brothers of Chicago, anr lessee of the New Midway theatre on East State street, Rockford, Ill., and his general publicity representative were in the city recently looking over the new house.

INDIANA

Miss Gertrude Herbert and Mrs. Myrtle McLean opened their new picture house, The Joy, in Crawfordsville, Ind., recently, with Marguerite Clark in "The Matinee Idol."

The Murray and Murrette theatres at Richmond were reopened last week under the management of the Peoples Theatre Company of Chicago.

IOWA

Emil Luchmann and Ed J. Lewis, who are associated with Henry Treffer in the management of the Spencer Square theatre, Davenport, are behind a project for the erection of a new motion picture theatre to be located at Third and Perry streets, Davenport. The cost of the new structure will be in the neighborhood of $100,000, and will have a frontage of seventy feet on Third street and seating capacity of 2,300.

MAINE

The Dreamland theatre of Bath is undergoing extensive improvements under the superintendence of A. L. Tripp of Waterville.

MICHIGAN

The new Bijou theatre at Lansing was opened Sunday last with Griffith's "Hearts of the World." Al W. Walle is the new manager.

"Liberty" is the name selected for the new theatre at Perry, which was opened August 1, under the management of E. R. Hutchins.

MISSOURI

The Liberty theatre, located at 1104-06 Main street, Kansas City, was formally thrown open to the public, July 9, with "The Unbeliever" screened. Samuel and Dave H. Harding will operate the theatre; they are both pioneer motion picture men from Omaha.

MONTANA

Jerry Miller is erecting a motion picture theatre at Sweet Grass, which is to be 40 x 80 feet and to cost about $5,000.

NEW JERSEY

Philip Lenne, proprietor of the Manasquan theatre, Red Bank, is building an open air theatre for motion pictures.

NEW YORK

Herbert Krapp has obtained permission to erect a motion picture theatre on the block bounded by Broadway, Fort Washington and 160th street, New York City. This block was taken under lease recently by Edward Margolies and Max J. Kraemer for a term of twenty-one years, with renewals. Mr. Margolies in the past has represented J. J. & Lee Shubert in their real estate transactions.

That the B. F. Keith's New York Theatre Company will have within a year a large theatre, costing with the land about $750,000, in the Third avenue and 149th street section, commonly called the Herald Square of the Bronx, New York, was learned recently. From Lachman & Goldsmith the company bought the Royal theatre at the northwest corner of Westchester and Bergen avenues, of which it is the lessee, and an adjoining Bergen avenue plot from Harold M. Silverman. The theatre will be extended to cover both parcels. The front of the building will be five and six stories high and contain stores, offices and lofts. The enlarged theatre will be a one-balcony house and seat 3,000 persons. No architect has been selected. The site of the projected structure, which is a triangle in shape, measures 120 feet in Westchester avenue, 182 feet in Bergen avenue and has a rear line of 250 feet. The Royal theatre, which occupies a plot of 120 x 200 x 100 x 132 feet, seats about 2,300 persons and cost approximately $650,000. The property bought from Mr. Silverman is 50 x 100 and was held at $50,000. The Keith interests are erecting a theatre at Fordham road and Valentine avenue, near the Concourse.

The Regent theatre, Wellsville, was reopened two weeks ago under the management of C. L. Babcock.

Among the building zone applications to be considered by the Board of Appeals at New York is one from Herbert Krapp, architect, for permission to erect a theatre building at 160th street and Fort Washington avenue, New York City.

V. A. Warren is rushing work of completing the new Strand theatre at Massena, N. Y., so that it will be ready to open some time in August. The new seats and furniture have been shipped so as to be there in plenty of time.

OHIO

Improvements to cost about $1,500 are to be made on the Wonderland theatre, Lorain, in the near future. C. B. Malmede has the contract for the work, which he will commence as soon as practicable.

A new theatre to be erected near the nitrate plant at Ironville is the latest project here. Dr. F. N. Garand is the prime mover of the affair.

OREGON

Work on the construction of A. Hackbarth's new building on Main street, Enterprise, between the Enterprise State Bank and the J. C. Penney Company store, has been commenced. The basement was excavated in the early spring. The building will have a front of sixty feet and a depth of 110 feet, going through to the alley. The walls will be of reinforced concrete, with a front elevation of thirty-two feet, of ornamental concrete. The main part of the structure will be devoted to a theatre, which will take up a space forty-two feet wide by 110 long, and will seat upward of 500 persons. The floor will be sloping, running up over the stores at the front. This is a new idea in small theatre construction just brought from the East.

The Orpheum theatre, Marshfield, was opened recently under the management of E. R. Marsden, Alice Joyce in "The Song of a Soul" being the attraction.

PENNSYLVANIA

The Hoffman Company is planning alterations to the motion picture theatre at 1628 East Passyunk avenue, Philadelphia.

Theatrical and Lobby Display

FRAMES

For your posters, photos, etc., that will improve your lobby 100%—We supply frames

That Get CROWDS

that FIT your lobby, and for the amount you wish to spend. The handsome frame shown here is 8 ft. wide and 7 ft, 9 in. high. Fancy top is 2 ft. high, antique gold or copper finish—velour background —detachable photo frames Center may be used for 3 sheet, one of many combinations.

SEND FOR OUR FREE PLAN OFFER

Full descriptive Illustrated Advance Showing of our Special Combination Display Frames and Wall Cases and a FREE Architectural PLAN of your lobby as you want it to look. FREE. No obligation. Write today.

MENGER, RING & WEINSTEIN, Inc.
Manufacturers of Lobby Display Frames and Wall Cases
304 West 42d Street New York City

SWAAB SELLS SIMPLEX

SWAAB Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.

1327 Vine St., Philadelphia, Pa.

THE M·P HARVEY EXPOSURE METER

M·P METER $250 — No 2 METER $125

A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The No 2 Harvey Exposure Meter is for other cameras.

Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Business Offerings

SCENERY—Drops—painted to order in any size up to 12x20 feet—$10.00. BOON SCENIC STUDIOS, Hicksville, Ohio.

FOR SALE at a bargain, complete modern Motion Picture Developing and Printing Laboratory. Equipment including Bell & Howell Perforator, Corcoran Tanks, Printer. For complete list and price address Erker Bros. Optical Company, 609 Olive Street, St. Louis, Mo.

DeBrie Camera for sale, complete with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit.

FOR SALE—One Simplex Projector, in perfect condition, at a reasonable price. Call office, Climax Company, 410 Merritt Building, Los Angeles, California.

WAKE UP
THE INDEPENDENT MOVIE SUPPLY COMPANY
gives YOU your MONEY'S worth
M. P. Machines and accessories
Highest quality—lowest prices
Write for Price List N
Sixth Floor
729 Seventh Avenue, New York

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
80 Fifth Avenue, New York
Phone, 3227 Chelsea

Addressing *Multigraphing*
Printing N175 *Typewriting*

NEBRASKA

The new theatre at Bayard is fast approaching completion, and it is expected will be ready for occupancy about the middle of August.

VIRGINIA

The Surprise motion picture theatre, located on the north side of King street, between Washington and St. Aspha streets, Alexandria, is to be enlarged and improved so as to more than double its seating capacity. R. A. Steele is the manager.

WASHINGTON

It is reported on good authority that Raymond is to have a new motion picture theatre. The Stenzel building opposite the Hotel Raymond is to be fitted up as a playhouse. A little over half the building will be utilized, the north rooms thrown together, gallery and boxes put in and the whole to seat almost a thousand people.

The front of the new theatre at Toppenish is now being constructed, following a brief delay.

The Liberty theatre at Chehalis held its grand opening recently, the final details of the house having been finished within the announced time. There was a large attendance and the theatre shows all signs of prospering.

WYOMING

A new ground floor theatre has been opened at Manville by Howard & MacPherson. The house is 60 x 90 feet in dimension and will be known as "The Liberty."

Parkview Theatre, Johnstown, Pa.

MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery
Fidelity Electric Co. Lancaster, Pa.

MANUFACTURE REPAIR
MOTION PICTURE MACHINES AND SUPPLIES
Stereopticons
Theatrical Lighting Apparatus
Stage Effects, etc., to order
HENRY MESTRUM
166 W. 48th St., New York
Succ. to C. B. Kleine, est. 1865
Bryant 2948

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

See the Estey Theatre Pipe Organ and talk with owners. Write for names of theatres near you.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the September 14 issue of the MOTION PICTURE NEWS

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE — 4600 YONKERS
MODERN EQUIPPED STUDIOS FOR RENT
HIGH CLASS DEVELOPING AND PRINTING

For Better Music
The Fotoplayer
62 West 45th Street — AMERICAN PHOTO PLAYER CO. — New York City

Short Subjects in Review

THE ISLE OF CUBA
(Harold H. Horton)

The day of the old scenic, which displayed stereotyped views of other lands, is fast dwindling, if indeed, it has not dwindled to nothing even at this date. A scenic, to meet the popular demand of the present day, must be interesting as well as informative. As well throw the page of a natural history book on the screen today as to attempt the successful exhibition of a scenic of the old style. Mr. Harold H. Horton brought back a number of highly entertaining views of Cuba, the "Gem of the Caribbean Sea," and in the single reel subject, "The Isle of Cuba," presents them in a strikingly entertaining manner.

Many such subjects are spoiled by shots of a single location that are far too long. Mr. Horton has reduced the possibility of boredom to nil by using lengths of film of the correct length in this reel. Practically every scene is preceded by an instructive and entertaining subtitle. As witness the scene of a man selling lottery tickets. There is nothing particularly interesting in this process in itself alone, but it is explained that over five million dollars a year is raised by lotteries for government revenue. In such a way are a number of the subjects treated.

One of the particularly interesting sections of the reel shows a native climbing a giant palm tree to obtain its topmost branches. These are used as shades for the great tobacco fields of Cuba. By a simple contrivance the native hoists himself up the huge trunk unassisted. High grade oils are manufactured from the palm seeds.

Comparison between the old and new streets of Cuba is interesting. The former were cultivated with filth and disease and death was deplorable. Now, however, the streets are kept clean and as a consequence Cuba has the lowest proportional death rate of any country in the world. The foundling home, with its secret cupboard, where mothers may place children for proper care, is of interest.

Other points of interest are views of historic Moro Castle, harbor scenes, sugar cutting and harvesting, Nuevitas, where Columbus landed in 1515, and typical street scenes such as the natives purchasing donkey's milk from a salesman who drives his sources of supply ahead of him.

The reel is well photographed.

UNIVERSAL SCREEN MAGAZINE

The urgent need for increased power for our manufacturing industries has turned the attention of the public to Niagara Falls, where millions of horsepower are annually allowed to go to waste. According to the pictures in the eighty-fourth issue of Universal Screen Magazine, federal engineers are now planning to turn Niagara Falls into an immense power plant for the purpose of generating power for the scores of factories engaged in war work.

Under the heading of "Education," Editor Jack Cohn has included in this issue of the Universal Screen Magazine scenes showing the printing of the "Matilda Magazine," a publication which makes it possible for the blind to read. This publication was estblished by Mrs. William Ziegler, in New York City, and is distributed throughout United States and Canada, free to 15,000 blind.

Other interesting subjects shown are "Freak Animals of the Mexican Border," in which are introduced queer specimens which the men in the aviation school and the training camps in Texas meet on their daily rounds; fine points of a $10,000 beauty, dealing with the Jersey cow which brought that price at the American Jersey Club sale held at Mt. Kisco, N. Y., which was attended by breeders from all sections of the United States and Canada; and a comedy cartoon entitled, "A School for Educated Fish," drawn by Hy Myer.

MUTUAL SCREEN TELEGRAM

The contents of Mutual Screen Telegram 45-T-1, released by Mutual Film Corporation, have been announced as follows:

U. S. Troops Capture Town.—Hindenberg sends 1,500 troops to take village in France and Americans take the town and invading Germans both.

104th A. E. F. Is Decorated.—General Passaga of French Army confers the Croix De Guerre upon American soldiers for gallantry in field of battle.

Trophy Party Up Front.—Cameraman comes upon American soldiers who had spent the night before raiding German trenches and collecting Hun helmets.

Bath Nights in Stables.—Mule teams of the hard hitting 101st Infantry taught the real meaning of Saturday night.

Complete U. S. Supply Train.—Motor transport of the 101st Infantry inspected as it is made ready to serve an entire division at the front.

Little Pierre Adopted.—His father died for France and big-hearted Yanks take little French boy and his pup under their protecting wing.

Girls Help Save Man Power.—Vassar students leave classic halls of famous college and take to the fields to release men for military service.

Firemen Perform Feats.—Picked crews from New York Department demonstrate speed in attack on burning imagination. Hose squad scores direct hit.

Girl Patriot Athletes.—Thousands who are filling men's places at Union Stock Yards, Chicago, compete in inter-factory sports contest.

Big Military Bakery.—Soldiers at Camp Hancock, Ga., prove themselves experts at the ovens—bake 20,000 loaves a day.

Scott Reviews Troops.—Soldiers at Camp Dix, prepared for overseas service, parade before veteran army commander.

Entertain Wounded Soldiers.—Members of New York's Committee hosts to convalescent Americans on trip up historic Hudson.

MUTT AND JEFF JOIN TANKS

One of the most recent releases of the Mutt and Jeff Animated Cartoons by William Fox is "Joining the Tanks," in which Bud Fisher's characters vanquish the Germans by treating 'em rough.

Mutt and Jeff decide to enlist, says a statement by the Fox Film Corporation. The doctor turns them down. Undaunted they set out for France. They make a successful landing in an unsuccessful place, for they find themselves in Germany. Mutt sees a Hun coming! As far as escape is concerned Mutt and Jeff have both the exit and entrance cut off. That is, until Mutt does a leap for life. The Huns resort to mass formation. They go after Jeff, but they don't put anything over on Mutt. By a clever bit of generalship Jeff adds two more names to the grand total of the Prussian casualty list. Jeff gains possession of the Hun tank. First Jeff rescues Mutt and then starts out with the tank. The old tank goes through the German trenches. After Mutt and Jeff clean up they communicate with the American headquarters. This is their message:

"Inform General Pershing that the road to Berlin is open. He can start whenever he is ready."

THE FOURTH OBSERVED IN PARIS

There have been no more thrilling pictures of our troops shown than "The Fourth of July in Paris," a two-reel subject released by Pathe. To watch the long khaki files of them swinging down the Champs Elysees and the new Avenue du President Wilson, fully equipped from trench helmet to trench shoes, the object of wild cheering from the Parisian public that line the streets, is one of the most inspiring sights seen in many a day. Girls are seen rushing out from the crowds and showering the soldiers with flowers. The Stars and Stripes is everywhere as prominent as the Tricolor.

The parade is led by the military governor of Paris, and troops of crack French cavalry and attachments of French soldiers are scattered down through the line as guards of honor for the soldiers from the United States. It is a privilege to be permitted to sit through these two reels more than once. It is the type of picture that never tires and which will live for all time.

VENEZUELA

This issue in the Travel series being released by Pathe gives a number of inteersting scenes in Venezuela, a nation of South America, whose people live, for the most part, in the primitive. The usual views of types of natives are shown together with facts concerning their ancestry. The Venezuelan is a thoroughly easy going character. The husband leaves his wife to shift for herself, the wife leaves her children to shift for themselves, which they do after a fashion.

Quite the most entertaining portion of the film shows the manufacture of pottery, of course in a primitive fashion. The native supplies the power for his machine by his feet. The clay is placed on a revolving stick and turned into whatever shape the native wishes who guides it with his hands. It is fascinating to watch the clay take various forms.

GAUMONT GRAPHIC SUB-

Gaumont Graphic No. 19, released August 2, contained the following subjects:

France—Boys of the 104th U. S. Infantry Are Honored by the French for Exceptional Bravery in the Field. Sub: General Passaga decorates members of the 104th with the Croix de Guerre. Sub: Major General Edwards congratulates the boys for god conduct and bravery under fire. Sub: American officers and an old church bell, the only thing untouched in this French village after the Huns had fled. Sub: The spoils of war: A German helmet as a souvenir for the folk at home. Sub: The mules receiving their daily toilet. Sub: Having a hard time "doping" out a letter to his best gal back home and wondering if it will pass the censors. Sub: Just pals.

Independence, Mo.—Ten Thousand Spectators See Exciting Auto-Polo Game.—British and American all-star team thrill crowds.

Paris, France—French Aviators Who Have Escaped from Germany Hold a Happy Reunion.

Chicago, Ill.—Stars and Stripes Smother Austrian Eagles.—Two-headed enemy emblems over door of Loop Restaurant anger jackies and start riot. Sub: Peace and smiles displace anger and violence when American flags cover the hated emblem.

Paris, France—Dr. Carrel, Famous War Surgeon, Honored. For having "completely revolutionized surgery in war" he is made commander of the Legion of Honor.

From the Looks of His "Stills" Harold H. Horton's Travel Impressions Are Certainly Very Strong Ones

These Were Secured in the Isle of Cuba, and Are to Be Distributed Direct to the Exhibitor By Mr. Horton

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

Joseph Engle, treasurer, who recently went east, is expected to return shortly to again personally take charge of the management of the West Coast Metro studios, and information received from the Eastern studios is to the effect he will be accompanied west by President Richard Rowland of the Metro Company.

Albert S. LeVino, who has been in the West for a number of months in charge of the scenario department, has been called to the Eastern studios of the Metro Company where he will again assume his position as assistant to Manager of Production Maxwell Karger. LeVino leaves for the East August 5.

Bert Lytell has written the story for his next production, filming of which was started this week. It has been titled "Making Good," and is a story of adventure in which a youth goes to Mexico and there restores the fortune of the father of the girl he loves. In this there will be many sensational scenes having to do with the gangs of bandits. Charles Swickard, whose most recent work was the direction of the Dustin Farnum initial Sherman Production, "The Light of Western Stars," has been engaged to direct Lytell in this picture. The cast has not been named.

Paramount-Artcraft

The first Dorothy Gish Paramount release now in production at the Sunset studios in Hollywood under the direction of Elmer Clifton, has been named "Battling Jane," but there is a possibility this may be changed before the release date. The film will introduce a new juvenile leading man in the person of Raymond Cannon, who is a compartively newcomer to the screen. Bertram Grassby, Kathrine MacDonald, George Nichols, Kate Toncray and Adolph Lestina will be seen in this production.

All Famous Players-Lasky directors are at work on productions with the exception of C. B. deMille, who has just finished "Then I'll Come Back to You." Plans are being made for Mr. deMille to make a revival of a story previously filmed. No information is given out at the studio as to what this will be.

James Cruze, who has been with the Lasky Company for the past year or more as a member of the acting staff, is to direct and is now at work on his first subject which will offer Wallace Reid. Ann Little will not play with Reid in this subject, and no leading woman has been cast.

Theodore Roberts is said to take the greatest characterization of his screen career in the part of an old salt, in support of Lila Lee in a subject now being made which is at present known as "Such a Little Pilot." Harrison Ford is the leading man, and Adele Farrington, Forest Seabury and Guy Oliver are in the cast.

Production of the next Ethel Clayton subject has been delayed that the star might visit her brother now in training at Camp Kearny, and who is shortly to leave for an eastern port. Elliot Dexter is to be her leading man, and Vera Doria will be in the cast directed by Robert Vignolia.

Universal Newsettes

Rollin S. Sturgeon, who is to take over the direction of Monroe Salisbury, leaves the first of the week with the company for Bear Valley where he will film "Hugon the Mighty" exteriors. Sturgeon has made several pictures in this vicinity, two for the Vitagraph Company, and being thoroughly familiar with locations, a remarkably pretty picture from the scenic standpoint is expected. Marjorie Bennett will make her debut in this film as a Universal leading woman. Miss Bennett is the sister of Enid, the Ince-Paramount star, and has played in several subjects there, and was the featured leading woman of "The Midnight Patrol."

The cast selected to support Fritzi Brunette in "The Vindetta," now being directed by Douglas Gerrard, includes William Conklin as leading man, Eugene Corey, Fred Turner, Wedgewood Nowell and Carmen Phillips. Nicolos Duneau, former character actor for Universal, also returns to the screen with this film. For the past eighteen months Duneau has devoted practically all of his time in the writing of three plays and a number of short stories, all of which have been sold.

Jack Dillon with the Edith Roberts Company which now includes Lou Cody, as leading man, is leaving the latter part of this week for San Francisco where needed exteriors for "A Billion in Beans" will be taken.

Alan Holubar is making the final scenes of "Until We Meet Again," the war story which stars Dorothy Phillips, supported by William Stowell and a big cast.

Balboa Beach, California, has been selected for the making of the fishing village scenes needed for "The Borrowed Duchess" which features Carmel Meyers, and is directed by Paul Powell. Principals of this cast in addition to Rudolph de Valentina are Fred Kelsey, ZaZu Pitts, Harold Golden and Alfred Allen.

Fox Studio Doings

Lynn Reynolds left Los Angeles Wednesday with a troop of fifty people where the Fox film starring Tom Mix, adapted from the Charles Alden Selzer novel, "The Two Gun Man," will be made. All interiors as well as exteriors are to be filmed at Prescott. Jane Novak was engaged as leading woman for Mix, and takes the only feminine role in the story. No other woman will be seen in this film, not even in atmosphere creating shots. Tom Mix drove through by auto after seeing that his favorite horse, "Blue," was safely aboard the cars at Los Angeles Jack Curtis, Charles LaMoyne and Val Paul are other important players for this picture.

One of the big scenes for this story requires a stampeding of cattle being turned so they will not run over the heroine who has fallen from a horse, by a man bull-dogging the animal that is leading the stampede. Mix will take care of this very dangerous act.

Frank Lloyd, director of William Farnum, and the star are now working on the script for a sea story which will be the next vehicle for Farnum. This will require seacoast atmosphere which the company will secure by spending a week or more at Catalina Islands.

Vitagraph News Bits

The capacity of the Vitagraph Studios in Los Angeles will shortly be materially increased by the addition of a third stage which is now being constructed by Studio Manager W. S. Smith. This will be slightly larger than their most recent one built, the exterior dimensions being approximately 100 x 150 feet. This will be ready for production work within a week or ten days.

The company filming "By the World Forgot," under the direction of David Smith, is off on an exploring expedition in search of an island in which much of the action for thi adaptation from the Cyrus Townsend Brady story takes place. The company will in all probability work in the vicinity of Laguna Beach. Hedda Nova and Frank Glendon are the featured players; Robert Bradbury, heavy, and Patricia Palmer, second lead.

William Duncan, director and star of "A Fight for a Million," now has his itinerary so arranged so he will complete the serial by August 15. The other Vitagraph Company, headed by Antonio Moreno and Carol Halloway, are now making the first four or five episodes of another Vitagraph serial as yet unnamed.

Live Triangle Items

The new producing schedule of the Triangle studios is now fully effective, the staff is using all available stage space almost every day, and for the past week the technical staff has had two shifts a portion of the time in order that settings, properties, etc., be kept ahead of the several companies.

Harry Mestayer, recently added to the Triangle staff who has just finished work in "High Tide," in which he was featured, has been cast for the principal male role in "The Atom," being produced by William C. Dowlan. Mestayer appears in this as the matinee idol of a stock company, who in an accident is disfigured and thereby made a down and outer, or a has-been. Pauline Starke appears as a tenement district waif who had long worshipped him, and proves to be the inspiring spirit in causing him to do things worth while. Ruth Handforth, Gene Burr, Lincoln Stedman, Thomas Buckingham and a number of others will appear in this subject.

A new Triangle leading woman will make her appearance in the subject now being filmed by Jack Conway titled "Mountain Law." She is Leota Lorraine, who has played leading woman parts in a number of coast-made subjects. This story is a melodrama laid in the West in its wooliest days, and is by Louis H. Kilpatrick. Ray Hanford, Leo Pearson, George Pearce, Albert Whitman, Bert Appling, James Farley, and Phil Gastrock are in the cast in support of Jack Richardson and Miss Lorraine.

The new subject featuring Gloria Swanson, "The Secret Code," also has a number of new players for Triangle. One is Ray Alexander. Little Irene Yager, child actress, is also in this cast. Others are Dorothy Wallace, Joe King, Lee Phelps, and Leslie Stewart.

"Tony American" is the title at present given the next subject to be filmed by T. N. Heffron, who has just completed making "The Mask," with Claire Anderson, John Gilbert, Rae Godfrey, Juan de la Cruz, Lillian West and others.

Here and There

War was waged in the center of the Los Angeles residence district this week, and the natives imagined the Huns were there. The battle was for the Ince-Dorothy Dalton subject, "Vive La France." The Ince studio is the only studio in the residence district of Los Angeles, being at Twelfth and Georgia streets, and here the interior and exterior of a big chateau set was the center of a bombardment by a troop of Huns. In addition to this, Director Roy William Neill, has spent several days at the old Inceville ranch where the trench warfare, using several hundred men, was filmed.

A notable feature of the extras for this play is that they have been engaged according to their ancestry. Casting Director Tom Walsh would employ only men of German extraction for the Hun army, and French and Italian for the Allies. The result will plainly show in the film for each man is ideal for his bit.

Bessie Barriscale, in Her Newest Pose for Paralta Plays, Inc.

This film will introduce a new leading man for pictures in the person of Edmond Lowe, who went to the Ince organization from the Oliver Morosco Stock Company in Los Angeles. Lowe is an ideal leading man for Dorothy Dalton, and unlike most actors who had had only stage experience, does not appear at all stagey before the camera.

By special permission granted by Josephus Daniels, Secretary of the Navy, all boats of a Pacific Coast Submarine station were placed at the disposal of Thomas H. Ince for this week when scenes were made by Irvin Willatt for "False Faces," which stars Henry Walthall.

The Charles Ray Company filming an adaptation from a western story which gives Ray a part similar to that in "Playing the Game," is roughing it this week in the vicinity of Chatsworth Park, an extremely mountainous and rocky section north of Los Angeles.

"The Littlest Scrub Lady" is the title under which the Vivian Martin film being directed by William C. deMille is now known. Douglas MacLean is Miss Martin's leading man, and Mayme Kelso is another principal in what is characterized as a most unique comedy.

Hollywood Hookum

AUGUST 17, 1918 NEWS MORE NEWS

Weather—not unbearable.

Jesse Lasky's come West.

Ben Hampton's deserted our village.

Joe Engle is coming back to our midst.

G. M. Anderson and Jesse Robbins are going to see Broadway.

It looks like a long summer, 'cause J. "Pep" McGowan has had his head shaved again.

Cliff Smith is directing the rod and reel at Bear Lake in the hope of snaring an elusive trout or two.

Roy Stewart has joined the leisure class and is now vacationing. He's doing Northern California in his road burner.

Bill Ritchey, by way of proving his versatility as a writer, is now beating out a series of articles on "How to Write Photoplays." Bill always was industrious.

George Baker got tired of the earth the other day, and for fifteen minutes floated about in an airplane driven by a professional who takes them up for ten dollars per.

E. Mason Hopper is learning Chinese. Here are some of the names of the members of his cast: Abbe, Liu Chung, Seki, and Yamgi. The title of the play is "The Spirit of Adventure."

Monte M. Katterjohn hails from Boonville, Ind. This dark secret of the writer's past came out this week when he was visited by an aviation cadet who is one of the hum town boys.

Fortune is with Frank Glendon, Vitagraph leading man. He is to go through a very serious illness on a desert island for "By the World Forgot," and would you believe it, he is just out of bed after a very severe attack of Cafe Ptomaine.

Bill Hart bought a nice big rattle snake for a scene in his current production, and when he took it onto the lot for the necessary few flashes, it attempted to vamp with him, and when Hart refused to vamp back, the snake-ship bit itself to death.

Two Nasturtiums have put in an appearance in the lawn in front of the Metro scenario department where Mildred Driscoll, near three months ago, planted a quart of seed, and has since been sprinkling the place three times daily. A celebration is expected.

Bill Farnum, who has a great liking for fishing at Catalina Island, has evidently framed one on the Fox administration, for he induced the company to have him play in a sea story which requires exteriors being made at his favorite place for catching the Yellow Tail.

Jack Cunningham is so busy writing scenarios for several companies that wish to improve the product, that he has reduced the number of meals daily to two, for he is a firm believer in retaining his girlish figure, even though his work does not provide that he shall appear before the camera.

Enid Bennett is doing "little Eva" for an Uncle Tom Company for "Somewhere in Kansas," in which there is a scene where little Eva, after ascending to heaven by the block and tackle route, is suddenly dropped into the center of the stage when the sheriff attaches the show, and the funny part of it is the block and tackle broke during rehearsal when it wasn't supposed to, but fortunately, fair Enid came back to earth in a heap. Casualties: 1 cradle and the head of the base drum.

"An admiring fan," learning that Kenneth Harlan was a member of the Liberty Army at Camp Kearney, sent him a wonderful ice box that he might keep desirable food in his own private little tent. Then the information of this present reached the captain following inspection of quarters, and Kenneth was forced to return the present tc the giver. The inspection also brought to light several suits of silk pajamas, all of which caused considerable comment, and something else. Such is the life of a soldier, writes Kenneth.

Alma Rubens says she's not. Franklyn Farnum says, "you'll have to get information from 'my wife.'" The Los Angeles Examiner tells the minister and gives the date. There you are; but worst of all, the nasty newspaper says that Franklyn's name is William Franklyn Smith, which may or may not be a romantic name. And who can tell whether the name Smith may or may not be the cause of objection to an announcement. Aside from that we know nothing about it, and HOOKUM served notice that denials or announcements will not be accepted for publication, even if they are properly signed and written on one side of the paper.

With all the young men gone to war, Chatsworth Park's older men were forced to step in and keep the national game alive in the hum town. The boys of thirty-five, forty-five and fifty looked spry until they crossed bats with the Charles Ray Company playing up there, and then they met their Waterloo. The first game was called because of darkness, but the score was three to four in favor of the Inceites. And then the hum boys reorganized, took in a few of a few more years, and three games straight pounded Charley Ray all over the field and had Charley French, J. P. Lockney and Otto Hoffman hunting for the ball on the other side of the foothills.

Eddie Lyons and Virginia Kirtley—yes, Mrs. Lyons—celebrated their wedding anniversary on August 1, and thought so much of the event that they had about forty friends help them do it. Lee Moran was there, and as the justice of peace, officiated at the burlesque marriage. The couple received many beautiful and useful wedding gifts, and the wedding cake was cut with due ceremony, just like at a regular wedding, for Eddie and Lee are both students of realism. There was a dance in the conservatory of the Lyons domicile on the top of Edgecliff Hill which overlooks Santa Monica Bay and the Catalina Islands, to say nothing of the entire country around. As a mixer of punch, Edward Lyons has gained some reputation. HOOKUM was promised a scoop on this story, and therefore we spread ourselves. Yes, a good time was had by all, much of the merriment being due to Eddie Cline's whistling jazz band.

Ready-Made Ad Talks

Harry Morey and Betty Blythe in "All Man," Clever Crook Story—Morey's Best

(Vitagraph Five-Reel Production)

Harry Morey's best character portrayal is seen in his latest work before the Vitagraph camera, "All Man," written by Donn Byrne and produced under the direction of Paul Scardon. Mr. Morey is supported in this production by Betty Blythe, as leading woman; Robert Gaillard, George Majeroni, Carleton King and Bernard Siegel. "All Man" is a real story of real life and is given the dramatic punch that only Harry Morey can inject into his character work before the camera. It tells the story of Jorn Olsen, a foreman of an iron foundry, who is led to believe that he is entitled to a share of his employer's profits, by a skilled mechanic, a newcomer to the foundry. Jorn becomes interested in the newcomer's scheme and joins him in the profession of safe breaking. He becomes one of the of the most notorious safe-breakers in the city and one of the cleverest because he succeeds in eluding the police for months. He is injured in one of his night raids, and is taken to the home of Belle Foliot, a light fingered professional. Here he is nursed back to health. Belle and he fall in love and after his recovery they join hands in the art of safe breaking. He is caught and sent to prison for five years. On gaining his freedom he returns to Belle and tells her that he is "going straight." She laughs at him and bids him adieu. He goes to the country and marries a young girl. She learns of his past and leaves him. Jorn starts again his old life and is saved by Belle, who has seen the error of her ways.

Catch-Line for Your Program—A Real Story of Real Life—Harry Morey Characterizes "Second-Story" Man—Clever Crook Story.

Virginia Pearson in "The Liar"—Powerful Drama Telling of Mother's Fight

(Fox Five-Reel Production)

Virginia Pearson, one of William Fox's and the screen's most popular stars, is seen on the screen of the ——— theatre ——— of ——— week in "The Liar," written by Catherine Cavanaugh and produced for the Fox program under the direction of Edmund Lawrence. Miss Pearson has long been popular with the picture-going public. In her late picture, she will not disappoint her thousands of admirers, for in "The Liar" she is given a part that calls for strong dramatic portrayal, and Miss Pearson hits the mark every time. In the supporting cast with her are seen Alexander Franck, Edward F. Roseman, Victor Sutherland, Eugene Borden, Albert Riccardi, Myra Brooke, Mrs. Mathilde Brundage and Liane Held Carrera. The story of "The Liar" tells of a mother's fight to overcome the charge that has been made that she and her child has negro blood in their veins. It is the story of a young girl who battles against the unjust charges of the world. "The Liar" is a drama of strength, of tense moments, of excellent acting by a strong cast and of a wonderful portrayal of the featured role by Miss Pearson. There is strength in every scene in every flash on the screen. There is not a dull moment during the sixty-odd that Miss Pearson's latest work is being flashed on the screen. "The Liar" presents one of the stars best performances

Catch-Line for Your Program—A Mother's Fight Against the Unjust Charges of the World.

Eddie Earle and Agnes Ayres in O. Henry's "Springtime a la Carte"—A "Pippin"

(General Two-Reel Release)

O. Henry's latest visit to the screen, "Springtime a la Carte," shown in two reels, with Agnes Ayres and Eddie Earle in the leading roles, is produced for the General program under the direction of Kenneth Webb. Sarah Oakley, a city stenographer, and Walter Franklin, a rustic youth, are madly in love. Their wedding day has been set for the following spring. Walter, back on the farm, dreams of the day when he can take Sarah in his arms and Sarah, in the city, dreams with him. She finds work hard to obtain and is obliged to accept the job of typing the menus for old Schulenberg's restaurant in return for three meals served in her room. As springtime nears, her dreams are so insistent that she can scarcely work. On a certain day an items appears on the menu reading thus: "Dandelions and Hard Boiled Eggs." The dandelions made her think of Walter and how much he loved the dish. But she succeeds in getting the menus typed in time to suit the boss. On the day Walter comes to town and, dropping in at the restaurant, he finds on the menu, "Dearest Walter with Hard Boiled Eggs." He rushes madly to the proprietor and asks where Sarah is. No more farm for Walter.

Catch-Line for Your Program—O. Henry Serves "Springtime a la Carte" in Two Reels of His Best Work.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

August 10, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Triple Trouble"	Essanay-Chaplin Comedy	2 reels
"A Pair of Cupids"	Metro	5 reels
"Beyond the Shadows"	Triangle	5 reels
"Fedora"	Paramount	5 reels
"The Ghost of the Rancho"	Pathe	5 reels
"What Will Father Say?"	Strand-Mutual Comedy	1 reel
"The Queen of the Sea"	Fox Special	———
"The Dance of Death"	Select	5 reels
"The Dream Lady"	Universal	5 reels
"The Bird of Prey"	Fox	5 reels
"The Golden Freece"	Triangle	5 reels
"The Plunderer"	Fox Big Six Re-Issue	5 reels
"A Gentlemen's Agreement"	Vitagraph	5 reels
"Out of the Night"	Keeney-Sherry	6 reels
"Maid o' the Storm"	Paralta	6 reels

Jack Livingston in Thrilling Story of Trench Life in "The Price of Applause"

(Triangle Five-Reel Production)

Jack Livingston, Claire Anderson, Joe King and Walt Whitman, are the principal players in Triangle's late production, "The Price of Applause," written by Nina Wilcox Putman and Norman Jacobson, and produced under the direction of Thomas N. Heffron. "The Price of Applause" is an appealing story of life in the trenches and the life of our Allies when they are so unfortunate as to be made prisoners by the Hun. This screen version was adapted from the story as it appeared in the "Saturday Evening Post," and presented one of the most interesting and most fascinating stories that ever appeared in this popular weekly. It is timely, has the spirit of war, and is intensely dramatic. Karl le Barron, poet and member of the little colony of Bohemians who inhabit the Washington Square district of New York, posed as a pro-German at the beginning of the war, from sheer lust for notoriety. He was deprived of his fame as an artist and poet. After the sinking of the "Lusitania," Karl drops his disguise of a German sympathizer and leaves for the battlefields of France. He is sent to the first-line trenches, where he loses his nerve and deserts. He is captured by the Germans and kept two years in a prison camp ignorant of America's entrance into the war. He escapes and returns to America where he is shunned by his friends. He enlists under an assumed name, returns to the trenches, and there proves himself a hero.

Catch-Line for Your Program—Thrilling Story of Trench Life and Life in a German Prison Camp.

William Farnum in 1918 Version of "A Soldier's Oath"—Stirring War Drama

(Fox Big Six Re-Issue in Five Reels)

The 1918 version of "A Soldier's Oath," one of William Farnum's big hits on the screen, is one of the Big Six Re-Issues on the William Fox program and will be seen on the screen of the ——— theatre on ——— of ——— week. "A Soldier's Oath" is most timely, as it tells of war waged over the same ground in France that is now the scene of the world's greatest battles. It is a war drama from start to finish and one of the best that has ever been seen on the screen of any theatre. Some of you may remember "A Soldier's Oath," but whether you do or not, you will want to see it in its new version. William Farnum has never been given a more suitable role. He is seen as Pierre Duval, a soldier of France, fighting France's battles. In the supporting cast are seen Kittens Reichart, that clever little child actress; Dorothy Bernard, Louise Thatcher, Benjamin Marburgh, Henry A. Barrows, Herman J. Herbert, Walter Connolly, Will Lois, Alma Frederic, Louise Mackin, Louise V. Hart and Anna Finley. "A Soldier's Oath" was written by Daniel Roosevelt and tells one of the most inspiring, appealing and entertaining dramas of the war ever enacted on the stage or screen. The battle scenes are realistic, the love interest is inspiring and the whole is ideal entertainment.

Catch-Line for Your Program—A War-Drama Whose Scene of Action is Laid on the Ground Now Ravaged by the Hun—1918 Version of "A Soldier's Oath" with William Farnum.

D. W. Griffith's "The Great Love," with Gish, Harron, Henry B. Walthall

(Artcraft Release)

Following D. W. Griffith's marvelous production, "Hearts of the World," comes his "The Great Love," presenting in the cast such stars as Lillian Gish, Henry Walthall, Robert Harron, Gloria Hope, Maxfield Stanley, George Fawcett, Rosemary Theby and George Seigmann. Mr. Griffith is conceded by the world at large to be the greatest living exponent of the motion picture art. His "Birth of a Nation," "Intolerance," "Hearts of the World"—all are considered masterpieces. His "The Great Love" shows the marvelous transformation which the social structure of England is undergoing as the result of the world war. Coupled with this is a fascinating love romance in which the stars of the "Hearts of the World" and other Griffith success, Dorothy Gish and Robert Harron are seen in their most appealing roles. Henry Walthall, hero of "The Birth of a Nation," is seen in the role of an English nobleman. The story deals with the adventures of a young American who upon learning of the German atrocities in Belgium, goes to Canada and joins the army. While in a training camp near London, Jim Young, the young American, portrayed by Robert Harron, meets Susie Broadplains, portrayed Lillian Gish, a young Australian girl, Susie is flattered by the attentions of the young American. Susie falls heir to a large sum of money, and she becomes the object of much solicitude on the part of Sir Roger Brighton (Henry B. Walthall), an unscrupulous nobleman. Many notable personages including Queen Alexandra, and Miss Elizabeth Asquith, daughter of England's former Prime Minister, are seen in this picture.

Catch-Line for Your Program—D. W. Griffith's latest sinema triumph, "The Great Love," Dealing with the Social Evolution Now Going on in England—Henry B. Walthall, Robert Harron, Lillian Gish and Others—England's Most Prominent Personages Seen.

James Whitcomb Riley's "A Hoosier Romance," with Thomas Jefferson, Colleen Moore

(Selig-Mutual Five-Reel Release)

James Whitcomb Riley's, "A Hoosier Romance" has been translated to the screen for release on the Mutual program by William N. Selig, with the son of the celebrated American actor, Thomas Jefferson, seen in the leading male role. Colleen Moore, the pretty little high school girl who climbed to stardom within the short space of a few months, is seen in the leading feminine role. Edward Jobson, well known character man; Eugenie Besserer and Frank Hayes are seen in the other principal roles. To many of the patrons of the ——— theatre James Whitcomb Riley's "A Hoosier Romance" is as familiar as the Bible. This work of the Hoosier poet is considered by many to be his best poem. The story is true-to-life and represents one of the most appealing love stories ever told. It has been translated to the screen with every detail and every thought of the author, faithfully portrayed. The story tells of a young girl living on an Indiana farm, whose father, his nature warped by a struggle with loan sharks, refuses to recognize the child's affection for a young man of her own age employed on the farm and insists upon her marrying a widower, who owns adjoining property. Colin Campbell, who directed "The Garden of Allah," is responsible for the direction of this work of the Hoosier poet. It is he who discovered the little star of the picture, Colleen Moore.

Catch-Line for Your Program—James Whitcomb Riley's "A Hoosier Romance" in pictures—the sweetest love story ever told.

The Byrne Brothers in Their World-Famous Act, "Eight Bells"—A Scream in Comedy

(World Film Release)

"Eight Bells," the famous comedy scream, has been produced for the World program, with the Byrne Brothers in the featured roles. "Eight Bells" is one of the most popular and famous comedies ever seen on the stage. It has played before the millions behind the footlights, and now it has been enacted before the camera. It's a scream from start to finish. The Byrne Brothers toured America for more than fifteen years with their success, and the patrons of the ——— theatre can be assured that it will be just as entertaining on the screen as it was behind the footlights. The Byrne Brothers are world-famous acrobats of the "Ask Dad—He Knows" fame. They originated some of the funniest tricks known to the art, put them together, and made such a hit on the stage that their act proved a big success for more than fifteen years afterward. Trick doors, trick openings, a trick ship—everything in the trick line is seen in the screen version of this comedy.

Catch-Line for Your Program—The Byrne Brothers Famous Comedy Act, "Eight Bells"—On Stage for More Than Fifteen Years—Tricks Galore.

"The Widow Dangerous," Late Alfred Henry Lewis Story, with Patricia Palmer

(General Two-Reel Release)

"The Widow Dangerous" is the late Wolfville tale, released on the General program. It is in two reels, and was produced under the direction of Allan Watt. In the cast are seen Hattie Buskirk, Charles Force, Tex Allen, John Cook, Robert Mack, Patricia Palmer, Robert Burns and William Lester. "The Widow Dangerous" is from the pen of Alfred Henry Lewis. It tells of Mrs. Rucker, who is proprietress of a "hash-house" in a small Western village. She loses her husband, and is not backward about seeing that the fact is advertised broadcast. Her actions indicate to the boys about town that she would not hesitate to take another husband unto herself, and then it becomes a cast of "the best man wins." Colonel Coyote Clubbs pays a visit to the village where Mrs. Rucker holds forth, and she falls hard for the new comer. He calls for help, but none will give him as much as sympathy. During the night he flees. Two men of the town start after him, and after an all-day chase round him up. But the Colonel has found Mrs. Rucker's husband, whom she had said was killed by the Indians. He is brought back and restored to his wife, who is not overjoyed.

Catch-Line For Your Program—Two Reels of Humorous Incidents from the Pen of Alfred Henry Lewis—A Husband Come to Life.

Gloria Joy in "The Midnight Burglar," Appealing Drama of the Tenements

(General Five-Reel Release)

Gloria Joy, the winsome little actress, who has made the Oakdale Productions, released on the General program, so popular with the patrons of the ———— theatre will be seen in the latest number of this series, "The Midnight Burglar," in five parts, produced under the direction of Bert Ensminger. In support of Miss Joy in this picture appear Neil Hardin, Ethel Ritchie, Ruth Lackaye, Charles Dudley, Mrs. Pepperell, Daniel Gilfether, Frank Erlander and Nell Hollman. The story tells of how the daughter of a wealthy manufacturer works among the poor of the tenement district controlled by her father, and how by her works of charity she convinces her father that he is not doing right in keeping his tenement buildings and their tenants in such miserable surroundings. The father's eyes are opened to the great wrong he is doing the tenants who occupy his buildings, and from the cold, merciless worshiper of the almighty dollar he becomes a benefactor to the thousands who have not been so fortunate in life as he. "The Midnight Burglar" is an appealing drama which all classes, old and young, will enjoy. It presents Miss Joy in one of her most appealing roles.

Catch-Line for Your Program—How a little daughter of the rich becomes a friend of the poor who occupy her father's tenements.

Carlyle Blackwell and Evelyn Greeley in "The Beloved Blackmailer"—Comedy-Drama

(World Five-Reel Production)

"The Beloved Blackmailer," features Carlyle Blackwell and Evelyn Greeley. The story was written by Harry O. Hoyt, and produced for the World program under the direction of Dell Henderson. It presents one of the most entertaining comedy-dramas that has been released by the World Film in many months. Carlyle Blackwell and a corking good supporting cast are seen to fine advantage. The story tells of the experiences of a young man who thinks himself an invalid and for the purpose of building up his run-down condition, takes a few weeks at a training camp. The only real trouble with our hero is that he has been overpetted, overfed and humored to the point of mollycoddleism. He is not long in the training camp when he discovers that he is, after all, a real man and starts to "clean up" the camp. And there are some pretty good scrappers in the camp, but Bobby (Carlyle Blackwell) is too much for all of them when he gets a few lessons in the manly art. But this is not all—Bobby meets the "only girl in the world," and in addition to his work of reconstruction, he runs headlong into a nice bit of romance. In the cast are seen W. T. Carleton, Isabelle Berwin, Charles Dungan, Jack Drumier and Rex Macdougal.

Catch-Line for Your Program—The Making of a Self-Confessed Invalid—Strenuous Life Within the Doors of a Training Camp.

"The House of Mirth," with All-Star Cast—Adapted from Edith Wharton's Novel

(Metro Five-Reel Production)

A long list of some of our brightest screen stars are seen in action in Metro's late production, "The House of Mirth," adapted from Edith Wharton's novel of the same name, by June Mathis and Albert Capellani, and produced under the direction of Mr. Capellani. Among those who are seen portraying the principal roles of this production are Katherine Harris Barrymore, who has the featured role; Henry Kolker, a stage favorite; Christine Mayo, Joseph Kilgour, Lottie Briscoe, whom you will remember for her excellent work with Arthur Johnson, now deceased; Edward Abeles, Pauline Welch, Maggie Western, Nellie Parker-Spaulding, W. D. Fichter, Sidney Bracy, Kempton Greene and Morgan Jones. A greater array of stars has not been seen in any one picture. Every one of the above has made a name for him or herself either on the stage or screen. They are all favorites. The story, too, is favorably known, having won instant success in its stage version. "The House of Mirth" is an exposition of the folly of marrying for money and position and ignoring the dictates of the heart. It reveals the artificiality of the modern social set and sets forth the manner in which a girl's life can be made unhappy by the society madness. But experience is the best teacher and Lily Bart (Katherine Harris Barrymore), learns that "love in a cottage" with the man whom your heart tells you is your mate, is far better than love in a palace with the one for whom you have not love, even though it brings riches.

Catch-Line for Your Program—Screen version of a famous novel, "The House of Mirth," revealing the pitfalls in the social whirl.

GETTING STAR VALUE

These Ad Talks Help You to Play Up the Sort of Role

SEVERAL of the companies have been making announcements about the pictures in which their stars will appear during the next year. You know pretty well, probably, about what pictures you are going to play.

Make all the use of the exploitation of your stars that you can, and keep the material before you. It is a good thing to file all the material you get about the players for future reference. But one of the important parts in exploiting any star picture is in telling the public the character of a picture in which the player is to be seen.

These Ad Talks will provide the material along these lines. If a certain player is popular with you, talk about her and try to tell the public just the sort of a picture that you are offering. It will make business for you.

Read every line of these on every picture that you are planning to play.

Pauline Stark and Casson Furgesson in "Alias Mary Brown"—Underworld Story

(Triangle Five-Reel Production)

"Alias Mary Brown," starring Pauline Stark and Casson Furgesson, is an underworld drama with a punch from start to finish. In the supporting cast, with the two stas, are seen A. N. Millet, Eugene Burr, Sidney De Gray, Walter Belasco, F. Thompson, Dick Rosson and Alberta Lee. The story was written by E. Magnus Ingleton, and produced under the direction of H. D'Elba. Miss Stark, the feminine star of this offering, has made a name for herself in the silent drama, that well might be the envy of many a star. She is a born actress, and is known as "the little girl with the big personality." Casson Furgesson is one or our best juveniles, and can work to advantage either in a straight comedy role or in character. In this picture he has the role of Dick Browning, who, while still at college, learns of his father's death. He has been left without a penny, having been robbed of his rightful inheritance by three unscrupulous men. The shock of his father's death proves fatal to Dick's mother. He is about to follow his mother and father in death when a mysterious message leads him to join a band of crooks. Through this agency he gets even with the men who ruined his father. He also meets a girl, Betty. They forget the past, and go West to settle down after Dick has restored all the money he has stolen.

Catch-Line for Your Program—"Alias Mary Brown" in Clever Crook Story of the Underworld.

Mary Miles Minter in "The Eyes of Julia Deep"—Romance of Department Store Girl

(Distributed by Pathe in Five Reels)

"The Eyes of Julia Deep" is Mary Miles Minter's latest work before the camera. The story was written by Kate L. McLaurin, scenarioized by Elizabeth Mahoney, and produced under the direction of Lloyd Ingraham. It is distributed on the Pathe program. Miss Minter is supported by Alan Forrest, Alice Wilson, George Periolat, Ida Easthope, Carl Stockdale and Eugenie Besserer. Miss Minter's work before the camera has individuality. She carries a certain appeal in her work that is not found in that of any other screen actress. Her latest work, "The Eyes of Julia Deep," is a typical Minter picture, and in it she has a role that fits her like a glove. She is seen as a clerk at the exchange counter in a large department store. She lives in a small room on the top floor of Mrs. Turner's boarding house. Terry Hartridge (Alan Forrest), the last of the wealthy Hartridge family, has set out to blaze a wide trail throughout the Gay White Way, and in his attempt he squanders the vast fortune left him by his father. Mrs. Turner was his father's housekeeper, and he has taken a suite of rooms with her. His rooms are directly underneath those occupied by Julia. In the evening Julia is accustomed to sneak quietly into Terry's rooms and peruse the books of his library. One night he comes home early and finds her there. He has lost his money, and she tells him that he should go to work and forget the night life. He takes her advice and settles down.

Catch-Line for Your Program—How a Department Store Girl Wins a Rich Husband.

Kitty Gordon, Supported by All-Star Cast, in "Merely Players"—Amateur Theatricals

(World Five-Reel Production)

Kitty Gordon, famous stage beauty and star of the silent drama, with Irving Cummings, George McQuarrie, Johnny Hines and Muriel Ostriche, will be seen on the screen of the ———— theatre in "Merely Players," written by L. Case Russell and produced for the World program under the direction of Oscar Apfel. Others seen in support of Miss Gordon are Pinna Nesbit, Florence Coventry and Dore Davidson. It is a story of amateur theatricals and the manner in which a wealthy woman tests the love of one whom she does not believe sincere in his affections for her. "Merely Players" has been given an elaborate production by Director Apfel, one of the most talented and efficient directors for the screen. Mr. Apfel has spared neither time or expense in bringing out the salient points in this production, with the result that he has turned out Miss Gordon's best picture. "Merely Players" contains some nice bits of comedy, is clean and wholesome from start to finish, and presents a smooth-running story told in a logical and most dramatic manner. The members of the cast are all well known to the picture-going public. Irving Cummings, Miss Gordon's leading man, has been starred in several productions, and is one of the old-time screen favorites. Muriel Ostriche has been seen in many of Miss Gordon's pictures—always to advantage. Johnny Hines is one of our best comedians of the younger set. His work in the role of Sammy Meyers, a grocer's clerk, is comedy exemplified.

Catch-Line for Your Program—Are You Interested in Amateur Theatricals? If So, See Kitty Gordon and Learn Her Experiences Along This Line.

"Winning Grandma," with Baby Marie Osborne, the Delightful Little Girl Star of Screen

(Pathe Five-Reel Release)

Baby Marie Osborne, whose childish pranks before the camera, have delighted the millions, will be seen on the screen of the ———— theatre ———— of ———— week in "Winning Grandma." Baby Marie is everybody's favorite. Her smile is the brand that "never wears off." She is a typical child, and never seeks to overdo or exaggerate a scene. She is her own self whether it be in a scene calling for dramatic portrayal or in one in which she is seen cutting pranks with her little negro friend and "leading man," Snowball, whose grinning countenance is as familiar to the public as are the smiles of Baby Marie. In her late work for the Pathe program, Baby Marie is seen unconsciously winning over her cranky old grandma and incidentally making life happy for her mother and father, whose only unhappiness in life comes when grandma displays her temper. Snowball, the little black boy who has been seen in many of Baby Marie's pictures, is on the job in this one and gets over some of his inimitable tricks and works his grin to perfection. "Winning Grandma" is one of Baby Marie's best.

Catch-Line for Your Program—Baby Marie and Her Little Black Friend, "Snowball," Get on the Right Side of Grandma—They Cause Grandma a Whole Lot of Trouble But Win Out in the End.

NEWSY ITEMS FROM THE STUDIOS

Will Rogers, of "Ziegfeld Follies" Fame, Who Is to Be a Goldwyn Star In Pictures

Emmy Wehlen's name is a sure sign of beautiful costumes in a picture. In "His Bonded Wife" one gown in particular will bring joy to the feminine part of an audience. It is of old-rose brocade, embroidered in silver and centres in a huge star sapphire. With it is worn an evening coat edged with silver lace and with a collar of rose ostrich feathers.

In "Her Only Way" Norma Talmadge and a Ford get together, probably for the first time. But the real story is that after the Ford had played its part in the picture Norma played the part of automobile salesman, and unloaded aforementioned Ford on an interested spectator for quite a respectable sum. Her selling methods were unique in that she told all its defects, leaky radiator, bad spark plug, loose steering gear, etc., then took perspective purchaser for a trial ride during which none of the defects became evident and the car was sold.

Two young Moroccans, visiting this country on their way around the world were presented to Corinne Griffith while she was working on "Love Watches" at the Vitagraph Studio not long ago. It was suggested that they might like to have a picture taken of themselves with Miss Griffith. But they explained that this could not be done, as it would ruin them politically in their own country, as both were princes and one was to become Sultan of Siboland, a Moroccan division in about five months.

Harry T. Morey, Vitagraph star, has just been made a member of the Lambs Club. He is now finishing work on "The King of Diamonds," with Betty Blythe as his leading woman, and Paul Scardon as his director.

Tully Marshall, as a moving picture director, in "We Can't Have Everything" is one of the hits of the production. West Coast people who know say that he has burlesqued the mannerisms of both De Mille and Griffith in his direction of a "harem scene" from the picture within the picture, the title of which is probably "Saved from the Harem," or some such thing. Any way, the result is a scream.

Jack Kerrigan is learning to play an accordion, not only because a scene from his new picture, "The Swamper," calls for it, but because he doesn't want a look of agony on the faces of all the other actors when he does it. Lois Wilson, who has already played opposite Mr. Kerrigan in seven pictures, is again his leading woman.

Roy Sommerville has been accused with perfect justice of flooding the picture market of late. Within the last few months six of his pictures have become current releases, among them are "The Danger Game," "Our Little Wife," "The Mysterious Client." At present he has in production a world feature for Carlyle Blackwell, a Pathe feature for Irene Castle, a comedy for Nat Goodwin, a series of comedies for A. M. Kennedy, of the Kennedy Theatres, Inc., the sixth episode of a Pearl White serial, a continuity for Lillian Walker. We won't mention a vaudeville sketch or two, some magazine stories, and lyrics for two musical comedies. Some one has suggested that Mr. Sommerville has learned to use the typewriter with his toes so that he can operate two machines at once.

Syn de Conde, the young Brazilian, who registered so strongly as the Apache lover of Nazimova, will support Pauline Frederick in her next picture, "Paid in Full."

Now that Mme. Petrova has returned from her successful tour of the United States in the interest of the War Savings campaign, we shall hope to hear that she will soon resume her career in pictures. The suit and gown which she wore on her trip were given to the Seattle Red Cross to be sold to raise money for the organization.

Bill Bailey, one of our best known "villains" is cast as such in Mr. Blackton's new war play, "The Common Cause." A blonde villain such as he would be particularly effective with a dark-haired heroine such as Sylvia Breamer.

"Sue," adapted from Bret Harte's story, "The Judgment of Bolinas Plain," will be Bessie Love's first picture for Vitagraph. The original play was produced in New York about twenty years ago, with Annie Russell as star. David Smith will direct the picture.

Gail Kane has started on her second production. It is called "The Dare Devil," and was written by Marion Thompson Davies, Francis Grandon is directing it.

It will be necessary to open a colemn under the heading, "Congratulations," if many more of the prominent film stars announce their engagements or marriages. Last week it was Marguerite Clark's engagement to a real millionaire, this week it is Beverly Bayne's marriage to

Marin Sais, with Sessue Hayakawa, In "His Birthright," Haworth-Mutual Production

Francis X. Bushman, Gladys Brockwell's marriage to Harry Edwards, and Alma Rubens marriage to Franklyn Farnum. Our felicitations are extended.

The little log cabin built on the Goldwyn "lot" for Madge Kennedy's picture, "Friend Husband," has proved a delightful place in which to have luncheon these hot days, as it is on the top of a slight elevation, and gets all the breezes that blow through its lack of a fourth side.

Bebe Daniels, Harold Lloyd's leading lady, has quite a stage record. She is seventeen years old, and has been in the profession seventeen years. She was born in Dallas, Texas, and started on the road in her father's company when she was ten weeks old.

A message for Alice La Monte has been left in this office. Will any one who knows where she is ask her to get in touch with us so that we can give it to her?

Bert Lytell is another player to turn scenario writer. He has just written and sold one to Metro. It is as yet unnamed, but will follow "Faith" in time of production.

A note from Director William Parke stamped Logan, West Virginia, proves that Educational are forging into the wilderness to get the right material for their big coal picture, "When the Giant Wakes." Mr. Parke is director-general for this production. He casually explains that his letter is undated because he doesn't know the date, so far is he from civilization.

Apologies are in order for two of last week's items. The first goes to Maude Turner Gordon, whose name was twisted into Mabel Turner Gordon by mistake. Realizing how irritating it is to have one's perfectly good name tampered with we extend our most sincere regrets, and repeat that Maude Turner Gordon is to be congratulated upon the delightful type of society matron which she has given to the screen in so many splendid performances. Her next we hear is to be with Billie Burke. The other apology goes to Tony Merlo, who because of a typographical error appeared at Tony Cerlo. We repeat that he is a master of make-up. For proof see him as an Arab in the World picture, "The Unveiling Hand."

The "thinnest woman on the screen," otherwise "Spike" Rankin, pulled some of the heartiest laughs in Charles Ray's last picture. "The Nine O'Clock Town." Her five feet seven height and her 92 pounds weight added greatly to the joy of many Rialto audiences.

Jack Sherrill, of all people at Saranac Lake! But cheer up, girls, he is merely up there for exteriors in the Frohman Amusement Corporation picture, "Once to Every Man."

That Louise Huff can boast of a baby of her own, age three years, will be a surprise to film fans who think of her only as Jack Pickford's co-star in juvenile romances. Moreover, Miss Huff is proud of the fact and quite willing to admit it, since she knows that her real friends will be glad to know it.

Joseph Lertora, not content with a season's success in "Going Up," will continue his aerial career in a new propaganda picture, "En L'Air." Almost at the same time he will begin rehearsing for a new musical comedy, "Glorianna," as Elearnor Painter's leading man.

Arvid Gilstrom, whose career as a director of comedies has been most successful, will handle the Lee children for William Fox in their next picture. With his keen knowledge of comedy values and their quick response to suggestion the result should be interesting.

As Geraldine Farrar sped westward toward Cody, Wyoming, she was entertained by seeing her first Goldwyn picture, "The Turn of the Wheel," projected on the wall of her drawing room. A little later she received a wire of congratulation from her fellow stars at the Goldwyn studio, who had just viewed it in the projection room at Fort Lee.

Peggy Adams, who recently starred in "The Spirit of the Red Cross," is featured in the second Paramount-Flagg comedy, "Romance and Brass Tacks." These comedies may develop into a Peggy series as the first featured Peggy Hopkins remembered in "Woman and the Law."

Anna Q. Nilsson, Now Starred in Metro Productions

Screen Examinations

"Friend Husband"
(*Goldwyn—Five Reels*)
Reviewed by Peter Milne

MADGE KENNEDY goes back to the farce she does so well in "Friend Husband," an original photoplay written for her by Lois Zellner and produced under the direction of Clarence Badger. Miss Zellner's farce contains an array of capital situations which, under the skill of Miss Kennedy and her director, become veritable fountains of comedy. The principal protagonist of the merry little story in one Dorothy Dean, who has "ideas" and so is naturally dangerous. She doesn't like the thought of marriage but when she is obliged to secure a husband or lose a fortune she decides to make the best of the game and as a consequence grabs the first person in trousers, which happens to be Don Morton. And Don, very naturally and for the purposes of the farce, falls in love with Dorothy and insists on it being a marriage of love and not of convenience.

It is a simple story and one which requires no great amount of mental arithmetic to determine just how it is going to wind up. However, Miss Kennedy's ability to make the most of a farcical situation, and some exceptionally bright subtitles, make the whole thing enjoyable. No opportunities have been passed up and the least one can say is that the expected happens in an unexpected fashion. As a result "Friend Husband" may take rank with the best of Miss Kennedy's pictures to date and this includes all the adaptations she has appeared in. In fact "Friend Husband" is so expertly handled and finished that it might very well have been taken from one of Miss Mayo's works for the stage—from one of her best ones, that is.

Rockliffe Fellowes was a happy selection for the part of Don Morton. He, too, has a reliable knowledge of farce values and with his contagious smile makes a huge success of his role. George Bunny does a good piece of comedy work as Judge Roan, while William Davidson and Jean Armour complete the cast.

The picture reveals a number of pretty exteriors while all the scenes are excellently photographed.

THE STORY AND PLAYERS

Dorothy Dean (Madge Kennedy) doesn't like the idea of marrying and settling down to domestic life. Her aunt's will, however, stipulates that she take a husband before she receives her share of the fortune. So she hits upon Don Morton (Rockliffe Fellowes), the law clerk in the office of Judge Roan (George Bunny), the family adviser. And so they are married. And Don falls in love with Dorothy and insists upon accompanying her on her "honeymoon." She ejects him from her room, but undaunted, he kidnaps her and carries her to a distant island the next day. Even this proximity appears to have no effect on Dorothy, so Don leaves the island. In his absence four burglars appear. Dorothy thinks they have been sent by Don and makes it known that she is quite familiar with the whole frame-up. Don, however, has seen the men set out for the island and following, he arrives just in time to save Dorothy from them. He battles with all four and emerges victorious but wounded. The posse arrives to take the remains of the gunmen away and Dorothy is last seen in Don's arms.

"The Price of Applause"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

ONCE again we have an adaptation of a *Saturday Evening Post* story, "The Price of Applause," springing from the combined talents of Nina Wilcox Putnam and Norman Jacobsen. It is a war story of a different type than the usual heroic, hurrah plot that is so plentiful in its various disguises these days that it is becoming commonplace. Its central figure is a poet of New York's Bohemia, in whose ears the plaudits of his friends ring and resound. That is previous to the war. The war, however, dims this poet. Like other individuals he is buried in the war news. And so to get back some of that applause that was so dear to him he enlists—and proves a coward. He is reported dead. His poems are published and draw the attention of the world. And then he endeavors to come back and claim this applause. Of course he fails to do so and death shows him the way out.

This story has many interesting turns and has been handled well in its development. Folks who insist on the saccharine even in these days of sugar shortage will dislike the ending, we suppose. Death should not be the hero's end. But then Karl is not a hero and the story is, after all, very human in its analysis of his character. It should provide most acceptable entertainment for those who are at all discriminating in their views.

It is a well produced offering, the direction having been handled by Thomas N. Heffron from a scenario by Doris Schroeder. Jack Livingston gives a realistic portrayal of the poet and the support includes Claire Anderson, Joe King and Walt Whitman.

THE STORY AND PLAYERS

In New York's Bohemia, before the war, Karl (Jack Livingston) lives on the applause he nightly receives from patrons of a cafe. He is the idol of the place. He is engaged to Amy (Claire Anderson), who adores him more than anyone else. When the war breaks his popularity begins to fade. The night after the sinking of the Lusitania, he is relegated to the background entirely until, fired by a desire to again receive the plaudits of his friends, he announces his intention of enlisting in the British Army. His friend Marcarson (Joe King) immediately declares his intention of joining him. And Karl is again the idol. But he dreads the prospect of service and only keeps his word because of Marcarson. Before leaving, Amy marries him. Then comes an hour of terrible suspense waiting for the signal to go over the top. And over Karl goes, running madly. At last, unable to stand it longer, he drops to the earth. Later he crawls about and looks around. His company is far ahead. On the impulse of the moment he changes places with a dead man, a man whose face is mutilated beyond recognition. He even changes identification tags. Then he is made a prisoner and sent to a German camp. And here he learns, after months of toil, that his poems have been collected and published and that they are stirring the world. Again hearing the applause ringing in his ears, he determines to go back and claim it. He escapes and eventually lands in America. Scarred and wasted, no one recognizes him, not even Amy, now married again. A lie he once told, which meant much to her and which he does not confirm after the passing years, convinces her that he is not Karl. Professor Arnold (Walt Whitman), his old tutor, is the only one who takes him for himself. He tells him that to reappear a coward would be to kill the applause he desires. Realizing the truth of this, Karl, who by chance is led to the meeting place of German spies, kills himself and the spies by dashing a bomb to the floor.

"All Man"
(*Vitagraph—Five Reels*)
Reviewed by Joseph L. Kelley

THE melodramatic has been brought to the front with a bang by the author of Vitagraph's latest photodrama, starring Harry Morey. And Director Paul Scardon has followed the author's ideas in generalities but not always in detail. The manner in which Director Scardon had Mr. Morey, as John Olsen, a safe breaker, openly and aboveboard, carry out his work of "a second-story man" is at times so obviously without the cunning that such a person is supposed to and does possess, that the action in these scenes loses a certain convincing punch that would have been felt had Director Scardon taken a little more pains and figured out a more subtle way to put over these scenes.

Donn Byrne wrote the story and he has penned the brand that the public in general welcomes with open arms. For about three and a half reels Mr. Byrne worked with the finished touch of one who understands the finer points of picture-play writing, but his work starts to tumble along about this time, and from this point until the end anything might be expected and everything comes. Why he should have introduced a million and one episodes after he had moved John Olsen to Long Island isn't at all clear, unless it were for the purpose of making five reels of pictures. But he certainly has introduced us to a lot of unnecessary detail in the final reels. Olsen is a crook one minute and a most contented farmer the next. At the convenient time his wife leaves him, because Olsen's friend, the detective, suddenly loses all power of cunningness and "spills the beans," as the sub-title very aptly puts it.

But even with these failings, "All Man" is the kind they like. It has the old melodramatic swing to it and grips. Harry Morey puts over the part of the safe-breaker with a punch in either hand. It is the kind of role that our friend Morey can handle to perfection. He makes it a living part.

Betty Blythe is again seen as Mr. Morey's leading lady, and she does the most finished bit of work we have yet seen her do in Vitagraph pictures. As the semi-tough girl and pal of the second-

story gang she gives a finished bit of work. Bob Gaillard seems destined to follow in the footsteps of the plain-clothes man. George Majeroni, a new member of the Vitagraph stock, is good in a semi-heavy role. Carleton King makes an ideal tough guy and his work is commendable. Bernard Siegel has a character part. A little girl seen in the last reel, in the role of Olsen's wife, gives promise of better things.

THE STORY AND PLAYERS

John Olsen (Harry Morey) is foreman of an iron foundry. Marco Paroni (George Majeroni) a new "hand" at the foundry, suggests to Olsen that there are easier ways of getting money than working for it. Olsen falls in with his plans, and together they loot the safe of their employer. Olsen meets with an accident when he blows the safe, and his pals take him to the home of Belle Foliot (Betty Blythe), wife of a crook. Olsen is nursed back to health by Belle, and they fall in love. From this out they work together.

After his recovery, Olsen and Belle stage a robbery, and are caught in the act. To save Belle, Olsen gives himself up, and is sent "up the river" for five years. At the expiration of his time he returns, looks up Belle, and tells her that he is "going straight." He goes to Long Island, and settles down as a farmer. Later the detective, Lieut. O'Rielly (Bob Gaillard), visits him, and unconsciously lets drop the news that Olsen is a former jail-bird. Olsen's wife leaves him. Olsen decides to return to the old life. He is at work on a job when he is surprised by the detective and Belle. The detective consents to "forget the matter" if he and Belle will leave the country and go straight.

"A Fight for Millions"

(Vitagraph Serial—Fourth and Fifth Episodes)

Reviewed by Joseph L. Kelley

"THE PRECIPICE OF HORROR," the fourth episode of Vitagraph's new serial, "A Fight for Millions," directed by and starring William Duncan, with Edith Johnson and Joe Ryan in chief support, continues the same actionable drama that has characterized the initial episodes. There is no distinct thrill in this episode, the reelage presenting long chases over mountainous country and ending with a promised thrill for the next chapter, "The Path of Thrills," the fifth installment.

The punch of "The Path of Thrills" is when the heroine, Jean Benton (Edith Johnson) jumps from a high cliff, using an umbrella as a parachute. Iron Star, the Indian character, is prominent in this episode and he gives some fine exhibitions of horsemanship. Iron Star can ride anything "with hair on it," as they say in the West, and can do most anything with a horse. Action every minute—this is a brief summary of these two episodes. You have no time to pick defects in the plot or construction of the story.

"Alias Mary Brown"

(Triangle—Five Reels)

Reviewed by Peter Milne

"ALIAS MARY BROWN," written by E. Magnus Ingleton, and directed by H. D'Elba, with Pauline Starke and Casson Furgesson, is an underworld melodrama that should prove successful. Fine performances are given by the two leading players, and Mrs. Ingleton's work, as author and scenarioist, reveals her at her best. The melodrama is well built and contains a fine amount of suspense. The case of the hero and heroine is never certain until the last. One constantly fears for their safety and as a result the interest is thoroughly maintained throughout the picture. The author has also introduced considerable comedy. Mr. Furgesson is called upon to dress as a girl a number of times and the situations resulting from this transformation serve both to amuse and to sustain the force of the particular situation.

Miss Starke, a player of unusual promise, who has already demonstrated that she has an option on a prominent place in stardom, appears to excellent advantage as Betty. While her role is by no means as prominent as that carried by her co-worker, she plays so naturally and to such good effect that her influence is at all times felt. Mr. Furgesson as Dick Browning, alias Mary Brown, does some sincere and skilful work. Eugene Burr and Dick Rosson also have prominent parts which they handle advantageously.

D'Elba's direction is most satisfactory. He seems to be more at home in the underworld than he is in high society, that is pictorially speaking. The atmosphere of the picture is at all times realistic, while he has succeeded in communicating all the tenseness, the prettiness and the humor of Mrs. Ingleton's story.

THE STORY AND PLAYERS

Dick Browning (Casson Furgesson) loses his parents because of a dishonest group of financiers. His father dies from the strain of battling them in the market and his mother goes soon afterwards. Embittered, Dick joins a gang of crooks. Betty (Pauline Starke), ward of one of the men who causes the trouble in the Browning family, leaves home because of the cruelty of her guardian. She meets Dick, who realizes that she is helpless, and cares for her. The three financiers are made to pay for their cruelty. In one way or another Dick gets his vengeance on them. His last job is to avenge himself on Betty's guardian. Watson (Eugene Burr), a jealous member of the gang, plans to betray him into the hands of the police, but through the services of the Weasel (Dick Rosson), Dick's admirer, Watson is himself captured by the police while Dick and Betty depart for the West, there to begin life anew.

"Wild Primrose"

(Vitagraph—Five Reels)

Reviewed by Peter Milne

GLADYS LESLIE'S work appears to be improving with each picture. Her portrayal of the title part in "Wild Primrose" is quite the most meritorious thing about the production—and we doubt not that it would have been equally as noticeable had the rest of the picture reached a little higher level. For "Wild Primrose" is quite an artificial picture from its plot to its various characterizations. There is an impossible grande dame, an impossible lady of the cabarets, an utter weakling of a hero and a stiff and studied father. These artificialities can be traced in various directions but the fault seems to lie chiefly with the director. None of the cast, with the exception of Miss Leslie, makes a natural move, or so it seems. "Wild Primrose" is in fact an old-fashioned melodrama handled in an equally old-fashioned way.

But to get back to the enjoyable Miss Leslie. Some New York daily newspaper critic was once quoted extensively because he said she was possessed of a "million dollar smile," which is true as far as it goes. But, one may rise to ask, why limit this flattering term to her smile? Smile, in the accepted sense of the word, covers only the mouth. Miss Leslie smiles with her eyes and with a toss of her pretty blonde head just as much as she does by the mere commonplace process of parting her lips. She is one of the most attractive ingenues on the screen and possesses that most valued attribute of all ingenues—an air of freshness, of youth and of sincerity that is quite irresistible.

Her support in "Wild Primrose" includes Richard Barthelmess as leading man, with Eulalie Jensen, Claude Gillingwater, Ann Warrington, Charles Kent, Arthur Lewis and Bigelow Cooper filling the other principal roles.

Joseph Franklin Poland wrote the story for this picture while the direction was in charge of Fred Thomson.

THE STORY AND PLAYERS

Primrose (Gladys Leslie) has been brought up by her uncle (Charles Kent) in the South. Her mother and father had separated in her early life, the latter, Standish (Claude Gillingwater), having married again. This had broken her mother's heart and she had died. Standish desires his daughter to come and live with him and Primrose, first loathing the thought of it, finally accepts when she learns that her father and his new wife (Ann Warrington) expect an uncouth girl. She plays the part and arrives in the city accompanied by a flow of bad English and a generally awkward makeup. Her stepmother's son, Jack (Richard Barthelmess), by her first husband, is a wild youngster, having succeeded in marrying Marie (Eulalie Jensen), a lady of the cabarets, one night when he was drunk. Constant demands for money drive him almost mad. Primrose works her way into the household, gradually reforming Jack and softening the heart of her father. He is in sore financial straits and even his wife's suggestions that Primrose marry Newton (Bigelow Cooper) meets with violent disapproval from Primrose. The climax arrives when Primrose reveals herself in her true colors, and when Marie presents herself at the Standish house, demanding funds. The combination secretary and butler recognizes her as his runaway wife so her claim on Jack is nil. Standish is able to meet his debts by borrowing a mere half million from Primrose's five-million-dollar estate, and so everyone is happy.

"The Border Legion"

(*T. Hayes Hunter Production—Six Reels*)

Reviewed by Peter Milne

"THE BORDER LEGION," produced by T. Hayes Hunter from one of Zane Grey's novels, is significant in that it marks Blanche Bates' bow to picture audiences. Miss Bates, for a long time one of the prominent figures on the speaking stage appears as Joan Randall, a girl of the West. Joan is the center of a raging storm throughout the six reels. Men battle, shoot and kill for her sake and finally the cause of virtue triumphs. Miss Bates was hardly the actress to assume such a role, and in towns where the public is not familiar with her name and looks for an appealing player in such a part, her debut will not be considered anything thrilling. The closeups are not kind to her and the fresh appeal of youth is not hers.

This particular work of Mr. Grey's is roaring melodrama dealing with primeval emotions. As a story it contained good possibilities for a picture and yet Mr. Hunter's production often misses. It can be improved considerably if the present selection of subtitles are removed and others substituted. The audience at the Strand one afternoon last week gave many of them the laugh. For instance, when Jack Kells, after making a violent, personal attack on Joan, which the latter resists with a bullet, tells her a few moments later when his gang of cut-throats arrives to kill herself if anything happens to him, a rather comical paradox is created. A number of the others are out of tune with the action. Mr. Hunter has followed old style methods with respect to his handling of the details of production.

Miss Bates receives good support from Hobart Bosworth, who plays the role of the brute, Kells. Eugene Strong makes a fair hero while others are Horace Morgan, Russell Simpson, Arthur Morrison, Bull Montana, Richard Souzade and Kate Elmore.

THE STORY AND PLAYERS

Joan Randall (Blanche Bates) breaks her engagement with Jim Cleeve (Eugene Strong), because of his cowardice and laziness. Stung by this, Jim hits out and joins a gang of hold-up men known as the Border Legion. Jack Kells (Hobart Bosworth), their leader, is the worst brute of them all. Joan relents when she discovers to what lengths Jim has gone in his remorse and follows after. She is captured by Kells, who takes her to his cabin and attacks her. She shoots him, but stays to nurse him when she sees how helpless he is. This changes him, and he becomes more of a man. When the rest of the gang arrives he sends her to the attic. They discover, however, that he has a woman in his cabin, and demand that she be turned over to them. They give him time in which to decide. Jim, as the only loyal adherent of Kells, is commissioned to shoot the leader of the insurgent members of the gang. Joan escapes from the attic, and, coming upon Jim, pleads with him to help her escape. Together they ride away from the members of the Legion. The rebels discover the escape, and tell Kells of it. Furious, he leads his men after the fugitives. He overtakes them first. But once more Joan's pleadings change him, and he turns to defend the lovers from the pursuers. He is killed in so doing. Joan and Jim are saved by the arrival of a rescue party from the village.

AT LIBERTY—SEPTEMBER 1st
FIRST CLASS OPERATOR, THEATRE MANAGER OR LIVE WIRE FILM SALESMAN. WRITE OR WIRE
H. M. WILLIAMS, MANAGER, GEM THEATRE, CLINTON, N. C.

"Oh, What a Day"

(*Jester Comedy—Two Reels*)

Reviewed by L. S. Ferguson

TWEDE-DAN is making strides forward as a Jester comedian with as much speed and thoroughness as the Allies are chasing the Huns back to a good hiding place. Just to sit through his latest laugh-maker, "Oh, What a Day," is sufficient proof of that fact.

There is little doubt that "O, What a Day" will be looked upon by exhibitors and public as the best of the Jester series of comedies yet turned out. It has action which does not allow the interest to lag, and it has an added interest in the possession of a good comedy plot which needs only a few more sub-titles to make the story more emphasized. These titles will no doubt be inserted.

The story concerns a young man employed in an office whose boss is the common garden variety of tight-wad and kill-joy. But, before speaking further of the hero, it would be well to say that his best girl works in an office across the way. It is Saturday night (closing time) and Twede-Dan has asked Nilde Babette to take a jaunt to the beach with him on Sunday in his car. Does she refuse? Hardly. But the hard-nut boss adds drama to the situation by telling his hard-working slave that he labors Sunday to catch up with his work, which, by the looks of his desk, needed a little attention. Discouraged, the hero sinks his head in despair upon his arm, and is soon fast asleep at the desk. What follows is supposed to be a dream, and leads from the start of the proposed outing to the finish of said day. There is auto stuff, seaside stuff and other things necessary to comedy The reel ends with the hero being awakened to find himself knee-deep in water in his office, having turned on the faucet before he went to sleep to wash his hands.

"A Fight for Millions"

(*Vitagraph—Sixth Episode*)

Reviewed by Peter Milne

THIS number of Vitagraph's serial entitled "The Spell of Evil" depends on the melodramatic tone of the action for thrills rather than on sensational feats of daring which have been features of the preceding chapters. The first scenes of the two reels are characterized by some striking scenes of falling snow—real treats in these torrid days. The action centres on the chase of Hardy and Hyde after Jacob Lawless who has Jean in his power. Lawless bribes an Indian medicine man to concoct certain fumes that will cast Jean in a trance. While under their influence she agrees to everything suggested by Lawless and of course he suggests that they get married. While they are in the minister's house they are overtaken by Hardy. The best man, Iron Star, loses the ring and while a search is being made for it Lawless is snatched from Jean's side, dragged through the door and made captive. The preparations for the wedding and the marriage ceremony in so far as it is carried through are episodes handled with consummate skill from the standpoint of the serial director.

"Merely Players"

(*World—Five Reels*)

Reviewed by Joseph L. Kelley

OSCAR APFEL has brought about a big change for the better in the quality of the program pictures he has turned out for the World program. Recently, he has been directing Kitty Gordon. The one who is unable to note a decided improvement in her acting, in the quality of production, and in the finer details that always stand for careful direction—that one is either prejudiced or pretty dense.

The latest work to come from Director Apfel, is a screen version of L. Case Russell's "Merely Players" and it represents a corking good program offering from every angle. The authoress

K. B. CLARENDON COMEDIES, Inc.
ARE IN THE MARKET FOR
High Class One Reel Comedy Scenarios
44 COURT ST., BROOKLYN IMMEDIATELY

has done quite some work for the screen but none of her work, seen previously, presents a more striking example of careful plot construction and worthwhile photodramatic material from which to build, than "Merely Players." She has taken a phase of the theatrical profession that has been hitherto untouched with the same degree of originality as is noticeable in Mrs. Russell's work. She takes the dramatic critic of the city daily and around him and his work and its effect on a prominent society matron interested in amateur theatricals, she has builded a story that is of more than passing interest. Here and there throughout the story, she has sprung a mild surprise in the turing of her plot and in the climax, she has registered a punch that has all the effects of a prize-ring knockout.

First of all, a good story was presented Director Apfel. He not alone rested content with the good script that was handed him but he greatly heightened its dramatic worth by an effective detail here and one there with the result that a program feature that can enter the lists with any of them has been delivered to the World exchanges. Director Apfel is strong on detail, on atmosphere and on careful production. His work with this production represents quality. When he yelleed "lights" at the beginning of a scene during the building of this picture, he had every detail registering and the sets that he has used are "fit for a king."

A great improvement is noticed in Kitty Gordon's work since she came under the direction of Mr. Apfel. He has made her lay more emphasis on her acting than her poses, which she was inclined to favor. In "Merely Players" Miss Gordon's work stands out with all prominence. She has in support a most capable cast of players. Irving Cummings in the leading man's part, is not called upon to register any strenuous dramatics but has a free-and-easy role that falls for natural poise and grace. George McQuarrie in one of his character roles gives to his part all the prominence that is due. Muriel Ostriche in the ingenue role is given prominence and never fails to make the most of a right good part. Johnnie Hines' smile and light comedy work would have been greatly missed. Johnnie can take rank with some of our best light comedians. Pinna Nesbit is given a semi-vampire role and registers in a not-too-prominent role. Florence Coventry and Dore Davidson have minor roles. Lucien Tainguy got some effective work in with his camera.

THE STORY AND PLAYERS

Nadine Trent (Kitty Gordon) is a wealthy widow, interested in amateur theatricals. Her protege, Vera Seynave (Muriel Ostriche), is the daughter of a seamstress. Nadine succeeds in interesting a producer in giving Vera an opportunity to show her worth as an actress.

Nadine is preparing to give a performance of "Cleopatra," and invites Rodney Gale (Irving Cummings), dramatic critic on a daily, to review the performance. He criticises her work adversely, and tells Nadine that she will never make an actress because "she has not lived, and therefore cannot feel."

Vera is given her opportunity to appear behind the footlights. Rodney reviews the show and ridicules her performance in his criticism. Vera is discouraged, and attempts to take her life by gas. She is discovered and saved. Nadine flays Rodney for his cruel treatment of Vera.

Hollis Foster (George MacQuarrie) loves Nadine. His wife, Maude Foster (Pinna Nesbit), is in love with Rodney. He is seen at Nadine's home frequently, but Nadine gives him little encouragement. Sammy Meyers (Johnnie Hines), a grocer's clerk, is in love with Vera. He decides he should do his bit for his country and enlists. He returns to Vera in his uniform, and they are married. Mrs. Hollis becomes jealous of Rodney's attentions to Nadine, and arranges a meeting at Nadine's home. Nadine tells her that if she will be present at a certain time she will prove to her that her husband loves only her (Nadine's) money. Hollis keeps the engagement, and later Rodney appears. Maude shows him Nadine and her husband together. They are making violent love. After Rodney has rushed into the scene, the curtains close and the "actors" are surprised to find that they have been giving a performance in amateur theatricals.

"Doing Their Bit"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

THE LEE KIDS have been given a little bit more than they can conveniently handle in their latest starring vehicle, "Doing Their Bit." The story given them is a combination of everything from the war drama to the romantic. There are some good bits in this offering but it is too "heavy" for the Baby Grands. They try hard to do the "man's" work that has been given them and in places they spring some real surprises. The main fault with this offering lies in the fact that the majority of their admirers will find it hard to convince themselves that the Lee Kids could "by hook or crook" fully appreciate what they are doing. In short, Keenan Buel who wrote and directed this offering, has overestimated the ability of his little charges. He has placed before them a task that many a grown-up would shun, not from fright, but from the realization that the task is beyond their power.

The Patriotic element, which is played up strong in "Doing Their Bit" will go a good ways toward putting this offering over. The intentions of the author are commendable but his execution of same cannot be said to be the most efficacious. Throughout the run, situations are forced, one after the other, until at the end most every brand of plotting and counterplotting, has been introduced. From one episode to the other, the author has skipped paying little attention, if any, to logical sequence and never taking into consideration the fact that he has children to deal with and not grown-ups.

But the Lee Kids have a large following and their admirers are not going to let technicalities come between them. The Kids are admired for their cleverness and ability. If an author presumes to step in and give them a story that is improbable and far-fetched, why should they suffer. They won't. They do their bit in this picture and they are going to get full credit for same.

Franklyn Hanna, Gertrude LeBrandt, Alex Hall, Kate Lesser, William Pollard, Aimee Abbott, R. R. Neill and Edwin Sturgis are seen in support. The photography and lighting are done well. Director Buel has given "Doing Their Bit" a good production.

"Winning Grandma"

(Diando-Pathe—Five Reels)

Reviewed by Joseph L. Kelley

BABY MARIE OSBORNE, Sambo, the little negro boy whose smile and unconscious humor have added a good bit to the little star's successes, and a typical Baby Marie story, all do their bit toward making "Winning Grandma," a Baby Marie success. Bertram George wrote the story and Clara S. Beranger made the adaptation. William Bertram directed.

"Winning Grandma" is light in construction and presents none of the heavy drama that has been given the little star on a number of occasions. It is a typical kid picture and offers only those situations which a child of Baby Marie's age is supposed to appreciate. She goes through the scenes with ease and unconsciously puts over some good bits of acting. As per usual, Director Bertram has selected some beautiful exteriors for his production and the authoress has provided numerous opportunities for him to take his little charge in the open and surround her with Nature's beauty.

A little mystery trails along with the more obvious thereby sustaining just the right amount of suspense to the climax. The story has been constructed, obviously, to play up the strong qualities of Baby Marie. The authoress has succeeded in doing this with the result that the public is given a Baby Marie Osborne picture that is above the general average maintained by the little star's productions.

Morris Foster is seen in the role of the father, and Ruth King in the role of the mother, presents a pretty picture and gets over some good work. William Quinn in the role of the villain is good. The photography and lighting have been well done.

TWO NEW PRINTS OF
"Garden of Knowledge"
FOR SALE
MADE FROM ORIGINAL NEGATIVE
LENGTH ABOUT 4,500 FT.
Nine cents per ft. $150 with order, balance C.O.D.
FRED C. DAWS,
1100 West First Street, Los Angeles, Cal.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

Producers News
Continued From Page 1084

Hodkinson Releases Lillian Walker Films

With the addition to its service of Lillian Walker Productions, the W. W. Hodkinson Corporation makes good its recent statement that they would release one picture a week comencing September 1. This announcement, following on the heels of the addition of Jesse D. Hampton productions, makes five sections of Hodkinson Service.

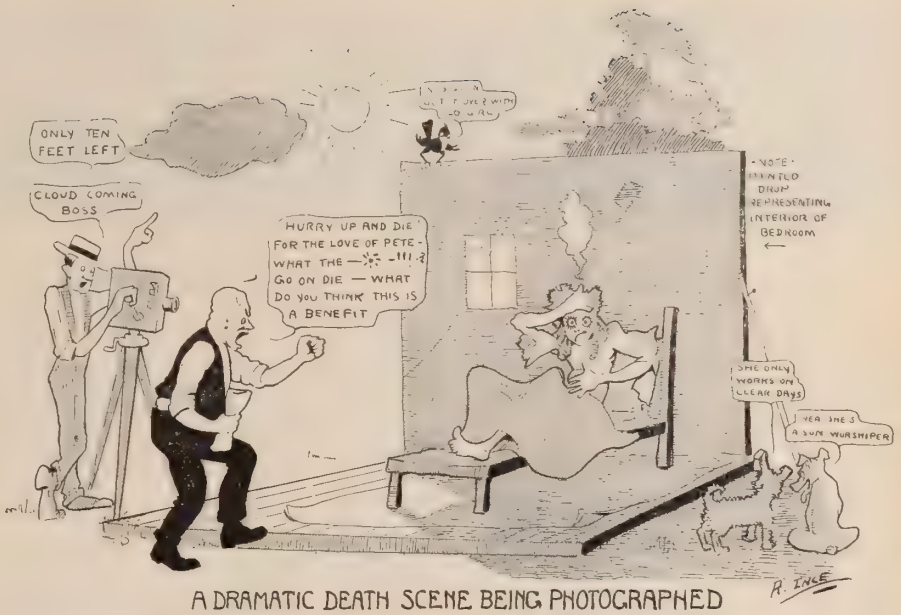
In additioi to the new series of eight Lillian Walker productions, Hodkinson Service consists of J. Warren Kerrigan in Hampton pictures, Anita King and Kathleen Clifford in Plaza pictures; Bessie Barriscale, Louise Glaum and Henry B. Walthall in Paralta Plays, and the Douglas Natural Color films, the first production of which is "Cupid Angling" with Ruth Roland.

"The Embarrassment of Riches" will be the first release, scheduled for September 23. Louis K. Anspacher is responsible for the story, which is nearing completion at the Thanhouser studio at New Rochelle.

Strong Cast Claimed for Brockwell Film

What is said to be an exceptionally capable cast has been chosen to support Gladys Brockwell in the William Fox screen adaptation of the stage play, "The Strange Woman," by William J. Hurlbut. Work on this production is nearing completion at Hollywood, Cal., it is announced by the Fox Film Corporation, and the play will be Miss Brockwell's second release under the new Fox Victory Pictures.

The cast, besides Miss Brockwell, includes Charles Clary, William Scott, Harry Depp, Ruby Lafayette and William Nye. The play is being directed by Edward J. LeSaint.


ONLY TEN FEET LEFT
CLOUD COMING BOSS
HURRY UP AND DIE FOR THE LOVE OF PETE - WHAT THE —☆- !!! ? GO ON DIE — WHAT DO YOU THINK THIS IS A BENEFIT
- NOTE - PAINTED DROP REPRESENTING INTERIOR OF BEDROOM
ONE ONLY WORKS ON CLEAR DAYS
YEA SHE'S A SUN WORSHIPER
R. INCE

A DRAMATIC DEATH SCENE BEING PHOTOGRAPHED BY THE ANYOLD FILM CO., AT THEIR OUTDOOR STUDIO

Universalites Seek Recreation in Autos

Jumping into your automobile not knowing where you are going, and leaving no address except the license number on your car, seems to be the popular form of vacationing effected by Universal officials this season. R. H. Cochrane started the ball a-rolling by buying a new car, and setting sail over a month ago with no particular destination in view, and all means of communication cut off. Joe Brandt, also in a machine, and with movements equally camouflaged, started out two weeks ago. Hal Hodes, who handles publicity for the Big U, after an extended course of lessons at a correspondence school in the best method to drive a flivver, invested in one of the latest models in tin Lizzies, and followed Mr. Cochrane's example.

Joe Brandt, however, is the first of the tourists to return to the office. He reports a delightful tour of ten days.

THATS THE STUFF GREAT! NOW RAISE YOUR LEFT EYEBROW - GOOD FINE - NOW DIE AT YOUR LEISURE AND BE SURE YOU TAKE YOUR TIME
ASSISTANT CAMERA MAN
ASSISTANT DIRECTOR
ART DIRECTOR
STAR'S PUBLICITY AGENT
STAR'S SECRETARY
RALPH INCE

THE SAME SCENE BEING PHOTOGRAPHED TODAY BY THE BUNKCRAFT FEATURE FILM CO.

Ralph Ince Proves Versatility

Just take a glance at the two cartoons on this page, squinting at the one at the top of the page before looking at the other, and you will probably come to the conclusion that Ralph Ince missed his calling by becoming a director instead of a cartoonist.

Anyway, it seems he can do one almost as well as the other, and the fact remains that he does both exceptionally well.

There is not a producer in the field, or any of his employees, who will fail to grasp the humor of these cartoons, which might well be labeled "Before and After."

New Griffith Film Nears Finish

D. W. Griffith will require at least two more weeks for the filming of his second Artcraft subject which has been named "A Romance of Happy Valley." Besides Lillian Gish and Robert Harron, an important character part is taken by George Fawcett. Every scene for this subject, as with "The Great Love," is being directed personally by Mr. Griffith.

Industrial Production

The Woman's Land Army of Trenton, N. J., has had a motion picture made under the supervision of Harry Levey, manager of the Industrial Department of Universal Film Mfg. Company, showing their activities while the man-power of the country is being mobilized to fight, build ships and make munitions. The picture will be used by the Land Army as propaganda.

World Players Return

After an absence of several months from World Pictures, Rosina Henley and Kate Lester are again at work at the studio at Fort Lee. They are cast for important roles in "The Millionth Chance," which Dell Henderson is directing with Carlyle Blackwell and Evelyn Greeley starred.

Features---Current and Coming

Bluebird Photoplays

July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian)..... 5
July 29. The Dream Lady (Carl Myers)..... 5
Aug. 5. The Love Swindle" (Edith Roberts) 5
Aug. 12. That Devil Bateese (Monroe Salisbury) 5
Aug. 26. (Title not decided.)..... —

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)
July 15. The City of Dim Faces (Sessue Hayakawa) .....
July 15. Uncle Tom's Cabin (Marguerite Clark) .....
July 22. The Vamp (Enid Bennett).....
July 29. Less Than Kin (Wallace Reid).....
ARTCRAFT PICTURES
June 16. Say Young Fellow (Douglas Fairbanks) .....
June 16. Hit-the-Trail Holliday (George M. Cohan) .....
June 23. How Could You Jean? (Mary Pickford) .....
July 8. Shark Monroe (Wm. S. Hart).....
July 8. We Can't Have Everything (C. B. De Mille).....
July 22. The Great Love (D. W. Griffith)....
July 29. The Danger Mark (Elsie Ferguson).

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES
July 7. Other Men's Daughters (Peggy Hyland) .....
July 14. Her Price (Virginia Pearson).....
July 21. Miss Innocence (June Caprice).....
July 28. The Fallen Angel (Jewel Carmen)..
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....

Fox Standard Pictures

Mar. 24. Rough and Ready (Wm. Farnum).. 6
Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 I
The Marvelous Maciste.....6 I
Monster of Fate .....
DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D
COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D
EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki..... 5 D
OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
June 10. Patriotism (Barriscale)..... —
June 24. One Dollar Bid (Kerrigan)..... —
July 27. Wedlock (Glaum)..... —
July 27. Maid of the Storm (Barriscale)..... —
Aug. 4. Burglar for a Night (Kerrigan)..... —
Aug. 19. A Law Unto Herself (Glaum)..... —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) ..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5
Aug. 5. The House of Mirth (All Star Cast), Metro 5
Aug. 12. Flower of the Dusk (Viola Dana), Metro 5
Aug. 19. In Judgment of (Nilsson and Farnum), Metro 5
Aug. 26. The Silent Woman (Edith Storey), Metro 5
(SCREEN CLASSICS, INC., SPECIALS)
Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

July 8. Ghost of Rosy Taylor (Mary Miles minter) American 5
July 15. No release.
July 22. Impossible Susan (Margarita Fisher) 5
Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5

Oakdale Productions

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Marylee Mixes In (Gloria Joy).....5 D
Wanted, A Brother (Gloria Joy).....5 D
Sallie 'O (Gloria Joy).....5 D
Little Miss Grown-up (Gloria Joy).....5 D

Pathe Exchange, Inc.

July 14. More Trouble (Frank Keenan, John Gilbert, Clyde Benson, Roberta Wilson, Helen Dunbar)..... 5
July 21. Cupid by Proxy (Marie Osborne) Diando 5
July 28. The First Law (Irene Castle), Astra 5
Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)
July 14. Marked Cards (Margery Wilson)5000 ft.
July 14. Hell's End (Wm. Desmond)....5000 ft.
July 21. By Proxy (Roy Stewart).....5000 ft.
July 21. False Ambition (Alma Rubens).5000 ft.
July 28. Golden Fleece (Joe Bennett, Peggy Pearce) .....5000 ft.
July 28. Beyond the Shadows (Wm. Desmond) .....5000 ft.
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5

Universal Productions

July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6

Vitagraph V-L-S-E

July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)..... 5
Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5
Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World. .....
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

Geenral Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — 'Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels
Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1127)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

July 22. The Rainbow Bridge (Newman Travels) ..... 1 reel
July 22. Mopping Up a Milion (International-Happy Hooligan) .....Half reel
July 29. Necaxa, the Power House of Mexico (Wright) ..... 1 reel
July 29. Wearers of Furs and Quills (Ditmars) .....Half reel
July 29. Pep (International - Katzenjammer Kids) .....Half reel
Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Apr. 7. A Waiter's Wasted Life.....2 C
May 5. A Neighbor's Keyhole.....2 C
June 2. Wild Women and Tame Lions....2 C
June 30. Who's Your Father?.....2 C
July 28. A Tight Squeeze.....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

June 2. The Tale of a Pig.....½ reel
June 9. Hospital Orderlies .....½ reel
June 16. Life Savers .....
June 23. Meeting Theda Bara .....
June 30. The Seventy-five-Mile Gun .....
July 7. The Burglar Alarm. .....
July 14. The Extra Quick Lunch.....
July 21. Hunting for U-Boats.....
July 28. Hotel de Mutt.....
Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Enchanted Profile (Agnes Ayres, Evart Overton) .....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) .....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) .....2 D
Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Jest of Talky Jones (Carol Holloway, The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....1 D
Where the Sun Sets Red.....1 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA FILM COMPANY

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby .....2 reels
May 20. Bill's Predicament.....2 reels
June 3. Birds of a Feather.....2 reels
June 17. Matching Billy .....2 reels
July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Up a Tree.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.

(Continued on next page)

(Continued from preceding page)

June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winner's Wild Wedding.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

July 14. Mountaineering Memory .....
July 21. Zuni Kicking Races.....
July 28. A White Wilderness.....
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Sunday, August 11, 1918

The Ghost of the Rancho (Bryant Washburn, Rhea Mitchell) .....1 D
Do Husbands Deceive? (Toto, Clarinne Seymour, Bud Jamison), Rolin.....1 C
Le Guiara to Caracas (Post Film Co.), Educ. 1 reel

Monday, August 19, 1918

Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

Sunday, August 25, 1918

Nipped in the Bud (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
A Sun Kised Isle (Post Film Co.), Educ...

Monday, August 26, 1918

Allies Official War Review, No. 9.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each

(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, July 29, 1918

NESTOR—Bruin Trouble (Belle Bennett)..1 C

Wednesday, July 31, 1918

CENTURY COMEDY—Hey, Doctor! (Alice Howell) .....2 C

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918

UNIVERSAL SPECIAL—How Charlie Captured the Kaiser (Cart.) .....1 reel
JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

Monday, August 19, 1918

NESTOR—The Pie-Eyed Piper (William Franey) .....1 C

Monday, August 26, 1918

NESTOR—When Paris Green Saw Red (Neal Hart) .....1 C

Wednesday, August 28, 1918

CENTURY COMEDY—Hoot! Toot!.....2 C

WESTERN AND RAILROAD DRAMAS

July 20. The Shooting Party (Mignon Anderson) .....2 D
July 27. The Pay Roll Express (Helen Gibson) .....2 D
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D

UNIVERSAL ANIMATED WEEKLY

July 10. Number 32.
July 17. Number 33.
July 24. Number 34.
July 31. Number 35.
Aug. 7. Number 36.
Aug. 14. Number 37.
Aug. 19. Number 38.

UNIVERSAL SCREEN MAGAZINE

July 13. Number 79.
July 20. Number 80.
July 27. Number 81.
Aug. 3. Number 82.
Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.

UNIVERSAL CURRENT EVENTS

July 13. Number 61.
July 20. Number 62.
July 27. Number 63.
Aug. 3. Number 64.
Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.

LYONS-MORAN STAR COMEDIES

July 1. Bad News .....1 reel
July 8. Shot in the Dumb Waiter.....1 reel
July 15. Almost Welcome .....1 reel
July 22. The Vamp Cure.....1 reel
July 29. A Duck Out of Water.....1 reel
Aug. 5. Don't Shoot .....1 reel
Aug. 12. Give Her Gas.....1 reel
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).
Aug. 12. Second Episode (The Muffled man)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 1125)

THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

William L. Sherry Service

Joan the Woman (New York State)
June 30. Romance of the Underworld.
July 7. Streets of Seven Stars.
Aug. 11. Out of the Night.
Aug. 18. Inn of the Blue Moon Marriage.

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

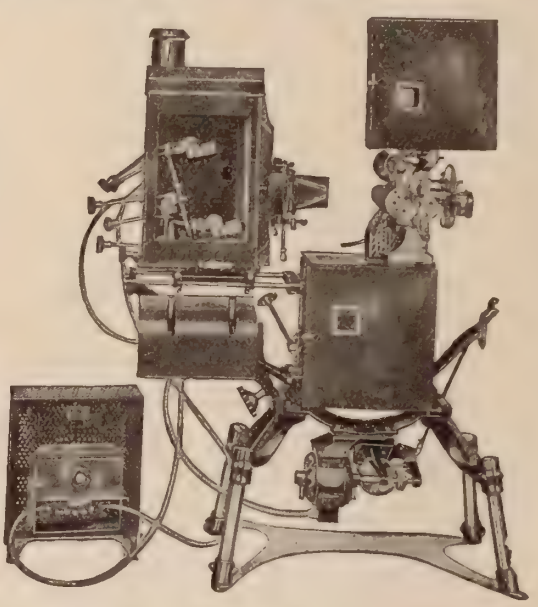
Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

"I Put the Picture on the Screen"



Therefore YOU look to ME for results.

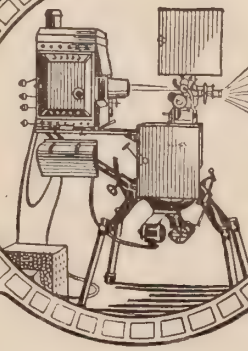
I must satisfy your audience, which demands only the best, or I fail in service to YOU.

My reputation—the result of the closest association with this industry since its creation—is endorsed and sustained by the verdict of an audience of countless millions.

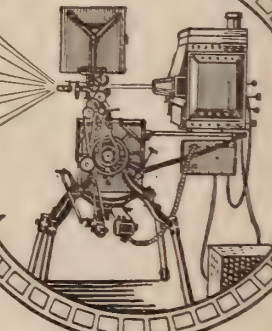
Throughout these years I have represented the best that expert knowledge had to offer; and nothing has ever surpassed my ability to serve YOU by "putting the picture on the screen" properly.

I am

Power's 6B Cameragraph



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

"The Pink 'Un"

¶ "The Pink 'Un"—the Central States Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

August 17, 1918

Racine Theatres Are Not Affected by the Draft

THE DRAFT, felt as heavy in Racine, or heavier, than in any city of its size in the middle west, has affected the attendance at motion picture theatres but slightly.

The greater portion of the motion picture patrons have always been men, at least in this city, and most likely the same applies elsewhere, especially in the afternoon, and therefore, daytime performances have been, of course, affected the least of all.

It has been remarked by theatre managers in Racine that the early evening shows, to which formerly came the young men with their best girls, that the male element is peculiarly lacking, that is, in quantity. Middle-aged men are not steady patrons of motion pictures, although rapidly becoming such, and so mere boys, girls in couples, and older women constitute the attendance in the evening.

Perhaps the performances which feel the loss of Racine's younger manhood through the draft are the late evening shows, the ones which drew their audiences to some extent from young men who had something else to do earlier and were wont to top off the evening by viewing a good picture. These late performances are really the only ones appreciably affected by the draft, and what applies for Racine should certainly apply for every other city of its size, for this city has sent three thousand volunteers to war, in addition to extremely heavy draft quotas.

Summary of the Funkhouser Findings

THE DECISION which ousted Major Funkhouser as Second Deputy of Police and film censor in Chicago, news of which was published last week in Motion Picture News, is as follows:

"The commission heard the evidence offered, and having considered all the evidence adduced herein, we find therefrom that the said M. L. C. Funkhouser is guilty as charged in the within and foregoing charges:

"We, therefore, order that the said M. L. C. Funkhouser be discharged from the office or position of Second Deputy Superintendent of Police, Department of Police and from the service of the City of Chicago."

At the offices of the civil service commission, it was said that the three commissioners who sat in the case, Charles E. Frazier, president, Joseph P. Geary and Alexander J. Johnson, concurred in the findings without argument or dispute over a single point.

"We heard the case, and this is the result of our best judgment," was all Mr. Frazier had to say.

The principal charges against Maj. Funkhouser were: Neglect of duty, inefficiency, failure to carry out orders, misconduct, mishandling of the motion picture censorship, "shadowing" of Chief Schuettler and several prominent citizens and failure to "Clean Up" vice.

The hearing started exactly a month after the Major's suspension and lasted five weeks. The commission refused to hear closing arguments.

Manager Fay, of the Temple Theatre, Elgin, Illinois

Fay Manages Temple Theatre in Elgin

CHANGE in the management of the Temple theatre, Elgin, rumored so many times and denied previously, was officially announced with retirement on Saturday, July 27, of Manager Frank Vanston.

It is understood that the deal went through two weeks before hand, but, while the old management gradually let down responsibilities and the new manager, William M. Fay took them up, no authoritative information was given out of the change.

Manager Vanston's retirement was augmented by the departure of one son, Wellington Vanston, for Camp Grant, and by the liability of the other, Lamont Vanston, to the late summer draft call. The two have helped him with music and exchange, and Mrs. Vanston has aided in the ticket office. Poor health of Mr. and Mrs. Vanston is in part also responsible for their retirement. Mr. Vanston made a statement that he would take a rest from active business for a while, but had new work in view for the future.

Mr. Vanston purchased the Temple ten years ago from the Thielen circuit, and has had a most prosperous and successful ownership thereof. He has been a courteous and obliging manager, and his business associations of every sort have placed him prominent in Elgin commercial activity.

Manager Fay takes his first turn at the wheel of the Good Ship theatre with his assuming the Temple management. He is a former Elgin resident who has been for a number of years in the West. His health made necessary the giving up of the ownership of a saw mill there, and Elgin relatives persuaded him to come back home.

One of Our Sammies Licked
Ten Germans
How Many War Savings Stamps
Have You Licked?

Frank Rembusch Busiest Man in Chicago

He has his program laid out for the A. E. A. Convention September 3, 4, 5, 6 and 7, as follows:

Monday, September 2.
- Morning, Registration.
- Evening, Special Entertainment.

Tuesday, September 3.
- Morning, Registration and Visiting Displays.
- 12 Noon, War Luncheon. Patriotic Address and Entertainment.
- 1 P. M., Opening Exercises. Subject, "Motion Picture to Win the War."
- 2 P. M., Producers and Distributers Hour.
- 3 P. M., Exhibitors Hour.
- 4 P. M., All of the Industry.
- Evening, Special Entertainment at White City.

Wednesday, September 4.
- Morning, Visiting Displays.
- 12 Noon, War Luncheon. Special Entertainment.
- 1 P. M., Address, "Legislation and Censorship" discussion.
- 2 P. M., Producers and Distributers Hour.
- 3 P. M., Exhibitors Hour.
- 4 P. M., Visiting Rothacker Studio and making of War Propaganda Picture in which all visitors will participate.
- Evening, Boat ride for all visitors.

Friday, September 6.
- Morning, Visiting Displays.
- 12 Noon, War Luncheon. Special Entertainment.
- 1 P. M., Business Meeting of the American Exhibitors Association.
- 2 P. M., Special Session.
- Evening, Grand Ball, Benefit of Naval Relief Society, introducing Famous Motion Picture Stars.

Saturday, September 7.
- 12 Noon, War Luncheon. Unfinished Business and Adjournment.

The entire second floor and part of the mezzanine floor will be available for meeting purposes. Any Motion Picture organization desiring to hold a special meeting will be welcome and accommodations can be reserved through the American Exhibitors Association Committee.

What's New in Peoria?

FOR THE first time in its history the Apollo theatre of Peoria, suspended the sale of tickets owing to such an enormous crowd that the management was unable to handle all who sought admittance. This crowd thronged to see "The Unbeliever" which had a showing at the theatre the forepart of the week, beginning Sunday, July 28. While attendances at all shows were unusually large the evening attendances were almost unmanageable.

Dee Robinson, manager of the theatre, took special care to see that this picture went off well. An Edison phonograph, in the lobby, kept up patriotic airs, and there was an abundance of patriotic emblems within the theatre. Marine recruiting banners, also were displayed on either side of the screen.

The Judge Brown comedies which are being shown at the Hippodrome theatre, continue to be popular not only with the younger picture fans but the fathers and mothers as well. The last one shown was "I'm a Man."

Jane and Katherine Lee were at the Princess theatre, Friday, in "American Buds," and because of their many friends in Peoria the Princess had a record attendance.

"The Yellow Ticket" is having quite a run in Peoria. It was shown both at the Lyceum and Columbia theatres during the same week.

Charles Bryant in "Twenty-One," featured the bill at the Columbia theatre, the first of the month. Although his face is not very familiar in Peoria he is gaining much favor with motion picture patrons.

Ivan Abramson's great propaganda play, "One Law for Both," was shown at the Empress theatre the first of the week, beginning July 28. This was followed by "The Golden Wall."

The Duchess program for three days, beginning with August 2, was featured by Gloria Swanson in "Everybody's Husband."

Greiver Sells Stock to Lee Herz

THE REORGANIZATION of Greiver and Herz Film Exchange, Consumers Building, was effected last week when S. B. Greiver, president of the concern, withdrew and disposed of his stock to Lee Herz, junior member of the firm.

Mr. Herz has succeeded the retiring president, and has announced that there will be no change in the policy which has governed the activities of the company.

Governed by the arrangements which resulted in the withdrawal of Mr. Greiver, the film exchange will hereafter be known under its corporate name of Silee Film Exchange.

Mr. Herz states that he will in the near future have a number of important announcements to make concerning new features, soon to be produced by the company, and also concerning the policy of expansion begun under the old firm name of Greiver and Herz.

200 Live Exhibitors

In the past ten days over two hundred Theatres have contracted for our entire series of single Reel

Fatty Arbuckle Comedies

Every Theatre can use them

Most every Theatre wants them

They are the best comedies Arbuckle ever made.

They speak for themselves.
A new one every week.

Book them now

BEE HIVE EXCHANGE
220 South State Street Chicago, Ill.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Brief Bits from Chicago

HARRY WEISS is leaving for a three-weeks' trip by machine. He doesn't know where he is going, but it is safe to say that he will land in a lot of picture theatres.

FRANK J. FLAHERTY, manager of the Chicago office Four Square pictures, is leaving for New York for a conference with the home office.

W. L. HILL, the genial publicity manager Famous Players, Chicago, has just returned to his desk after a much needed rest.

ROSE MARKS, of the Central Film Company, is on a vacation. Wallace Mayer, booker, and S. Keely, shipping clerk, have just returned.

H. M. ROUDA, until recently branch manager Famous Players, Toronto, Canada, has been placed in charge of Ascher Bros.' Lane Court theatre.

L. E. SHAEFFER, manager of George Kleine System, Denver, Colo., is in Chicago in conference with their Chicago office.

CHARLES CHAPLIN in the new Essanay picture, "Triple Trouble," is going over big at the Playhouse.

WM. JENNER, of the Kleine System, reports that he has just closed contracts for the "Unchastened Woman" in fourteen Ascher Bros. houses, three days at the Central Park, two days at the Woodlawn theater, two days at the Jackson Park theatre, and with Lubliner & Trintz string of eight houses. George Hienes, of the South Bend, Ind., Auditorium, has also booked the picture for two days.

NATE REBER, of the Danville Palace theatre, is in Chicago on a booking trip.

OTTO MEISTER, of the Whitehouse, Milwaukee, Wis., has booked the Chaplin "Triple Trouble" for one week, starting August 4.

"THE UNCHASTENED WOMAN" will soon play at Ascher Bros.' new Rockford house.

FRANK REMBUSCH, secretary of the A. E. A., is presiding over the convention headquarters of the association at 207, 208 Hotel Sherman. Mr. Rembusch says that Ernest H. Horstman has just shown the right spirit by sending in for reservation without invitation for the convention of September 3, 4. 5, 6 and 7. Mr. Rembusch would like to have it understood that any one who starts anything along political lines during the first three days of the convention is very apt to find himself with a troublesome argument on his hands.

RUMOR has it that Ascher Bros. will have a new house at Seventh and Vine streets, Cincinnati, Ohio.

CLAUDE SAUNDERS, manager of D. W. Griffith's "Hearts of the World," says that the Chicago run which closed Saturday, August 3, was a most successful fifteen weeks. The picture was shown to approximately 210,000 people, and the receipts averaged $10,000 a week, $150,000 on their fifteen weeks' run.

N. LUBOVETZKI, of the Columbia theatre, Milwaukee, Wis., has been in town the last few days on business in the interest of his theatre.

HAROLD BLOSTER, of the Goldwyn Company, accompanied by Madge Kennedy, stopped off in Chicago on his way to Detroit.

CRESS SMITH, of Metro, is back at his desk after having attended the branch managers' convention at New York.

A. G. SPENCER, of Metro, reports that he has just made a deal with Henry Newall to take an interest in the Howard theatre, one of Chicago's leading picture houses. Newall has been elected secretary and treasurer of the company, and is in active charge of the theatre, which is doing a big business. Both Mr. Seaver and Mr. Newall were represented in the transaction by Mr. Spencer. The gentleman also reports that "To Hell With the Kaiser" bookings are going big. Same applies to Metro program contracts in which the exhibitors are taking a great interest.

SAM GREENBAUM, manager of the Garden and Family theatres, Davenport, Iowa, has been in Chicago arranging his bookings.

RALPH BRADFORD, manager of Triangle Chicago branch, has left for a trip through Wisconsin. He will strike Burlington and a few of the high spots.

MR. BRADFORD says since the new directors have taken Chicago the improvement in their bookings of Triangle program is quite noticeable.

RUDOLPH VON METEREN, former owner of the Rainbow, has been in Chicago saying good-by to his friends as he leaves for France Friday. Von Meteren is at present mess sergeant at Camp Grant.

F. E. WILLIAMS, booker, Chicago branch Triangle, has been kept so busy he has been unable to get an expected vacation.

R. C. SEERY, of the Central Film Company, has just returned from a business and pleasure trip through Indiana and Kentucky, and reports a successful trip, and says that the Monmouth Cave is still doing business in the same place.

(BLATT) SMITH says that exhibitors throughout his south side territory are jumping after Triangle pictures.

I. M. SCHWARTZ, of the Central Film Company, is on his vacation.

E. C. ECKHARDT, district manager of Fox, Kansas City, has been in Chicago for a short business trip.

PAUL BUSCH, formerly a Chicago boy and now manager of the Goldwyn St. Louis office, has started on a trip by machine to get personally acquainted with all the exhibitors in his territory.

CHAS. LAMB, of the Palm theatre, Rockford, Ill., is in town looking up some new features.

In Springfield Theatres

ONCE more the Lyric has had bad luck with its films. June Caprice was booked in "Miss Innocence" for Sunday and Monday, July 28 and 29. The picture did not arrive until 6 p. m. on Sunday, which cut the theatre out of its entire matinee business.

BEN ROVIN, who runs the Amuse-U, has booked Metro pictures, and the first one will be shown Thursday, August 1. It is "Under Handicap," featuring Harold Lockwood. On Friday Ben will have "The Flame of the Yukon," the great Triangle play, with Dorothy Dalton. Other pictures just contracted for by the Amuse-U are "The Brass Bullet" and "A Fight for Millions," two new Universal serials, and several features from the Doll-Van Company of Chicago.

"HANDS UP," the new Pathe serial, will come to the Capitol.

THE ROYAL has booked "The Kaiser, the Beast of Berlin."

"THE WOMAN AND THE LAW," Fox's great drama based on the De Saulles' case, with Miriam Cooper, comes to the Lyric for three days, starting August 1.

THE GAIETY will show Frank Keenan in "More Trouble," for three days, starting August 1. The Princess had been using the Keenan plays, but for some reason did not care to show this one. According to the leading critics it is a "bear" and the Gaiety people expect to do great with it. On the same bill will be Mack Sennett's new comedy, "Ladies First."

ENID BENNETT scored an awful hit at the Vaudette with "The Vamp," which had four profitable days.

"WE CAN'T HAVE EVERYTHING" made as big a hit here as the other De Mille Artcraft play, "Old Wives for New." The Gaiety had four whopping days and everyone was more than pleased with the play.

THE ROYAL announces for the week of July 28-August 3, the following attractions: Sunday, "The Woman Between Friends," with Alice Joyce; Monday, "Ann's Finish," with Margarita Fisher; Tuesday, "The Lady of the Photograph," with Shirley Mason; Wednesday, "Divine Sacrifice"; Thursday, "The Marriage Speculation"; Friday, "The Devil's Wheel," with Gladys Brockwell; Saturday, "God's Country and the Woman." Business continues good at the Royal, and Manager Kerasotes says everything else is satisfactory.

LOUIS KERASOTES, the speed-king manager of the city, has a great list of attractions for the week of July 28-August 3. On Sunday, Helen Gibson in "The Branded Man," a Universal Weekly and an L-KO comedy, "Liberty Belles," with Jane Novak; Monday, "A Rich Man's Darling," with Louise Lovely, and a comedy, "Eddie Get the Mop"; Tuesday, June Elvidge and Arthur Ashley in "Shall We Forgive Her?" and "Broncho Billy's Secret," with G. M. Anderson; Wednesday, "The Woman in the Web," number 13, and other good pictures; Thursday, Carmel Myers in "A Broadway Scandal"; Friday, Marie Walcamp in "The Lion's Claws," and Saturday, "Smashing Through," with Herbert Rawlinson.

HARRY LOPER, manager of the Lyric, accompanied by Mrs. Loper, motored to Chicago, July 30, to visit Major and Mrs. Loper, who operate the Kimbark in the big city. From there the entire party will drive to Chillicothe, Ohio, where Lieutenant Russell Loper, another son, is stationed in camp. The Lopers will return to this city in about ten days.

THE WEATHER has turned cool again, which means many more fifteen-centses in the box-offices of those who run picture shows.

THE CAPITOL, with its Triangle, Metro and Select plays, is offering some very good shows to Washington street crowds.

THE GAIETY has contracted for Goldwyn pictures. It is announced that there will be fifty features produced and released by this company for 1918-1919. This will make one picture a week. The Gaiety has been using Goldwyn's for some time; ever since the Lyric canceled.

THE VAUDETTE has booked Dorothy Phillips in "A Soul for Sale," for Sunday, Monday and Tuesday, August 4, 5 and 6.

W. W. WATTS, owner of the Gaiety and Vaudette theatres, has purchased five new Simplex machines, through Elmer Ott of the Co-operative Amusement and Supply Company, of this city.

GIRLS are being employed as ushers at the Gaiety, since the "work or fight" order went into effect. Manager Thornton says the girls are proving more satisfactory than the young men.

TOM MOORE was co-starred in two pictures shown here on July 25, 26 and 27. He appeared at the Lyric with Constance Talmadge, in "The Lesson," Select play, and with Madge Kennedy, in "The Fair Pretender," Goldwyn play, shown at the Gaiety.

THE LYRIC had two good days with Viola Dana in "The Only Road," on July 30 and 31. "The Vamp Cure," one of the Lyons-Moran comedies and a Universal News Weekly was on the same bill.

WILLIAM M. HIGHT

Is Now Representing Motion Picture News

In Chicago

220 South State Street

Dubuque News and Views

EDWARD EARLE was presented at the Family theatre, Wednesday of this week, in "For France."

EDITH STOREY is in a fair way to regain her popularity in Dubuque if she continues to play in such splendid features as "The Legion of Death." This picture was shown at the Grand this week, on Wednesday and Thursday, and it met with more than ordinary approval.

FRED YOUNT of the Family, managed to hold his contracts for "The House of Hate," with Pearl White and Antonio Moreno, and "The Lion's Claws," with Marie Walcamp, in spite of the quarantine, and started up "Serial Day," Monday, July 29, by showing the fourth and sixth episodes of the former and latter serial, respectively. He reported an excellent house.

CLARA KIMBALL YOUNG appeared to great advantage at the Family theatre, Tuesday, July 30, in "The Common Law."

GRAND PATRONS turned out in crowds to see J. Warren Kerrigan in "The Turn of a Card," shown there Monday and Tuesday of this week. The latest Pathe News was shown in conjunction with this feature.

MANAGER ROSENTHAL of the Majestic, has contracted for the William Fox "Big Six" productions and will show the first of the series, "The Two Orphans," with Theda Bara, for four days, commencing next week. This will be followed by "A Soldier's Oath," with William Farnum.

ALBERT CARNEY, formerly pianist at the Star theatre, returned to Camp Dodge, after spending a week's furlough with home folks.

"NAUGHTY, NAUGHTY" was the Sunday (July 28) program at the Princess theatre. Enid Bennett, the star, is gaining quite a number of Dubuque supporters.

SUNDAY, JULY 28, was certainly a scorcher, but the heat didn't affect Majestic patrons, for Manager Jake Rosenthal, living up to his preparedness campaign, had followed the advice of the weather man and made preparations that turned his theatre into one of the coolest places in the city. In fact, it was so comfortably cool that he felt justified in letting the public know about it, so he surrounded the place with large posters bearing the following notice: "Twenty degrees cooler inside." Needless to say, the Majestic was a most popular theatre that day.

THE DREAMLAND offered a good Triangle feature, "The Red Haired Cupid," with Roy Stewart, for the Tuesday, July 30, bill.

FELIX BONAFAZI, formerly head cornetist at the Grand, but now in the National Army, spent several days in the city last week.

"SOCIAL BRIARS," with charming Mary Miles Minter, was the attraction at the Dreamland theatre, Wednesday and Thursday, July 31 and August 1.

"THE IRON WOMAN" drew a good sized crowd at the Belknap theatre at Hopkinton, Iowa, Saturday, July 27. "France in Arms" will be the attraction Tuesday, August 6.

GEORGE WALSH made a dashing appearance at the New Majestic theatre at Elkader, Iowa, Sunday, July 27. According to the manager, E. E. Beers, the athletic Fox star, is one of the theatre's best drawing cards, for his features never fail to please. The other pictures presented there during the week of July 28 were "Every Girl's Dream," with June Caprice, and "The Love Doctor," with Earle Williams.

"MY FOUR YEARS IN GERMANY" completed a successful three days' run at the Star theatre at Decorah, Iowa, July 25 to 27.

"ALIMONY" was the feature of the week at the Auditorium at Cuba City. "Over the Top," with Sergeant Arthur Guy Empey, will be shown there for two days, commencing August 21.

LOEFFELHOLZ BROTHERS, proprietors of the Cuba City Auditorium, will preseat the gripping American drama, "My Own United States," with Arnold Daly, for one day only, Saturday, August 10. The Auditorium orchestra will be augmented for the occasion.

THE MOST POPULAR feature shown at the Cozy theatre at Bellevue, Iowa, during the week of July 28, was "The Midnight Trail," with William Russell. "The Way Out," with June Elvidge and Carlyle Blackwell and "The Kill-Joy," with Little Mary McAllister, were the features presented during the balance of the week. "The Adopted Son," with Francis X. Bushman, was shown Friday and Saturday of the previous week.

"THE WAITING SOUL," with Mme. Petrova, was the Sunday, July 28 feature at the Blende theatre at Benton, Wis. "Moonshine," with Fatty Arbuckle, was presented Wednesday, July 31.

Gathered in Green Bay

EDWARD THIRION, known among his friends as "Tod," the manager of the Royal theatre in Green Bay, Wis., has joined the colors. He is in Camp Taylor, Louisville, Ky., undergoing the training necessary to make him a soldier. The young man has been manager of the motion picture house for several years. His father, S. Thirion, is owner of the house.

THEDA BARA gave excellent satisfaction in the Fox production, "Du Barry," played at the Orpheum theatre, Sunday evening, July 28. It was the second Sunday appearance of Theda at the house in two weeks.

DOUGLAS FAIRBANKS played in "Flirting with Fate" at the Grand theatre July 29, 30 and 31.

MARGARITA FISHER was seen July 31 and August 1 at the Colonial theatre in "A Square Deal."

"THE ANTICS OF ANN," featuring Ann Pennington, a Paramount star, proved an attractive film when presented July 29, 30 in the Orpheum theatre.

GERALDINE FARRAR played a return engagement at the Orpheum theatre July 24, 25 in the Artcraft film, "The Woman God Forgot."

AS a special the owner of the Royal theatre, S. Thirion, presented "Faith-Enduring'" July 30. Fatty Arbuckle appeared in the same program in the piece, "Fatty's Plucky Luck."

"NO MAN'S LAND," with Bert Lytell in the lead, was shown at the Colonial theatre July 30.

VIVIAN MARTIN pleased audience July 26, 27 at the Orpheum theatre in the Paramount offering, "Viviette."

MARGUERITE CLARK, a Paramount star, was seen in a return engagement of "Bab's Diary," at the Orpheum theatre July 31 and August 1.

BESSIE BARRISCALE added to her laurels in the Paralta play, "Rose o' Paradise," when she appeared at the Colonial theatre July 24, 25.

MAE MARSH played to large audience July 26, 27, in the Goldwyn picture, "Glorious Adventure," at the Colonial theatre.

CLARA KIMBALL YOUNG was again seen at the Grand theatre, after a short absence, July 25, 26, 27 and 28. She played in the film, "In the Price She Paid."

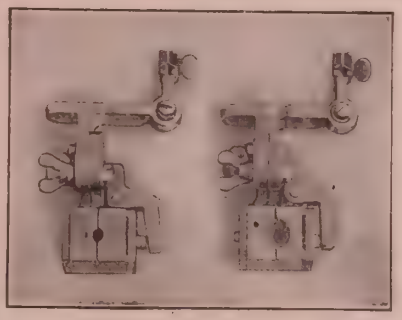
Elgin Items of Interest

WITH CHANGE in the management of the Temple, comes announcement of a few additions to the bill there.

Institution of the revived, illustrated song pictures is one of them. A local singer will be given the vocal task. Another is the showing of the screen vaudeville pictures. Both will begin in August.

Empey's "Over the Top" was booked for August 5, 6, 7 and 8 at the Grand theatre.

That week the management also made announcement of the securing of the "Allies Official War Review" to be shown every Wednesday and Thursday, starting August 14. The pictures are those presented by the Committee on Public Information and released one reel a week.



POWERS'
"GRIPP-O"
THE MODERN CARBON HOLDER

PERFECT CONTACT

Upper Carbon Complete with Inserts $6.85 Each
Lower Carbon Complete with Inserts 6.85 Each
Extra Inserts—50c. Per Pair

NOTE—When ordering "GRIPP-O" CARBON HOLDERS please state size of Carbons used so that inserts of proper diameter can be supplied

EXCLUSIVE AGENTS FOR THE
POWERS' CAMERAGRAPHS

Machine and Parts always in stock in any of our Twelve Branches. Use nothing but GENUINE Parts—all stamped with manufacturers.

We have selected only the best apparatus and supplies. We guarantee results. Try us.

CHICAGO BRANCH—"CENTRALLY LOCATED"

United Theatre Equipment Corporation

R. H. FULTON, Manager

512 South Wabash Avenue Chicago, Illinois

Harry Weiss, Chicago Manager of the First National Exhibitors' Circuit and Central Film Company

What Racine Is Doing

"UP THE ROAD WITH SALLIE," starring Constance Talmadge, was shown at the Rex theatre, Monday and Tuesday, July 29 and 30, and was pronounced by an overwhelming majority of Rex patrons to be easily the best picture shown there for many a day. The amusing situation developed when Constance climbed into the wrong bed, forced a spontaneous laugh from every one in the house, including some who had not laughed for ages.

Mae Marsh was shown at the Palace, July 30 and 31, in "The Glorious Adventure," and the whimsical picture, a decided variation from the commonplace, was pleasing to good attendances at all performances. Fatty Arbuckle in "Good Night, Nurse," topped off a program of excellence.

"One Law for Both," by Ivan Abramson, was shown at the Bijou two days, July 30 and 31, with Rita Jovilet in the leading role. Margaret Wilson followed with a one day stand in "The Marked Card."

Dorothy Phillips pleased good sized audiences at the Rex for two days, July 30 and 31, in "A Soul for Sale," shown in conjunction with Billie Burke in a comedy.

"The Firefly of France," starring Wallace Reid, was shown at the Palace Sunday and Monday, July 28 and 29, to packed houses.

"Other Men's Daughters," drew well at the Rex on Sunday, July 28.

Dubuque Theatres Open Following Infantile Paralysis Scare

DUBUQUE was a "grand and glorious" place Sunday, July 28, when City Attorney Matt Czizek decided that the infantile paralysis epidemic had sufficiently abated so as to allow moving picture playhouses to be opened, on the condition that all children under sixteen years were to be barred. Dubuque exhibitors came up to the occasion in a fine manner by showing some of the best pictures Dubuque had seen for a long time. J. E. Boyle of the Dreamland made a great hit by offering "Kidder and Company," with that pleasing comedian Bryant Washburn; the Grand presented "Lend Me Your Name," with Harold Lockwood; Alice Joyce was starred at the Majestic in "Womanhood"; Frederick Young secured "The Varmint," with Jack Pickford and Louise Huff to be shown at his theatre, the Family and the Liberty's program consisted of "The Voice of Destiny," with Marie Osborn.

The Princess was the first playhouse to take advantage of the lifting of the infantile paralysis quarentine and it doors were opened Saturday night, July 27 at 7 P. M. "Love Letters," with Dorothy Dalton was presented. Dubuque fans, it seemed, were starved for the sight of a picture. Managers Billos and Yeannias had a wonderfully successful night.

Additional News of Elgin

The last of July and first August days gave Elgin opportunity to see the following picture plays:

At the Grand:

Viola Dane in "Blue Jeans"; Madge Kennedy in "The Fair Pretender"; Julian Eltinge in a "Widow's Might," and Wallace Reid in "Things We Do." The Pathe Weekly and Burton Holmes travel pictures were also shown.

At the Star:

Taylor Holmes in "A Pair of Sixes" led the Star bill that week. Other plays were Jewel Carmen in "Confession," Alice Joyce in "The Triumph of the Weak," Frank Keenan in "More Trouble," Pearl White and Antonio Moreno in "The House of Hate," Virginia Pearson in "The Firebrand," and Harry Morey in "The Golden Goal." Friday night is Comedy and Variety night at the Star, and comedies lead the bill on other evenings.

At the Orpheum:

"The Italian Battlefront," the "reconstruction" picture, was on the bill at the Orpheum. Other pictures included Montague Love in "Vengeance," Viola Dana in "The Only Road," Ethel Clayton in "The Bondage of Fear" and June Elvidge and John Powers in "The Oldest Law."

The Temple bill:

Peggy Pierce in "A Good Loser," William Russell in "Up Romance Road," May Murray in "Her Body in Bondage," Belle Bennett in "The Lonely Woman," Charlie Chaplin in "Hula Hula," and Henry B. Walthall in "Humdrum Brown."

More Springfield News

"DOING THEIR BIT," a Fox play with Lee kiddies, Francis X. Bushman and Beverly Bayne, in "Social Quicksands," and Alice Brady in "The Whirlpool," will form the bill at the Lyric for August 4-10.

PICTURES which are to be shown in the educational campaign in behalf of the $60,000,000 good roads proposition, which is to be voted upon in the November election, will include pictures of the interior and exterior of the Illinois state capitol. The film will include a picture of the interior of the office of the automobile department. Photographers made the pictures yesterday, and the state-wide campaign will start in a short time. Good roads mean more country people coming into town to see good shows.

THE GAIETY announces the booking of D. W. Griffith's "The Great Love," as a special state fair attraction, beginning Sunday, August 11. The engagement will be for five days. Manager Thornton will endeavor to put the piece on "in style" and expects the big film will do well here.

"HEARTS OF THE WORLD," Griffith's great spectacle, comes to the Chatterton for eight days, starting August 11. This will make two new Griffith plays here at the same time.

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Rabbi Wise
The Secretary of the Navy	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
Lyman Abbott	Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager
PATHE EXCHANGE
Consumer's Building

FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

Your Name

In this space each week, accompanying these other well known, popular and capable exchangemen, will accomplish wonders not alone for the exchange, but for yourself.

They Can't Forget You

if you keep your name in type in a paper that is read by everyone week after week and year after year.

It Dominates the Field

You Can't Believe Everything---

But it is a safe bet that when exhibitors themselves enthuse about the way screen reviewers handle a pen after sitting through a picture in weather like this YOU CAN BELIEVE THAT TRUTH IS BOUND TO OUT!

Just look at this! While the thermometer was getting ready to go over the top and slide down on the other side of 100, this letter came:

"I read most of the Exhibitor Reviews by Mr. Harrison in MOTION PICTURE NEWS and I claim his judgment is to the point. From what I hear, most exhibitors are reading the reviews, and I believe some are very well paid by reading them and using their guidance in selecting pictures. Several have told me the reviews are a great help to them in booking films."

Very truly,

FRANK TICHY,
Minneapolis, Minn.

But Wait! Don't go yet. Listen to this:

"Extend our best wishes to P. S. Harrison—the best motion picture critic on the map today."

HOWE AND MERRILL,
Regent Theatre, Riverside, Cal.

Don't You Feel the Same Way About It?

THE WEST COAST

"The Pink 'Un"

¶ "The Pink 'Un"—the West Coast Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 780, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Diamos Uses Method to Reduce Expense

A NEW method of reducing expense has just been put in operation by Nick Diamos, who conducts a circuit of theatres in Arizona, and provides for the employment of a representative to remain in Los Angeles, book all films needed for the Diamos circuit, and look after shipments of all film and advertising matter.

Mr. Diamos is opening offices for his circuit at Tucson, and from there all business of the several theatres, save that taken charge of by the Los Angeles representative, will be transacted. Films from all the different exchanges as well as paper and other advertising material will be collected by the representative and a bulk shipment made to the Tucson office. From there the shipments will be disbursed to the other theatres.

Bookings to be made in the future for this circuit will be on the basis of every film booked will play all of the several theatres of the circuit. At the present time, Diamos has the Lyric and Piama at Tucson; houses at Nogales, Bisbee, Douglas, and shortly will open a new theatre at Jerome.

In addition to this circuit the same firm has a circuit of houses in northern Mexico, but booking for these must be made separately inasmuch as present regulations for export provide censorship by representatives from the U. S. District Attorney's office, and the film being held for two weeks in sealed containers by the Custom officers, or until license for shipment can be secured from Washington, after requisition from Los Angeles Custom officers is mailed to the capital. In addition to this red tape, the Mexican government has placed an import duty of one dollar gold per pound on all film.

Exhibitors Face Operator Difficulty

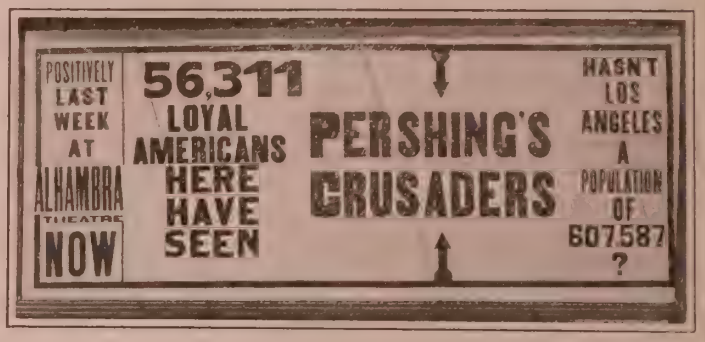
SOUTHERN CALIFORNIA exhibitors are now facing a serious problem in the matter of securing competent operators due to so many having answered the Liberty Army call, and as the result of the shortage, theatres in several localities have been forced to close from one to three days, and in other instances, the operators who were working, were forced to remain on duty from nine and ten o'clock in the morning until near midnight to insure the show being kept open.

Theatre owners believing ultimately they will have to employ women for this work, have pledged their support to a school for projection machine operation, teaching which has been opened at the Fairyland theatre on West Twenty-fourth street, Los Angeles. An attempt has been made to secure women to attend these classes and already more than twenty have enrolled. The number is greater than the equipment at the theatre is suitable for, and consequently day and night classes are now being held.

Fires have been reported from no less than a score of theatres in and about Los Angeles, due to inefficient operators, or long "grinds." In some instances considerable film was destroyed, but at no particular place was there any material damage except at the Shamrock theatre, 608 S. Hill street, Los Angeles. At this one the heat of the burning film caused the sprinkler system, which did not work properly, to flood the entire theatre, and water ran in all parts continuously for thirty minutes before it could be shut off, thus damaging practically all furniture and draperies.

Ray Country Boy Again

IT LOOKS very natural indeed to see Charlie Ray going about the Ince studios these days in his country boy character, which he has made justly famous. It has been four months since he played a role of this kind, and in his present story by Julien Josephson, who wrote his "Hired Man" and "Playing the Game," Charlie has a role that is ideally suited to his characterization of a country youth. He starts off in this picture as a country boy correspondence school poet, and a bunch of laughs as well as lots of fine dramatic situations are combined in this most entertaining story.



"Pershing's Crusaders" Continues Its Run

IN THE middle of the third week of the showing of "Pershing's Crusaders," at the Alhambra theatre, Los Angeles, there were indications that this film would run at least four continuous weeks. The advertising on this has been very extensive, and included a number of unusual features which have materially aided in securing the greatest possible attendance at the theatre. Officers of the city of Los Angeles did everything in the way of co-operation, and Mayor Woodman issued a proclamation to the people urging that all would witness the showing of this picture. The Naval Reserve Band gave several parades, as did also the Marine Band from Fort McArthur. The cadet aviators of March Field at Riverside, attended the showing in a body after a parade through the principal streets on Thursday of the third week of the showing.

Inasmuch as this is a government film, the printing firms of Los Angeles were induced to prepare the heralds at cost, and several of the principal downtown department stores worked in co-operation with the theatre by including a herald in every package that was wrapped and sent out from the store. Robert M. Poole has been in charge of the publicity work for the Alhambra theatre during the showing of this film.

The subject has been booked for at least two months solid. It will run one week at the Plaza theatre, San Diego, and Manager W. W. Whitson made a personal trip to Los Angeles to see if he could not extend the showing to nine days. Other bookings include one week at the Liberty theatre, Long Beach; four days at Florence theatre, Pasadena; four at the Strand, San Bernardino; four at the Majestic at Redlands, and a number of others for the same periods of time.

Golden West Finishes First Subject

THE GOLDEN WEST PRODUCING COMPANY has completed the first two subjects, and G. M. Anderson, the star, and his Manager of Production Jesse J. Robbins, are leaving for New York during the coming week to complete arrangements for the release of this company's productions. The first film to be released is titled "The Son-of-a-Gun," and gives Anderson the role of a badman in the early western days. The title of the play is the name of the character taken by Anderson, he being the Son-of-a-Gun from Placer County. One of the novel features of this film, and which required a western interior setting covering almost a quarter of a city block, shows his introduction into Placer County when driven there by the Sheriff of Pinto County. An idea of the size of this interior honkey tonk maybe gained from the fact that the bar used was more than forty feet in length.

Many of the players in this film were formerly associated with Anderson when he was in pictures before. Joy Lewis, a speaking stage actress, makes her debut in the films in the leading feminine role. Fred Church is the heavy and Paul Willis the juvenile. Many well known cowboys of the films played with Anderson, and in a number of scenes there are more than three hundred extra people.

What Butte Is Doing

MRS. D. W. GRIFFITH, driving her own car, spent a short while in Butte last week, en route eastward after visiting Seattle and Los Angeles. She was accompanied by Mr. and Mrs. J. D. Martin, of Terre Haute, Ind.

WILLIAM HYNEKE, who has been managing the Judith theatre at Lewistown for the past two months, has proved himself a live wire showman. Despite the off-season, high war tax and the further fact that many hundreds of thearegoers in his field have been taken into the American Army and Navy, while countless others have gone to the shipyards, the Judith has been doing good business. Mr. Hyneke cleaned up with Gerard's "Four Years in Germany" and "Over the Top."

"THE YELLOW TICKET" with Fannie Ward was a good drawing card at the Rialto the past week.

"THE KAISER" was shown at the Liberty the past week on a return engagement in Butte. It packed them.

DOROTHY DALTON in "The Kaiser's Shadow" was a magnet at the Rialto a few days ago, drawing well.

R. C. HUDSON is having good success in booking the burlesque on, "The Beast of Berlin." It's a scream and goes by the title "The Geezer of Berlin."

R. E. McINTYRE, who has been in Butte at the Famous-Players Lasky exchange for a month past, has just departed for New York.

BEN ROSENBERG, with the Metro corporation, was in Butte this week, visiting the theatremen.

E. R. BARNET, after spending a week at the Paramount exchange, went to Salt Lake, for duties elsewhere within the Famous-Players Lasky domain.

MANAGER FRANK BAILEY, of the American, did good business with the Jewel feature, "For Husbands Only." Butte husbands took the whole family and every member liked it.

H. K. BRIN, Universal and Jewel territory man, is back in Butte after a trip over the "high line." He reports good success in the booking of the feature, "A Soul For Sale."

"SEPTEMBER will see an awekning of business in Montana theatres," said R. C. Hudson to a MOTION PICTURE NEWS representative. "Our business is very good at this time and we have no complaint to make. However, some of the houses in smaller communities have had to close down for a few weeks, while some have curtailed the programs, running only a few days a week."

EDWARD ARMSTRONG, a well known Denver film man, was in Butte the past week.

"PERSHING'S CRUSADERS," with the government back of it, is being shown in Montana houses and is being enthusiastically greeted.

In Spokane Theatres

"PERSHING'S CRUSADERS" had a six days' run at the Auditorium, Spokane's leading playhouse, and drew big audiences every afternoon and evening. The Shrine band advertised the show every night, with a street parade.

"THE LAST RAID OF ZEPPELIN L-21" began its first Spokane engagement and continued four days, drawing capacity houses.

ELSIE FERGUSON in "The Song of Songs" was shown at the Liberty. The picture ran four days and played to big business.

THE CLEMMER THEATRE featured three productions during the week, opening Sunday with Sessue Hayakawa in "The White Man's Law," changing Tuesday with J. Stuart Blackton's "Wild Youth," and Thursday with Wallace Reid in "The Firefly of France."

WILLIAM DESMOND and Mary Warren were stellar attractions in "An Honest Man," which played three days at the Class A.

J. W. ALLENDER is now operating two Spokane houses, the Lyric and the Majestic. William Farnum in "The Heart of a Lion" and another chapter in "The Son of Democracy" were offered at the Majestic and Pauline Frederick in "Mrs. Dane's Defense" and Ben Turpin in "Saucy Madeline," were offered at the Lyric.

D. W. GRIFFITH'S "Hearts of the World" ended its long engagement Saturday night, July 27. The picture played to capacity houses and enjoyed a run of two weeks.

MRS. D. W. GRIFFITH of Los Angeles, Cal., wife of the director and producer, motored through Spokane on her way to New York City in a coast-to-coast circle tour. She is driving, and in addition to "chauffing" does duty as a chef and maid as well as she goes along, camping being one of the delights of the trip. Mrs. Griffith is best known as a free lance critic.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

West Coast Edition Brings Results Promptly and Plentifully

Metro Pictures Corporation
AND
Screen Classics Inc. Productions
Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	A. B. LAMB
DENVER	CHARLES KLEIN
SALT LAKE CITY	B. F. ROSENBERG
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 SANTA MONICA BOULEVARD
LOS ANGELES, CAL.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 859 *Home 10669*

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Seattle Exchange and Accessory Firms

DE LUXE FEATURE FILM COMPANY
2014 Third Avenue, Seattle 392 Burnside Street, Portland
Booking
Carmen of the Klondike
Song Hits in Photoplays
Fairbanks, Hart, Keenan, and Talmadge Reissues
DAVID GRAHAM PHILLIPS' "THE GRAIN OF DUST"

"THE WARRIOR" with MACISTE
THE ITALIAN ALPINE HERO
GREATEST COMEDY DRAMA OF THE YEAR
Now Is Time, Run It—Papers Filled with Headline Stories, Success Italian Army in the Alps
W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.
"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft
2019 Third Avenue
H. G. ROSEBAUM GEO. P. ENDERT

Bee Hive Exchange
BOOKING BILLY WEST COMEDIES
MARK GOLDMAN, Northwest Manager, 2016 Third Avenue

L. J. Schlaifer Attractions
Distributors of
"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN
2022 THIRD AVENUE
(Film Row)
SEATTLE

Exhibitors Film Exchange, Inc.
Franchise Holders for the Northwest First National Exhibitors' Circuit
NOW BOOKING
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
THE FALL OF THE ROMANOFFS
THE STILL ALARM
ETC., ETC.
1200 FOURTH AVENUE
F. V. FISHER, Manager

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
FEATURING COMEDIES
"FINE" and "REFINED"
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

H. B. DOBBS
Branch Manager
Select Pictures
308 Virginia Street

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

What Seattle Exhibitors Say

A NEW THEATRE, seating about 1,000 people, will be opened in Raymond, Wash., about September 1. It will be in the Stenzel Building and will be under Mr. Stenzel's management.

OSCAR LENTZ, an Alaskan man, is contemplating opening a new theatre at Dime, Alaska, a new Seward peninsula, up near the Arctic Circle. Lentz said that if it is opened the price of admission will be one dollar and nothing less.

ONE OF THE FINEST inland theatres is being erected by Jerry Miller, at Sweet Grass Mountain. Miller is spending at least $5,000 on it.

THE NEW LIBERTY THEATRE at Chehalis, Wash., has been opened under the management of T. K. Metz, who was formerly in charge of the Empress in that same town.

GEORGE McKAY has bought the Graybull, Graybull, Wyoming, from Perry Edwards, who still retains his chain of theatres in Basin, Worland and Thermopolis.

A. S. FRANK of the Star, Cripple Creek, Col., has been called to the colors and will be succeeded as manager by S. N. Ward.

HERE IS THE WAY to do business: C. P. Scates has a good business proposition with his Paramount theatre in Okanogan, Wash. Next to his theatre is an empty lot. A big Chautauqua came to town for a week, did a lot of advertising and pitched its tent next to Scates. Scates didn't sit down and cry. He ordered the best pictures he could think of and did a whopping big business, as all those who attended the Chautauqua also came to his show. They also carried away a good impression of his house.

THE NEW ORIENTAL THEATRE in Seattle, will open about August 1. The proprietors have been putting the best of everything in it. The managers are Yamada and Kaiti.

T. S. HUME has leased the American at Arlington, Wash., from F. C. Hausafus.

J. W. ALLENDER, proprietor of the Lyric, Spokane, Wash., has added the Majestic to his theatre holdings.

E. D. STULLER has opened a new house in Glendale, Wash.

E. C. SMITH, of Dayton, Wash., was a recent visitor on Seattle's Film Row. He owns both the Liberty and American in that city and has acquired the Empire at Waitsburg, Wash.

W. A. MEAD, manager of the Seattle office of the Universal Film exchange, was a host to a trio of men who are putting the move in moving pictures in Montana. Manager West of the Babcock, Billings; Mr. Hyde of the Liberty, Miles City, and Sid Hirschberg of Aber, were the guests.

E. R. SAUNDERS has recently opened a new theatre at Ilwaco, Wash. He recently booked "The Kaiser."

MANAGER LEVY of Levy's Orpheum, is more than pleased with "Hearts of the World." He has started on his fourth week with it and may keep the play longer.

J. E. MADSEN, one of the best-known film men in the business is a member of the 166th Depot Brigade, Camp Lewis, Wash. Mr. Madsen's advent on Film Row was almost an innovation, as he has many friends among the exhibitors and film men of Seattle. He was the first Mutual manager in Seattle. Later he moved to Spokane and from there he went to Indianapolis, El Paso, Texas and Atlanta, Ga. While in Seattle Madsen spent two days with "Smiling Billy Drummond" of the George Kleine system.

MAJOR E. A. SHERMAN of the First Battalion, Camp Lewis, who was formerly a well-known moving picture publicity man was also a visitor of "Smiling Bill." Both of these visitors were happy as birds when they got hold of a few copies of The Moving Picture World. Madsen took some back to camp.

G. F. CHURCHILL has arrived in Seattle from Los Angeles, to take up his duties as head of the shipping department of the George Kleine system.

THE "UNBELIEVER" has been booked in the northwest territory, by Manager Drummond, in 80 per cent of the territory, and all the returns have been enormous. Twenty-two of the houses have asked for re-bookings of it.

AMONG the recent visitors to Film Row, have been Fred Walton, owner of the American theatre, Bellingham and F. C. Quinby, proprietor of the Liberty and Bell.

F. V. FISHER, manager of the Exhibitors' Film Exchange and Northwest holders for the First National Exhibitors' Circuit, announces that the great demands for "My Four Years in Germany" and "Tarzan of the Apes" are still in great demand and that return engagements for "My Four Years in Germany" have already been booked. S. P. Peck, formerly connected with Mr. Fisher, has been called into service. His place has been taken by H. C. Arthur, Jr., who was formerly connected with the De Luxe Feature Film Company. Arthur has started for his territory, Montana and surrounding country. He is well known there, having traveled there for some time.

FROM NOW ON G. G. Maxey will have charge of the booking department of the Exhibitors' Film Exchange.

Support the paper that gives you Service Plus Individual Representation

What Exchanges and Theatres Are Doing

FRANK HUDSON, salesman for the All Star Features Distributors, is making a trip over the Arizona and Southern California territories.

H. O. MARTIN has been sent to Chicago by Sol Lesser, where he will supervise the preparation of sending road companies out for "Hearts of the World" in Wisconsin-Minneapolis territory, and through the Central West States. Mr. Martin was accompanied by George Davis, manager of the Alcazar theatre at San Francisco, who is associated with Mr. Lesser in the purchase of the eleven Central West States. It has not been decided how many companies will be started out of Chicago, but it is the plan of the owners of rights on this film to get companies started in all of the Central West cities at once.

MESSRS. H. P. CAULFIELD AND CHRIS BLIMM of the Garrick, plan to show the coming Roscoe Arbuckle release, "The Cook," for two weeks continuously. This film will be the principal attraction at the Garrick during the week of August 11 and 18, and special advertising, including larger than usual space in the newspapers, and an additional number of twenty-four sheet stands will be used. Following this, the management of the Garrick have contracted for the World Release, "Eight Bells," which begins showing on August 25.

THE SUPERBA THEATRE, Los Angeles, was last week featuring the Universal comedy, "The Geezer of Berlin," which was shown in connection with the Carmel Meyer release, "The Dream Lady." For the week beginning August 4, the Dorothy Phillips picture, "The Mortaged Wife," was on at this house, and plans provided that this film should be shown for two weeks.

BERNARD FISH, Goldwyn salesman in the Southern California territory, is on a trip to Arizona and the southern end of this state.

NEW CONTRACTS are now being made for the Goldwyn service for next year, which will include fifty or more releases.

ADVICE from Manager G. C. Parsons of the San Francisco branch of Goldwyn, is to the effect that the Goldwyn program has been booked for showing at the Rialto theatre, beginning September 2.

PHIL PICKERICH, who has theatres at Haskins, Verdi, Clarkdale and one or two other points in Arizona, is now building a new house at Jerome which will be opened within the next few days. Mr. Pickerich spent a portion of the past week in Los Angeles arranging service for his several houses.

DURING the past week Manager Jack Root of the Strand theatre, Pasadena, featured the Strand comedy, "My Lady Nicotine," and during the showing, took in a fairly good amount each evening for the Smoke Fund for the boys in France. This comedy is of the nature of a propaganda film boosting the Smoke Fund idea, and on one evening the Smoke Fund receipts at the theatre totalled $200.30.

THE SELIG PRODUCTION, adapted from the melodrama, "The Still Alarm," handled in the California territory by the All Star Feature Distributors, is this week the attraction at the Garrick theatre, and the management there is featuring the original fire truck and three white horses which were used in the film. These horses are used on the street as a ballyhoo, being driven through the business section at frequent intervals. When not going about the city, the horses and fire truck are kept in front of the theatre.

MEL COREY, assistant manager of the Universal Exchange at San Francisco, is on a two weeks' vacation, which he is spending in Southern California. While in Los Angeles, he is guest of his brother, W. A. Corey, who conducts the Southern Poster Rental Company in Los Angeles.

NICK DIAMOS, who conducts theatres at Bisbee, Douglas, Tucson and Nogales, Arizona, has been in Los Angeles making purchases for his new house, which will open at Tucson about September 15. This theatre will have a seating capacity of about one thousand, and will be the finest theatre in that section of Arizona. Mr. Diamos will also have another new theatre at Douglas, which will open about November 15. This will have a seating capacity of fifteen hundred and was built at a cost of about one hundred thousand dollars.

TWO CHANGES have been made in connection with the Los Angeles Mutual exchange, this week, when Manager Joe Merrick received the appointment of Coast Supervisor for the company, and A. R. Patton was named as his successor in the Los Angeles branch. Merrick took up his new work Sunday, when he departed for San Francisco. Merrick has been identified with the film industry for almost ten years, beginning first as manager and later purchasing two theatres at Missoula, Montana. He was first in the film exchange end, connected with the General at Portland, and following this he served as salesman out of the Los Angeles branch. For a time he was with the Universal Film and Supply Company at Seattle, then became branch manager for the Mutual, and about eight months ago was transferred to the Los Angeles branch. Mr. Merrick's successor came to Los Angeles after serving as salesman for the Mutual one year at Spokane. In Los Angeles he served two years as salesman and for several months has held the position of assistant branch manager.

"OVER THE TOP," the Vitagraph War Spectacle, is now starting on a number of return engagements at prominent Southern California theatres. The first of these engagements will be that at the Laughlin at Long Branch, managed by Anna Dwight. The picture originally played four days at this theatre, to capacity business, and is being taken back for appearance at the same prices. It will run four days more at this theatre.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

C. M. HILL, Branch Manager
Paramount--Artcraft
9th and Burnside Streets

THE GEORGE KLEINE SUBJECT, "The Unchastened Woman," starring Grace Valentine, has been booked for a week's run at the Alhambra theatre, following the four weeks' engagement of "Pershing's Crusaders."

LOS ANGELES VITAGRAPH EXCHANGE last week had several downtown Los Angeles showings. "Baree, Son of Kazan," starring Nell Shipman, was on at Quinn's Rialto, where it did a very good business. The Big V comedy, "Bathing Beauties and Big Boobs," featuring Larry Semon, was given prominence at the Kinema theatre, where it formed a part of the program with Cecil B. De Mille's production, "We Can't Have Everything." In addition to these bookings, the Vitagraph had two other comedies showing in the business district at first-run houses.

GEORGE FARIS, former manager of Los Angeles Vitagraph exchange, who entered the Liberty Army at Camp Lewis in May, was a few weeks later promoted to a corporalship, and recently was one of three members of Company 26, 166th Depot Brigade, 7th Battalion, to successfully pass officers' training camp examinations. Faris has now been transferred to the training camp located in Arkansas.

D. S. MITCHELL, recently appointed Arizona salesman for Vitagraph, has established in three weeks, a very desirable record. He visited every territory in Arizona open for the Vitagraph, and sold a theatre in every one.

D. H. BERG, personal representative of George Kleine, who is making a tour of inspection which will take him to all Kleine exchanges, is now in Los Angeles and will probably remain here for a week or more.

RETURN ENGAGEMENT booking for the Clune production, "The Eyes of the World," are now being made by the M. & R. Feature Film Corporation, with branches in Los Angeles and San Francisco, and already more than fifteen theatres have booked this for their third showing. The theatres in all instances have fifteen cents as the lowest price for admission, while most of the theatres are charging fifteen, twenty-five and thirty-five cents. Two copies of the film are now being used by Manager H. W. Stubbins of the Los Angeles exchange, who has just returned from a trip in the Bakersfield territory, where the film was booked at Taft, Maricopa, Bakersfield and other towns.

BOOKINGS for the William L. Sherry productions, which open in Los Angeles August 4, at the Alhambra theatre, are all made for the first release, "The Street of Seven Stars," for the entire month of August. Nick Steele, manager of the Los Angeles branch, has received inquiries from practically every section of the Southern California territory, and by the opening of the picture at the Los Angeles house, anticipates he will have the subject booked for the first two months.

Consolidated Takes New Quarters

THE CONSOLIDATED FILM CORPORATION, with exchanges in San Francisco and Seattle, have moved to new quarters in San Francisco, and are now located in the new building at 90 Golden Gate avenue. This location gives them larger quarters needed for their expanding business, and contains other specially built in features which make it far more desirable for the film exchange business. General Manager Marion Kohn of the company, is personally managing the San Francisco branch.

The Deemster

With DERWENT HALL CAINE

Redemption

With EVELYN NESBIT *and* RUSSEL THAW

44 REISSUES OF

FAIRBANKS — HART
TALMADGE — KEENAN

IN THEIR GREATEST SUCCESSES

Sunset Film Corporation

94 GOLDEN GATE AVENUE, SAN FRANCISCO
801-3 KNICKERBOCKER BUILDING, LOS ANGELES

CAMERAMEN
ENDORSE BLOOM SYSTEM

We are proud to refer any inquiries concerning our work to any of the cameramen of companies whose developing and printing we are now doing. Anyone listed below will tell you of the success we have made in doing their work.

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

JESSE ROBBINS
Director and Supervising Cameraman G. M. Anderson
Golden West Company

We do not Pay Cameramen commissions

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.

Holly 4015 Home 577618

Montgomery and Rock Big V Comedy Team at the Beach. Those Present Are J. A. Howe, Director; Earl Montgomery, H. D. Nagle, Joe Rock and W. H. Hepburn

San Francisco News Condensed

THE United Motion Pictures Industries of Northern California held its annual meeting on Wednesday in the Palace Hotel and elected the following officers, most of them being re-elected: President, Louis Reichert, Metro Film Corporation; vice-president, Eugene Roth, manager of the California theatre; secretary, Norman Eisner; treasurer, Sam Levin; directors, Meyer J. Cohen, Eugene Roth, Howard J. Sheehan, Louis Reichert, Jack Partington, Sam Levin, Norman Eisner and Herman Wobber.

A LUNCHEON was the principal entertainment feature of the annual meeting. Several speeches were made, in which the leaders of the association expressed satisfaction at the condition of business and the accomplishments of the past year in spite of the difficulties of war time. The film men have done a tremendously big share of the publicity work in connection with war affairs, Sol L. Lesser and Meyer J. Cohen being especially active in assistance to the government.

HOWARD J. SHEEHAN, one of the owners of the Rialto theatre, last week followed the example of his partner, Louis R. Lurie, and got married. His bride, a San Francisco girl, was Miss Edythe C. Freiling, residing at 149 Eleventh avenue. The wedding was performed last Saturday and Mr. and Mrs. Sheehan started away on a motor trip of several weeks.

THE STRAND THEATRES in Woodland and Dunsmuir were closed on July 15 for a period of thirty days. W. D. Webster, manager of both houses, is in San Francisco, arranging bookings for the reopening of the theatres.

MANAGER NAEFE of the T & D theatre, Sacramento, reopened his house on July 31. It had been closed for some time to permit of extensive alterations. The seating capacity has been greatly enlarged.

J. JOHANSSEN and wife are spending several weeks in San Francisco to escape the hot weather of Yuma, Ariz., where they run the Casino and Yuma theatres.

JEHANGIR PEARSON, who handles the Universal films in India, is in San Francisco.

MISS FRIEDA RUBENSTEIN, cashier of the All-Star Features Exchange, is spending her vacation in Southern California.

J. G. GRENCH, of the Rex theatre, Santa Clara, has been visiting in San Francisco.

J. C. KOHN, of Honolulu, spent the latter part of July in San Francisco, carrying on extensive business operations in connection with the island enterprises.

GLEN HURST, manager of the Grand and Rialto theatres at Reno, Nev., has been in San Francisco, and he reports the Nevada business conditions as entirely satisfactory.

CHARLES I. LUNTZ, manager of the Parex Exchange, has returned from a tour of the Sacramento Valley.

ARTHUR J. ARONSON, of the Western Poster Company, is back from Boyes Springs, where he spent his vacation.

RECENT VISITORS in San Francisco: Frank Atkins, of the Atkins theatre, Marysville; H. G. Tucker, of the M. & M. theatre, Healdsburg; E. A. Watkins, of the Angels theatre, Angells Camp; Gus Johnson, of the Edison theatre, Newman; S. Enla, of the Palace theatre, Pittsburg; G. F. Madsen, of the Bell theatre, Livermore; W. L. Walter, of the Colonial theatre, Stockton; J. W. Distasio, of the Liberty theatre, Sacramento; C. H. Douglas, of the Elite theatre, Merced; B. R. Davis, of the Lyric theatre, Stockton; C. E. Howard, of the Gardella theatre, Oroville, and the Strand, Grass Valley; John Daly, of the Majestic, Chico; J. Vansant, of the Empire, Eureka; Ed Stark, of the Opal, Hollister; T. C. Reavis, of the Cline, Santa Rosa; Pete Hanlon, of the Strand, Vallejo.

EDWARD BENHAM, of the Lyric theatre, Marysville, was in San Francisco last week and he drove home in a new Grant Six.

D. S. MARKOWITZ, of the Western Film Company, has gone to Portland and Seattle.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" "The Grain of Dust"
A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week* 2 BILLY WEST COMEDIES—*Monthly*
VAUDEVILLE MOVIES—*2 each month* 1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

Comedies! Best in the World
EVERY STAR COMEDIAN OF FAME

Christie Comedies—A new one each week.
28 Two reel Mack Sennett Keystone Comedies.
26 Chaplin Comedies—One and two reels

PEERLESS FILM SERVICE
100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.
NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.
THE AVENGING CONSCIENCE, with the Clansman Cast.
THE WARRIOR—Featuring Maciste, the Italian Fairbanks.
McClure's—Geo. Loane Tucker Production, MOTHER.
LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.
MARRIED IN NAME ONLY, with Milton Sills.
ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.
SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R. B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue, SAN FRANCISCO
2016 Third Avenue, SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

Salt Lake News and Views

JOHN SIMPSON, until recently manager of the Salt Lake office of the Wstern Triangle Distributing corporation, has signed up for work before the camera and the guns, with Uncle Sam's "moving" boys "over there." With Mr. Simpson's departure under contract to help "Uncle" chastise the Kaiser, M. H. Kuhn took over the duties of branch manager here. For several years past, Mr. Kuhn has been selling for the company in southern California territory.

"NEVER BETTER," answers F. A. Wagner, branch manager of the Vitagraph Company, when asked "How's everything?" Then he soberly points out that the local office has won a bonus every week for five months past, just as if that would be enough to give him beatificly happy arrangement of features into which he keeps his face screwed of late. Fact is, there is a young Wagner, Calvert Soren, he has been christened. The first name is in memory of Maryland, the home State of his daddie, settled by Lord Calvert, and the second half belongs to the mother's side of the household.

BEN F. ROSENBERG, until recently of Seattle, has been transferred to Salt Lake as branch manager for the Metro Company, succeeding A. B. Lamb, who has gone to Los Angeles. For a week past, Mr. Rosenberg has been getting acquainted with the extent of his distributing territory. He was last heard from in Butte.

WILLIAM BROWN, manager of the Isis theatre, Salina, Utah; Frank Bailey, of the American, Butte, Mont.; C. B. Hale, of the Harris, Bancroft, Idaho; George Done, of the Gaiety, Payson, Utah; and Silas Brown, of the Elysium, Midvale, Utah, were all visitors at Salt Lake's film exchange offices during the week. None of them appear to be Hooverizing on their film orders.

THE WAR SAVINGS BASKET for film waste has made its appearance in the workrooms of Salt Lake's branch exchange houses. Into it goes every scrap of discarded film, to go back to the factory for remanufacture. Impetus to the saving of the scrap film has been added because of spread of the information that the ingredients of film are, some of them, used in the manufacture of explosives. "Every employee who chucks a piece of saved scrap film into the war savings basket feels like he has thrown a bomb at the boch," says Gordon H. Place, of the local office of Notable Feature Film Company.

TWO of Salt Lake's moving picture houses are in process of being equipped with orchestral organs, one of them, that of the American theatre, said to be the largest organ installed in any theatre in the world.
The other organ is being built into the Paramount Empress theatre and will be ready for use by October 1, according to the management. It is to be equipped with every orchestral device to afford not only the full music of a stringed orchestra, but to produce every sound that might ever be needed in the interpretation of a picture. The total cost will be $25,000. The contract for installation has been placed with the Consolidated Music Company, of this city, and the installation is under the direction of Royal W. Daynes. Edward P. Kimball will be the organist. The American theatre pipe organ is being converted into an orchestral organ by addition of every possible known equipment. The total cost of the immense assemblage of musical mechanism will be $65,000 when completed. It will include not only every possible orchestral device and needed sound making contrivance, but will have echo organs in various parts of the theatre.

W. H. SWANSON, president of the Swanson theatre circuit, and Mrs. Swanson celebrated their silver wedding anniversary, Thursday, August 1, with a banquet for their friends in the evening, given at the Hotel Utah.

Directory of Los Angeles Exchanges and Supply Houses

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr. Headquarters—LOS ANGELES

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

EDWARD H. WATSON, District Manager
SUNSET FILM CORPORATION
Knickerbocker Building, L. A.
Fairbanks, Hort, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

In and Around Denver

SEVERAL further service changes are reported this week in Denver territory. G. H. Townsend, former exhibitor at Uplands, Cal. and recently with the sales force of Sherry Service at Los Angeles, arrived here a few days ago and is now installed as manager of the Denver Sherry headquarters, succeeding H. D. Cassidy, recently appointed manager for Mutual.

IRVING EHRENSOFT, road salesman for Supreme Photo Plays Corporation, has been drafted into military service and left a few days ago for Camp Travis.

R. H. McCLUSKEY, former owner of the old Hippodrome theatre here, later manager of the United States theatre on Curtis street and recently on the road for General, has joined the sales force of Mutual in Denver territory.

GEORGE BOURKE, until recently salesman for Universal out of Denver, has left for Butte to cover Montana for Universal.

H. O. BARTELS, for five and a half years connected with the National Cash Register Company, has joined the sales department of Goldwyn in Denver territory and has already made a successful initial trip covering northeastern Colorado, including Sterling.

A. S. BAILEY, well known as a salesman for various distributors in this territory and recently on the road for Goldwyn, has been installed as manager of the Omaha office of General by District Manager Walter S. Rand. Mr. Rand left this week for Los Angeles, his new headquarters, as district manager for General.

AT THE LAST regular meeting of the Rocky Mountain Screen Club, a motion introduced by H. I. Rosefield, World heavyweight, to discontinue further meetings until the end of the season, was carried unanimously. No more meetings will be held until about September 1.,

H. B. HURST, prominent Lead, South Dakota exhibitor and head of the South Dakota Exhibitors' League, is enjoying a two weeks' vacation in Denver. He is making numerous service changes while here.

E. D. Tate, Manager of the Los Angeles Pathe Exchange, and Baby Marie Osborne at the Diando Studios, Glendale

THE PARIS THEATRE of Denver, has closed a contract with Universal, giving them exclusive first-run showing of all two-reel western and railroad dramas, which proves the big demand for short length subjects.

EDWARD ARMSTRONG, district manager in Denver for Universal, is in Salt Lake City for a conference with Manager Gus Hager, this week. From there he will go to Butte, where he will spend several days with Manager R. C. Hudson.

THE DENVER JEWEL OFFICE reports an avalanche of inquiries following the announcement of the early release of "The Geezer of Berlin," a travesty on "The Kaiser, the Beast of Berlin."

LEO BERTOLERO and W. C. Ricord, of the Ford theatre, Lead, South Dakota, were recent visitors on Film Row.

MANAGER CHURCHILL of Fox, has returned from a business trip to Omaha. F. W. Normand, also of the Denver Fox office, is back from an extended trip through Nebraskan territory.

WARD E. SCOTT, has returned from a northern Colorado trip, meeting exhibitors of Longmont, Loveland, Fort Collins and others of that section, as the new manager for Pathe.

"TOM" WICKHAM, salesman for Pathe, is covering western Nebraska and the Black Hills circuit.

MANAGER SCOTT says the Denver office has entered the contest for the loving cup to be awarded the western Pathe office making the largest increase for the quarter beginning August 1, and is out to win.

HUGH RENNIE of Colorado Foursquare, has returned from a Big Circle trip, including Montrose, placing "Carmen of the Klondike" on percentage. He reports a very successful trip. At Salida he and Mrs. Rennie were the guests for several days of Mr. and Mrs. Frank R. Kelley on numerous trout fishing excursions and beefsteak frys in the mountains. Mr. Kelley controls the motion picture business in Salida.

CHARLES H. MUEHLMAN, special representative for William Fox, arrived from Chicago, Monday, and will spend the week at Denver headquarters.

Simplex

"LET THE Simplex TWINS BUILD UP YOUR PROFITS"

Far be it from us to claim that projection is the only thing that counts, BUT—

—when a mother says "I think my eyes of that child" she says a big mouthful about the preciousness of the eyes.

There is no profit in pleasing the mind with good subjects, the ears with sweet music, the nose with delicate perfume, or the body with comfortable seats, if you undo it all by offending the eyes.

Not only that, but besides keeping people away, you don't save a cent in operating expenses; for it has been abundantly proven that the eye-soothing projection of the Simplex costs less.

All this gives us plenty of reason for urging you to let the Simplex Twins build up your profits.

A show worth more profits more. Simplex Projectors are Profit Protectors.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

JEWEL

Mildred Harris

heroine of "The Price of a Good Time"

in

Lois Weber's

Intimate Disclosure of American Hospital Life adapted from Mary Roberts Rinehart's famous "K" as published by Houghton Mifflin Co the Story that had Two Million Readers

"THE DOCTOR AND THE WOMAN"

AUGUST 24, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

HOW'S YOUR FOUNDATION?

YOU can't exist unless your foundation is right. Build prestige and good will and build it on a solid policy—the policy of showing

Paramount and Artcraft Pictures

(Nationally Advertised)

Then you have a business structure that will stand firm forever.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

VOL. XVIII-NO. 8 Entered as Second Class Matter, October 15, 1917, at the Post Office at New York, N. Y., under the Act of March 3rd, 1879. PRICE 15 CENTS

Chicago 729 Seventh Avenue, New York Los Angeles

The Distinguished Character Actor

Frank Keenan

in his greatest western photodramatic success

"The Long Chance"

Pronounced by Critics, Trade Press, Newspapers and Exhibitors the finest portrayal of any early western character ever seen on the screen.

Never in all his long and brilliant Stage career has Frank Keenan ever done a finer bit of character acting than that of the easy going, carefree, dangerous western gambler in the new revised version of "THE LONG CHANCE." As the Beau Brummel gambler of his day and country, his work in "THE LONG CHANCE" stands out in clear cut cameo relief. Book this great drama that promises a treat for millions.

Book thru your nearest Bluebird Exchange or

BLUEBIRD PHOTO PLAYS, INC.

1600 Broadway New York.

Smashing Box-Office Records to Smithereens!

D. W. GRIFFITH

presents

"The Great Love"

Cast Includes

Lillian Gish	Robert Harron	Henry Walthall	Rosemary Theby
George Fawcett	George Siegmann	Maxfield Stanley	Gloria Hope

An ARTCRAFT Picture

The Master Producer Has Done It Again!

THE STRAND in New York is "Besieged by crowds that stand for hours and stretch down the street and around the corner," the New York World says.

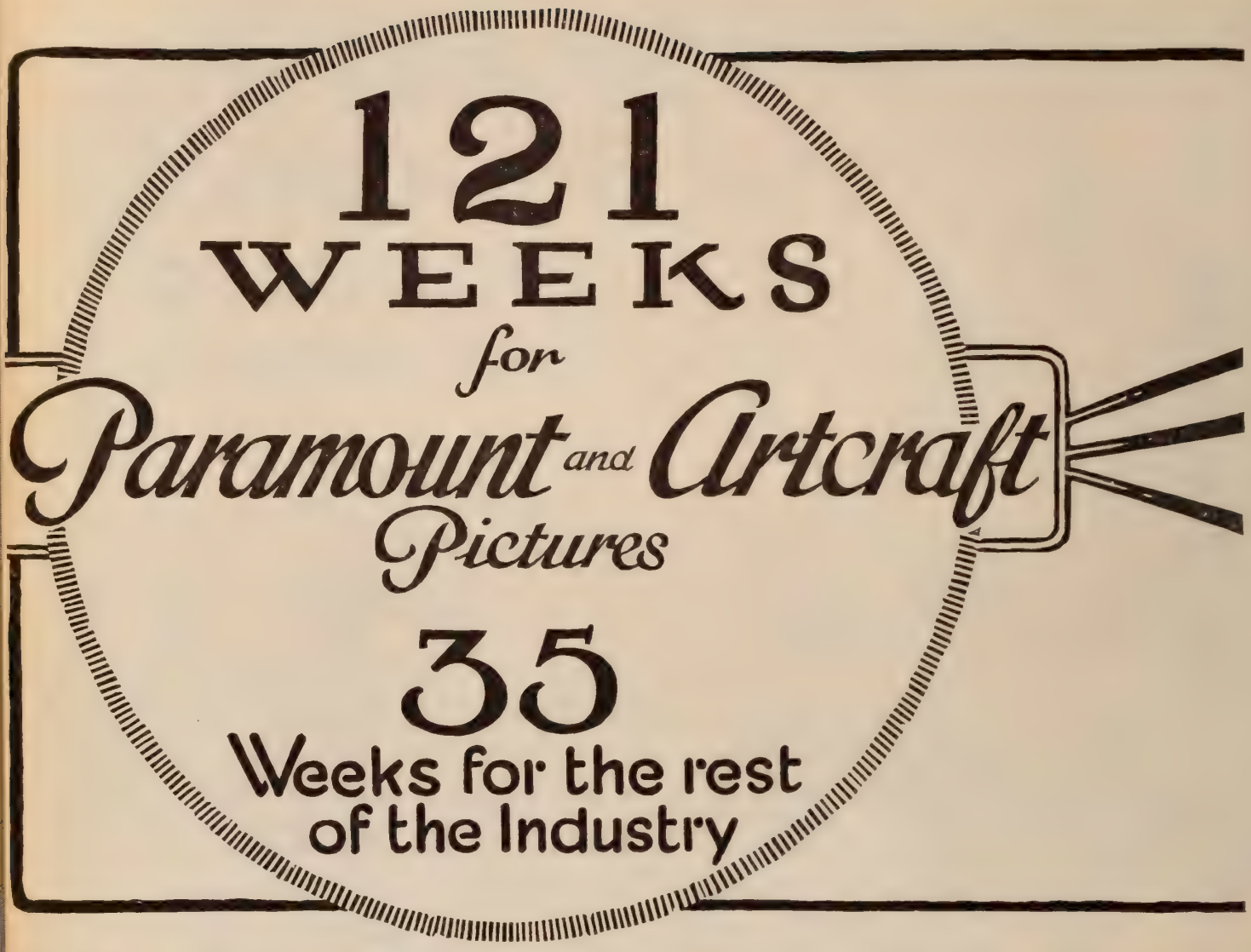
The New York Tribune says, "When we left the Strand the line which forms to the left had stretched down as far as 45th Street (The Strand is between 47th and 48th Streets), but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."

"The Great Love" means capacity business for a longer run than you ever gave any other picture.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



What Does Lawrence,

N the year beginning September 1st, next, New York's three great moving picture theatres—The Rivoli, The Strand and The alto—will show 121 Paramount or Artcraft tures. That leaves 35 features to be chosen m the productions of all the rest of the in-stry put together.

What do I care?" asks Lawrence, Kansas.

y the features in those three theatres, New York ges the moving picture industry—decides whether ving pictures are worth while, whether they are ntial, whether they are wholesome entertainment, ther they should be supported or ignored.

New York's opinion means nothing in my young " declares Lawrence, Kansas.

. L. Rothapfel and Harold Edel, in choosing programs for their theatres, have a tremendous responsibility on their shoulders. In those three theatres, a few blocks apart, is decided the destiny of the entire motion picture industry. What they show may not affect your theatre immediately, but, Lawrence, Kansas, these two men have the power to tear down or to build up the industry of which you are a part.

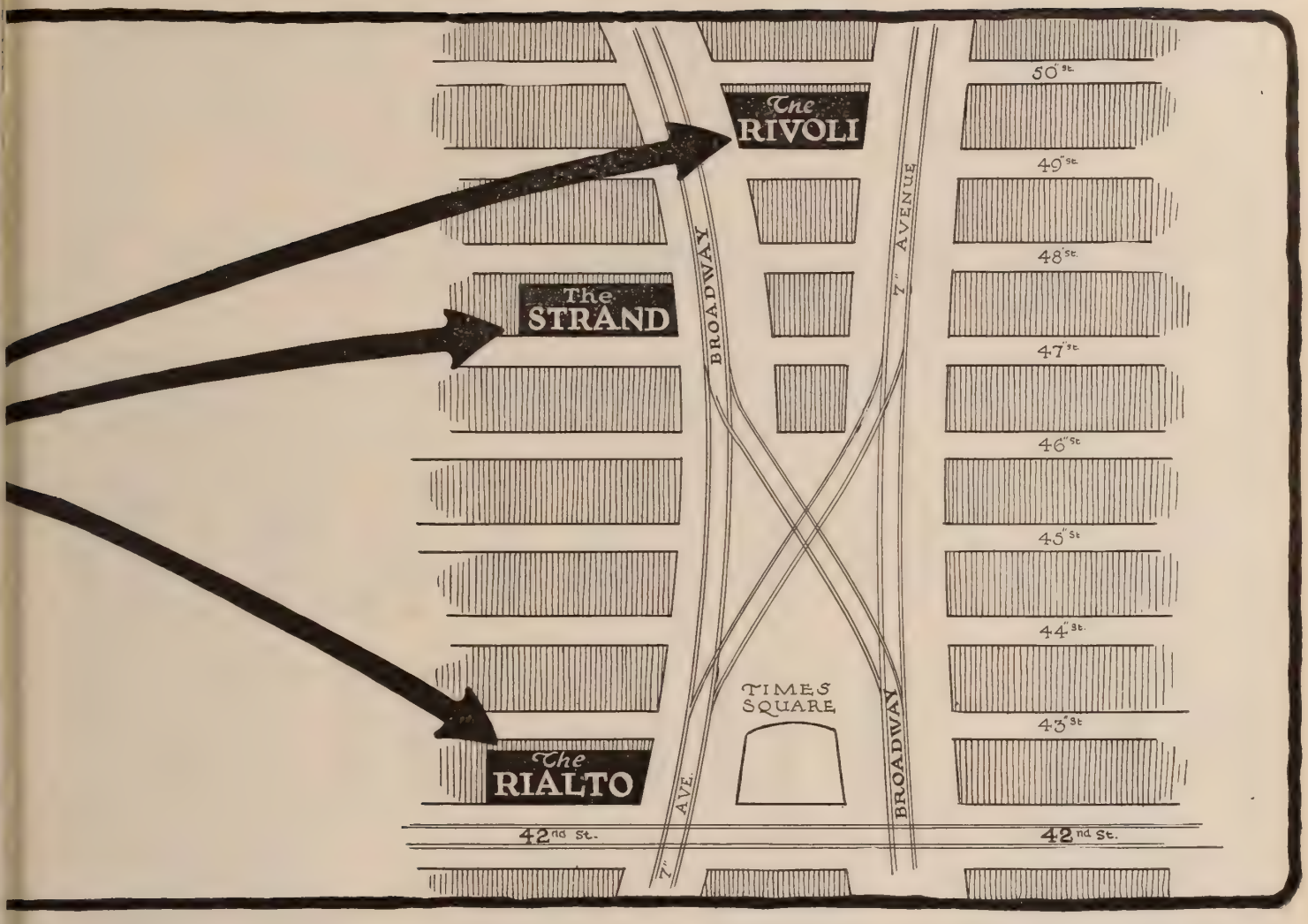
"Oh, say, that's going too strong," protests Lawrence, Kansas.

It is, is it? Read on, Lawrence, Kansas.

Suppose The Rivoli, The Strand and The Rialto showed questionable pictures or merely stupid pictures. It is these theatres that the greatest writers in the country attend. In these seats you find United States Senators and Representatives, club women, public officials from all parts of America—men and women who write and speak and make laws and whose influence is nation wide.

Within a very few weeks the influence of bad pictures would be felt in Washington, in Kansas City, in San Francisco. These people would be asking pertinent

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



Kansas, Care About It?

questions. The motion picture would be on the carpet everywhere.

Mr. Rothapfel and Mr. Edel realize their responsibilities. They have performed splendid service for the industry in keeping before the eyes, not only of New Yorkers, but of the hundreds of thousands of visitors from all over the country, the very best in motion pictures.

Perhaps, Lawrence, Kansas, you do profit directly by this. Doubtless your leading merchant, in his trips to New York, has attended these theatres and has returned with new respect for you and your theatre. Doubtless he has boasted about you, telling his friends, "Why, they show the same pictures in Lawrence that they do in New York, and they show them just about as soon, too." But that is incidental.

The big thing is that what New York *and its visitors* think about motion pictures, is vital to every person connected with the industry. The leaders of America attend The Rivoli, The Strand and The Rialto, and for the good of all of us they *must* see the best the industry affords.

Mr. Rothapfel and Mr. Edel, who realize the importance of their theatres to the industry, have chosen 121 Paramount or Artcraft Pictures for the year to come.

The way they rate the Famous Players-Lasky Corporation's productions is significant.

These men believe that the Famous Players-Lasky Corporation has earned the right to be the predominant representative of the motion picture industry in New York in the year to come.

Do you think they are right, Lawrence, Kansas? Of course you do. And you'll be guided to no small degree by what they do.

Thanks, Lawrence, Kansas, for your attention.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK — ARTCRAFT PICTURES

TO STATE RIGHT BUYERS
THIS IS YOUR OPPORTUNITY

TO ALL EXHIBITORS—WRITE US FOR NAME OF EXCHANGE IN YOUR TERRITORY

THE GREATEST BOX OFFICE ATTRACTION EVER
OFFERED TO THE INDEPENDENT EXCHANGE AND LIVE EXHIBITOR

WHO'S AFRAID OF THE HUN?

(IN TWO REELS)

A MIGHTY SPECTACULAR PATRIOTIC FEATURE THAT WILL MAKE EVERY TRUE LOVER OF LIBERTY PROUD OF OUR GLORIOUS U. S. A. AND OUR GALLANT ALLIES

WILL PACK ANY THEATRE TO THE DOORS

SEE

How Giant Zeppelin Is Brought to Earth in the Act of One of Its Murderous Raids.

The Type of Men Who Have Shocked the Entire Civilized World.

Our Gallant Boys Go Over the Top.

Thousands of Hun Prisoners Taken.

SEE

An Entire Belgian Village in the Act of Being Destroyed by the Savage Hun.

Our Noble Red Cross, Tenderly Ministering to Our Wounded Fighters in the Midst of Shot and Shell.

Thousands of Our Fearless Boys Going to the Front with a Smile.

The Kind of Souvenirs We are Distributing Among the Huns.

AND HUNDREDS OF OTHER MARVELOUS AND INSPIRING SCENES

STEP LIVELY; GRAB YOUR TERRITORY NOW

ADVERTISING HELPS—One, Three and Six Sheet, Full Pictorial Posters, 8 x 10 Sepia Photographs and Special Art Announcement Slides

ADDRESS ALL COMMUNICATIONS TO

EXCLUSIVE FEATURES, Inc., 130 West 46th St., N. Y. City

PHONE, BRYANT 6436

Vitagraph Blue Ribbon Features

The Mark of the Highest in Photoplay Art

Popular Stars Brilliant Casts Famous Authors

A Definite Date for Each Production for the Entire Year

Released Under a Booking Plan that Meets Every Need of Every Theatre

From September 30, 1918 to September 22, 1919 (Inclusive)

VITAGRAPH will release a total of fifty-two Blue Ribbon Features, one each week, with the six stars appearing on the program at regular intervals of six weeks. Following is the

Summary of Star Series

Earle Williams Star Series . .	8 Pictures
Alice Joyce Star Series . .	8 Pictures
Bessie Love Star Series . .	9 Pictures
Harry T. Morey Star Series . .	9 Pictures
Corinne Griffith Star Series . .	9 Pictures
Gladys Leslie Star Series . .	9 Pictures
Total . .	52 Pictures

Exhibitors may book *immediately* the entire year's program of 52 features, or they may book on the basis of star series, as best suits the individual needs of their theatres.

A striking, revolutionary overthrow of all that is old, cumbersome and autocratic in booking methods!

A democratic system based on the policy of "Live and Let Live."

VITAGRAPH Albert E. Smith *President*

Genuine FEATURE *Comedies!*

Following Its Enormous Success With Its Single-Reel Big "V" Comedies
Vitagraph Announces That
BEGINNING SEPTEMBER 16th
It Will Release Weekly Its New Feature

TWO-REEL BIG "V" COMEDIES

The production of this new Vitagraph Unit is the result of increasing demands from representative exhibitors all over the continent for real feature comedies, and they will not only be

Twice As Long and Twice As Funny

but they will be of such a High and Uniform Degree of Merit That They May be Confidently Featured in any High-Class Theatres—to the Same Extent as Any Other High-Class Feature Production.

THEY'LL BUILD NEW PATRONAGE—THEY'LL HOLD IT

ONE TWO-REELER EVERY WEEK

VITAGRAPH Albert E. Smith *President*

VITAGRAPH SERIALS-

A Guaranteed All-Year 100 Per Cent Serial Service!

"THE FIGHTING TRAIL" *"THE WOMAN IN THE WEB"*
"VENGEANCE—AND THE WOMAN"

Have Made New and Amazing High Records All Over the United States and Canada
WHICH IN TURN HAVE BEEN *SMASHED* BY

William Duncan *in* "A Fight for Millions"

Supported by an All-Star Cast Including EDITH JOHNSON *and* JOE RYAN
Now Being Shown in Thousands of Theatres Whose Managers Are a Unit In Proclaiming It
THE GREATEST SERIAL EVER PRODUCED

BOOK A VITAGRAPH SERIAL EPISODE FOR EVERY WEEK IN THE YEAR—
EPISODES THAT ARE *THRILLERS*, NOT *FILLERS!*

The following are the definite Vitagraph Serial Release Dates Through October, 1919:

OCTOBER 21st, 1918	JANUARY 27th, 1919	MAY 5th, 1919	AUGUST 11th, 1919
"The Iron Test"	William Duncan	New Serial	William Duncan
Featuring	in	*Featuring*	in a new serial
ANTONIO MORENO	"The Man of Might"	ANTONIO MORENO	Supported by an
and	Supported by an	and	*All-Star Cast Including*
CAROL HOLLOWAY	*All-Star Cast Including*	CAROL HOLLOWAY	Edith Johnson & Joe Ryan
15 Episodes	Edith Johnson & Joe Ryan	15 Episodes	15 Episodes
	15 Episodes		

VITAGRAPH Albert E. Smith *President*

You are wasting your opportunities if YOU ignore advertising.

A Powerful Drama of the Shadowed Path of Sacrifice That Led a Woman Into the Sunlit Highway of Love

ALBERT E. SMITH
PRESENTS

CORINNE GRIFFITH
IN

"The Clutch of Circumstance"

by Leighton Graves Osmun
Directed by Henry Houry

(Use this as advance copy for your program)

SHE had come to the Great City a stranger—a stranger to its ways, to its people—she who had been born and reared in the narrow confines of a New England village.

And because she was youthful and beautiful and different, she, all unknowing, won the heart of a man whose success with women had made him hold them lightly.

Then, when her success seemed complete, when she gazed from the heights of victory to the adoring world at her feet—then she discovered that her triumph had been builded on a man's desire. Should she pay? Or should she return to the obscurity whence she came? Or should she retain her triumphs and yet withhold their purchase price?

But there was one other way out. In this powerful modern drama, with its gay, yet fateful, scenes of Bohemia and backstage life, this woman struggles as only a woman can to unlock the grim clutch of circumstance.

The Mark of the Highest in Photoplay Art

Brilliant Stars
Popular Casts
Famous Authors

VITAGRAPH
Albert E. Smith
President

J·Stuart Blackton
ANNOUNCES
"The Common Cause"

A Special Super-Feature in Eight Reels. Produced Under the Auspices of and by Collaboration With the British-Canadian Recruiting Mission.

Its Aim: To aid recruiting in all branches of the service—to further stimulate the wave of patriotism that is now sweeping the country.

Its Theme: The bringing together of all the allied nations now fighting for humanity—the cementing of that "Brotherhood in Arms."

IT IS AN ENTIRELY DIFFERENT WAR STORY WITH "A LAUGH, A THRILL AND A THROB"

Its authors are: *J. Hartley Manners*, *Ian Hay Beith* and *Percival Knight.*
The Scenario by *Anthony P. Kelly*

The All-Star Cast

Herbert Rawlinson
as "Captain Palmer"
Mr. Rawlinson enjoys world-wide popularity as one of the most intelligent and forceful stars of the screen. In "Smashing Through" he scored a Broadway success, and will appear shortly as leading man with Geraldine Farrar.

Lawrence Grossmith
as "Private Tommy Atkins"
Lieutenant Grossmith, the famous comedian of the English and American stage, makes his screen debut in "The Common Cause," having been detailed to play the role by the British-Canadian Recruiting Mission.

Philip Van Lorn
As a Poilu. French actor who has achieved success on stage and screen.

Louis Dean
as "Captain Back"
Clever character actor who portrayed the Kaiser in Vitagraph's "Over the Top" and "My Four Years in Germany."

NOTICE OF DISTRIBUTION

I HAVE looked over the entire field of motion picture distributors for the company best equipped to give "The Common Cause" the distribution its aim and theme deserve.

Measured by actual accomplishment, I have selected Vitagraph and its Distributing Organization as the most thoroughly equipped company in the picture field to present "The Common Cause" to the exhibitors, and through them to the people of America.

I know what Vitagraph has accomplished with "The Battle Cry of Peace," with "Over the Top," with "Womanhood, the Glory of a Nation," "Within the Law," "The Girl Philippa," "The Fall of a Nation" and other special productions. I know how thoroughly Vitagraph has covered the field and how splendidly it has served the exhibitors of the country with these productions.

With this first-hand information, I have arranged with Albert E. Smith, president of the Vitagraph Company of America, for the marketing through that organization of "The Common Cause."

Assured therefore of the highest efficiency in the matter of distribution, all that I am putting into the production of the "The Common Cause" will be well worth while, for I know that its message will reach to the farthest corners of the continent—into the smallest hamlet and cross roads.

J. STUART BLACKTON

The All-Star Cast

Sylvia Breamer
as "Mrs. Orrin Palmer"
Miss Breamer is the beautiful and talented young Australian actress whose superb performance of the heroine in J. Stuart Blackton's "Missing" won exceptional praise, and was one of the triumphs of her phenomenal career on the stage and screen.

Mlle. Marcel
as "Celeste"
Well known French actress who made an individual success in "The Fall of the Romanoffs."

Huntley Gordon
as "Edward Wadsworth"
One of the best known leading men on the stage or screen. His next appearance will be as Ethel Barrymore's leading man in "Our Mrs. McChesney."

Chas. & Violet Blackton
as "Two Little Refugees"
Clever child stars who scored in "The Battle Cry of Peace," "Country Life Series," etc. Charles also made an emphatic hit in "Missing"

A special musical score is being written for "The Common Cause" by the eminent composer, Manuel Klein, who was for ten years musical director and composer of the New York Hippodrome.

VITAGRAPH Albert E. Smith *President*

Goldwyn Pictures

Madge Kennedy
in a scene from
"THE KINGDOM OF YOUTH"

"This is a Goldwyn Year"

THE most popular new star of the screen; with the public, with exhibitors and the critics. Nationally beloved because of her fascinating personality, her youth and charm.

"THE KINGDOM OF YOUTH"

By Charles A. Logue *Directed by Clarence G. Badger*

is *by all odds Madge Kennedy's best picture;* bigger, finer than "*The Service Star*" or "*Friend Husband.*" Released under Star Series September 23.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

Tom Moore
in a scene from
"JUST FOR TONIGHT"

"This is a Goldwyn Year"

GOLDWYN predictions have *always come true.* We *now* predict that in a few months exhibitors will be bidding against each other to get Tom Moore's Goldwyn productions.

"JUST FOR TONIGHT"

By Charles A. Logue *Directed by Charles Giblyn*

is a fresh, enthusiastic, laughter-breeding romantic melodrama that launches this new star with *a flood-tide success.* Released under Star Series September 16.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Smiling Bill Parsons
in a scene from
"UP A TREE"

"America's Finest Screen Comedies"

NO one's word is more to be accepted and believed than the word of *the satisfied exhibitor who feels he has gotten values for his money.*

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

wins this splendid praise from Mr. Julius K. Johnson, manager of the Ruben & Finkelstein New Garrick Theatre, Minneapolis:

"For pep, originality and interest, Capitol Comedies are the cleanest, classiest and best comedies ever run in our theatre and *the finest available screen comedies in America.*"

Are YOU booking Capitol Comedies for *your* house?

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER IN "MONEY ISN'T EVERYTHING"

From the Story, "BEAUTY TO LET," by Fred Jackson

Directed by Edward Sloman

American Film Company representatives in Pathé exchanges are now accepting bookings on this first of the Margarita Fisher subjects to be released under the American's new plan of selling direct through Pathé exchanges.

This is a comedy-drama portraying the ambition of youth to have money. It is a delightful romance surrounded by a plot of many surprises. Wire the American Film Company's representative in your nearest Pathé exchange for bookings.

DISTRIBUTED BY PATHE'

GEORGE KLEINE

PRESENTS

The Unbeliever

—THE ONE BIG "ROMANCE STORY" OF THE GREAT WORLD'S WAR!

—THOSE WHO HAVE NOT PLAYED IT—WANT IT!

—THOSE WHO HAVE PLAYED IT WANT IT AGAIN AND AGAIN!

—IF YOU HAVE NEGLECTED ARRANGING YOUR FIRST DATE—ACT NOW.

THE BOX OFFICE TELLS THE STORY

"THE UNBELIEVER" MEANS CAPACITY—THE MARINES (DEVIL DOGS) CO-OPERATED IN THE MAKING OF THIS SMASHING PATRIOTIC FILM

Communicate NOW with the nearest exchange of the

GEORGE KLEINE SYSTEM

Coming Soon

Perfection Pictures
The Highest Standard in Motion Pictures

GEORGE KLEINE

OFFERS

FOR THE FIRST TIME IN AMERICA

Behind the Lines in Italy

—THE MOST WONDERFUL PICTURE EVER SHOWN!

—PRODUCED BY CINES, OF ROME, AT THE REQUEST OF THE ITALIAN MINISTRY OF ARMS AND MUNITIONS

—A CINEMA STORY OF ITALY'S WAR INDUSTRIES AND THE USE HER ARMY AND NAVY HAVE MADE OF THEM!

—ACTUAL BATTLE SCENES PHOTOGRAPHED BY THE CINEMATOGRAPH DIVISION OF THE ROYAL ITALIAN ARMY.

The First and Only Picture of Its Kind Ever Offered to the American Public

GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

Exhibitors of

ILLINOIS — MICHIGAN
SOUTHERN WISCONSIN — NORTHERN INDIANA
NORTHERN AND CENTRAL OHIO

You can now book

Bruce Scenics, Ditmars' "Living Book of Nature," Wright's "Mexico Today," "The Newman Travels" and the International Cartoon Comedies

from the following Exchanges:

CHICAGO
Bee Hive Exchange
220 South State Street
R. C. Cropper, Mgr.

DETROIT
Educational Distributing Corporation
63 East Elizabeth Street
Harry Abbott, Sales, Mgr.

CLEVELAND
Educational Distributing Corporation
322 Euclid Avenue
Robert McLaughlin, Mgr.

These new branches have been established by the Educational Distributing Corporation to handle our product and are now open for business.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Map of the Coast and Mountains Fought Over

At Last!

The first complete films of a great battle

Photographed by enlisted cameramen from many points of vantage on mountain, warship and aeroplane during the action.

"Italy's Flaming Front"

The First Films of a Whole Battle

These are the latest official Italian Government war films

They were shown in 3, 2 and 2 reel installments at the Rivoli Theatre, New York, to such big business and excited such enthusiastic commendation from press and public that, after being viewed by our board of directors, they were purchased from the Italian Government's American representatives and will be put out as a 6-reel feature under the above title.

The First National Exhibitors' Circuit, Inc.

All bookings through First National Exchanges

You'll see Italian soldiers moving guns where mules and tractors failed to take them.

Actually, without exaggeration "Italy's Flaming Front" shows—

Mountain fighting: Bombarding enemy's trenches with big guns in preparation for infantry charge. Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns, from 40 centimeters to trench "bombards" in action.

Men crouching low in trenches, bullets spatting on sand-bags overhead. They go over the top, advancing in short sprints, taking advantage of every bit of cover. The final rush, hand-to-hand bayonet fighting, victory! bringing back hordes of prisoners.

Italian grand battle fleet in bombardment of Austrian stronghold near Trieste. From dreadnoughts to submarine chasers hurling tons of shell at enemy. Close-ups and panoramic views of entire action. Italian monitors and floating gun carriages, each mounting one great gun, in action.

First complete air fight ever photographed. Austrian bombing plane attacks fleet. Six Italian sea planes give chase (two carrying enlisted cameramen). Shrapnel from Austrian batteries bursting around Italian planes. (Caught by Italian cameramen in planes.) One Italian plane's engine disabled by shrapnel and plane is forced to descend to sea under fire of Austrian batteries. Italian plane rescues aviators and destroys the plane to prevent its capture by Austrians. Austrian drops bombs at fleet, their explosions hurl huge pillars of water and spray skyward, a submarine chaser hit, you see the explosion and the craft capsize from quarter mile distance—Italian planes close in, Austrian in desperation does dare devil tail dive to sea and saves his life, but is captured by Italian torpedo boat.

In general:—

Fighting above the clouds. Italy's spider men on skis, the wonderful aerial cable communications, unbelievable feats of patience and hardihood, bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules are unable to go.

The eyes of the night. A night bombardment of Austrian positions, showing effect of shrapnel fire on barb-wire entanglements. Giant searchlights in operation, one of war's marvels.

Many other thrilling and interesting scenes not described here because of lack of space.

I have seen these Films and can personally vouch for the truth of these statements.

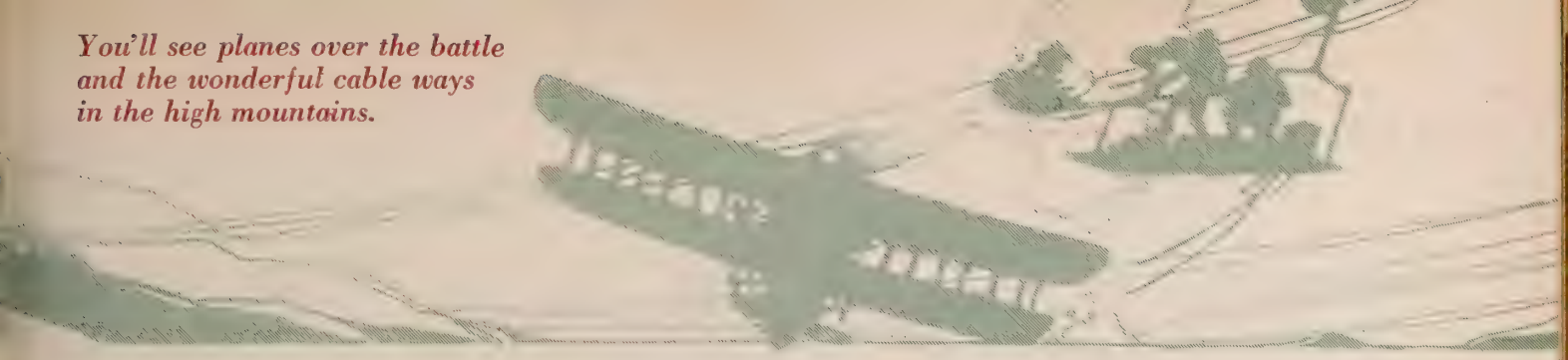
Editor Motion Picture News

If you advertise the facts—

the editor of your leading newspaper will be glad to O. K. your advertising in this same way if you will give him an advance showing.

People have been waiting for such a picture of real fighting. You only have to convince them that this is the one—and you'll pack them in with "Italy's Flaming Front."

You'll see the Italian Battle Fleet bombard an Austrian stronghold



You'll see planes over the battle and the wonderful cable ways in the high mountains.

We don't have to tell you what an Official Film of a real battle will draw at your box office

"Italy's Flaming Front"

The First Films of a Whole Battle

a film full of action and fight!

You know people are waiting—hoping—to see just exactly what real fighting is like.

A real 6-reeler of real fighting seems hardly possible

This explains how the Films were made:

These extraordinary pictures were made possible by the mountainous character of the country where the battle took place. Sheltered and hidden by rocks and crags the enlisted cameramen (there were ten of them) were able to secure close-ups and panoramas of real fighting such as have never before been possible.

The aerial fight and naval battle were photographed by two cameramen in the Italian seaplanes and four on the fleet which took part in the action.

The Italian Government has made a supreme effort in these films to show its allies how hard Italy is fighting. Full preparations for filming the fighting were made in advance. The resulting films speak for themselves.

You'll see at least thirty types of big guns take part in the bombardment.

The films show a submarine chaser hit by an aerial bomb — photographed from a quarter mile distance.

The Advertising helps sent out with

"Italy's Flaming Front"

The First Films of a Whole Battle

will convince people that it is the real thing—(because it is)

The lobby display is different—
The heralds are different—
The posters have advertising value
The press sheet is full of meat
There are plenty of cuts and mats

Just look over these reviews

printed during the Rivoli showing

New York Daily Papers

New York American:

"For exciting action and cumulative dramatic interest 'Italy's Flaming Front' is unquestionably the most remarkable ever filmed, its authenticity is self evident."

New York Sun:

"Italians storming an Austrian trench in a hail of shrapnel are shown in 'Italy's Flaming Front.' They are shown building bridges and carrying on the great mechanical work necessary to fight the Austrians over the mountains."

New York Tribune:

"These Italian War Pictures are quite different from any war pictures that have been shown."

New York Journal of Commerce:

"'Italy's Flaming Front,' the Italian War Film at the Rivoli, is creating an extraordinary amount of interest."

Motion Picture Trade Papers

Motion Picture News

"There is nothing 'Faky' about these pictures and every one of the scenes are actual war occurrences. As this picture was shown . . . it drew an almost continuous round of applause."

Moving Picture World:

"An Austrian battleplane pursued by Italian fliers and forced to capitulate. The bombardment of Hermada, overlooking the Adriatic. The hurling of smoke bombs and the infantry going into action under shrapnel fire protected by smoke clouds. The thrilling capture of hundreds of Austrian prisoners.

Exhibitors' Trade Review:

"If the first installment of the Italian War Pictures at the Rivoli is any criterion they will pack the Rivoli to the doors at every performance. In those being shown this week the work of the Italian army is brought out clearly, even to such minor detail as the manner in which one of the men uses his bayonet as he goes into the enemy trenches."

—and you don't have to book it until a big "First National" Theatre puts it over in your territory.

You'll see Austrian shrapnel bursting near Italian planes from which it was photographed.

Official War Review

The Latest Motion Pictures from the Governments of the United States, France, Great Britain and Italy

One reel each week, and always up to date

The Greatest Drama the World Ever Saw

is that now being enacted on the fighting lines in France and Italy. The Official War Review presents to your audiences that drama, written in a universal language and vital with a universal interest. It is a great continued story, a real serial with suspense, thrills and romance. Each weekly chapter leaves your audiences anxious for more. The showing of it gives tone and quality to your whole program!

Issued by

Committee on Public Information

GEORGE CREEL, *Chairman*

Division of Films

Chas. S. Hart, *Director*

Distributed by PATHE

America's Answer

Second United States Official War Picture

The New York Press registers another Great Success

THE TIMES: "Stirs war spirit. Every scene of the film brought forth cheers."

THE TRIBUNE: "Mr. Creel and the Committee on Public Information deserve due credit for a first-class piece of work."

THE AMERICAN: "A representative picture, in which the fathers, mothers, families and friends of American soldiers may rejoice."

THE SUN: "An inspiration to every American."

THE HERALD: "Kept a large audience applauding, for it was compelling in its story."

THE MORNING TELEGRAPH: "There is a thrill in every foot of the film."

THE EVENING GLOBE: "AMERICA'S ANSWER tells powerfully in pictures what words could only feebly portray."

Presented by Committee on Public Information

GEORGE CREEL, *Chairman*

DIVISION OF FILMS

CHAS. S. HART, *Director*

YOUR THEATRE

ROY STEWART

with Marion Marvin

Will Boost Your Profits

IN

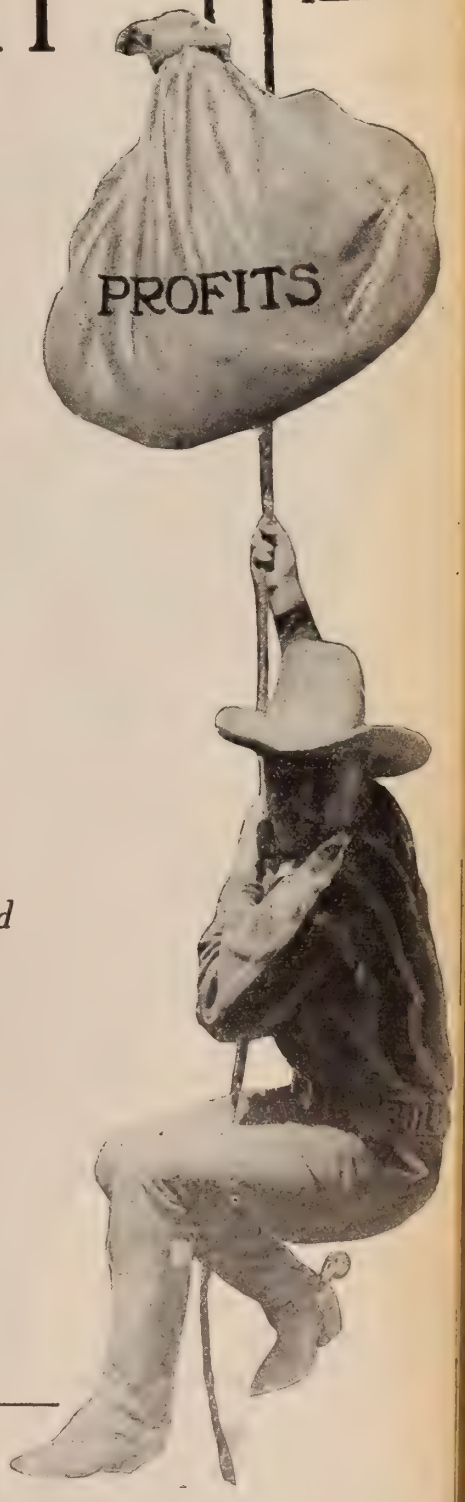
"Cactus Crandall"

This play is by *Roy Stewart*, with *Roy Stewart* and for those who enjoy *Roy Stewart*. Crowds of people will want to see this picture which features this popular Triangle Western Star in a story of his own creation. A tale of the U. S. Mexican frontier, replete with action, romance and gunfire.

Directed by
Cliff Smith

Tell Folks You Are Showing This Picture and Roy Will Pull the People Your Way

Then Invest Your Savings
in U. S. Government Securities or W. S. S.
and help win the war



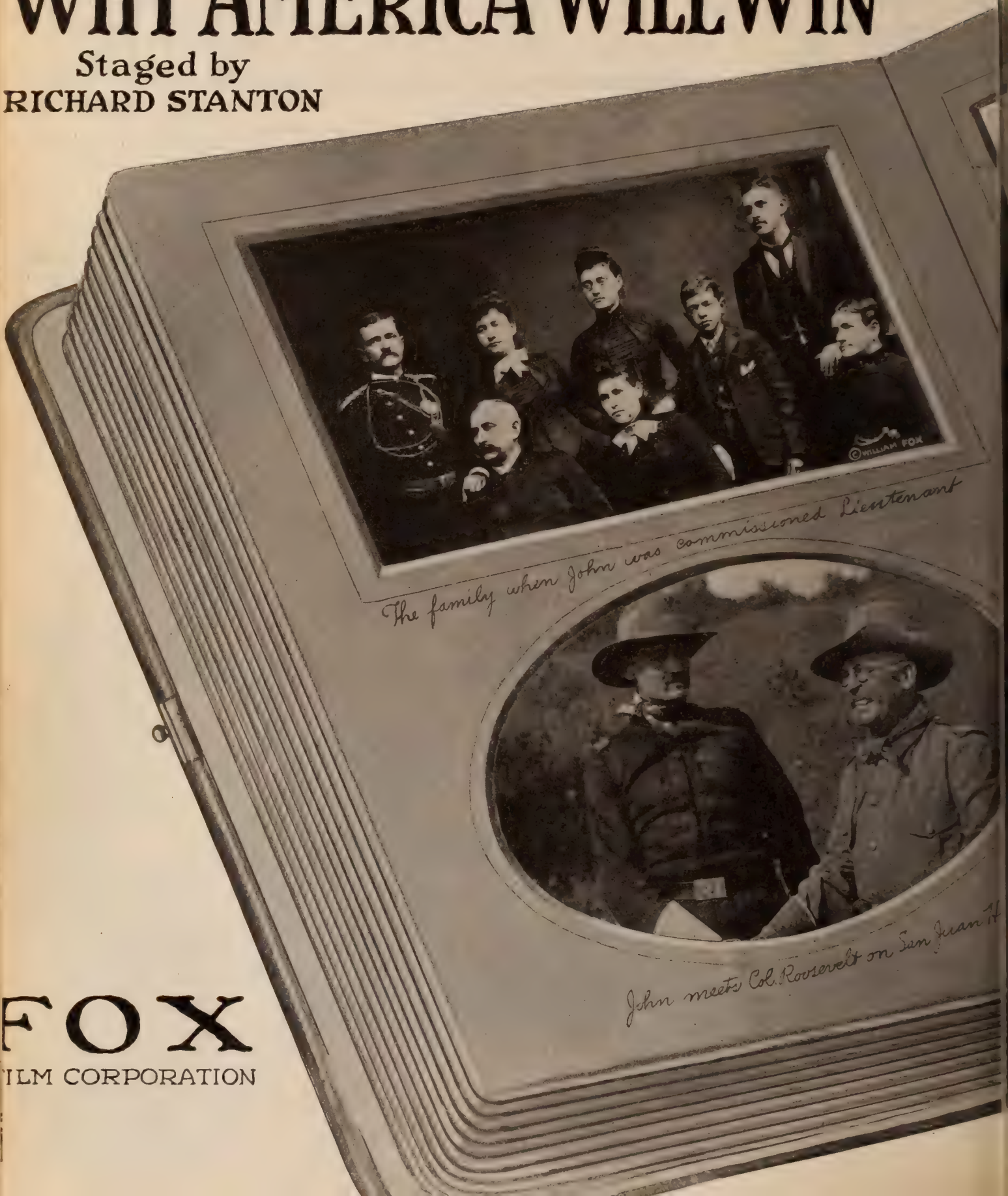
TRIANGLE DISTRIBUTING CORP.
1457 Broadway, New York

WILLIAM FOX

Presents

WHY AMERICA WILL WIN

Staged by
RICHARD STANTON



FOX

ILM CORPORATION

BOOK IT NOW
INDIVIDUAL BASIS
©WILLIAM FOX
©WILLIAM FOX
©WILLIAM FOX
Where John was born
Laclede, Mo. Sept. 13. 1860
Where John taught school
Sept. 1881, to June 1882
Methodist Episcopal
Church
which John attended
John presented to King George
Based on the Family Records
of Gen. John J. Pershing

HUMAN!

WILLIAM FOX Presents

WILLIAM FARNUM

in Zane Grey's novels.

RIDERS

of the

PURPLE SAGE

Directed by Frank Lloyd

Coming -The Rainbow Trail

Profit from the Author's Popularity
Profit from the power of the Story
Profit from the demand for the Star

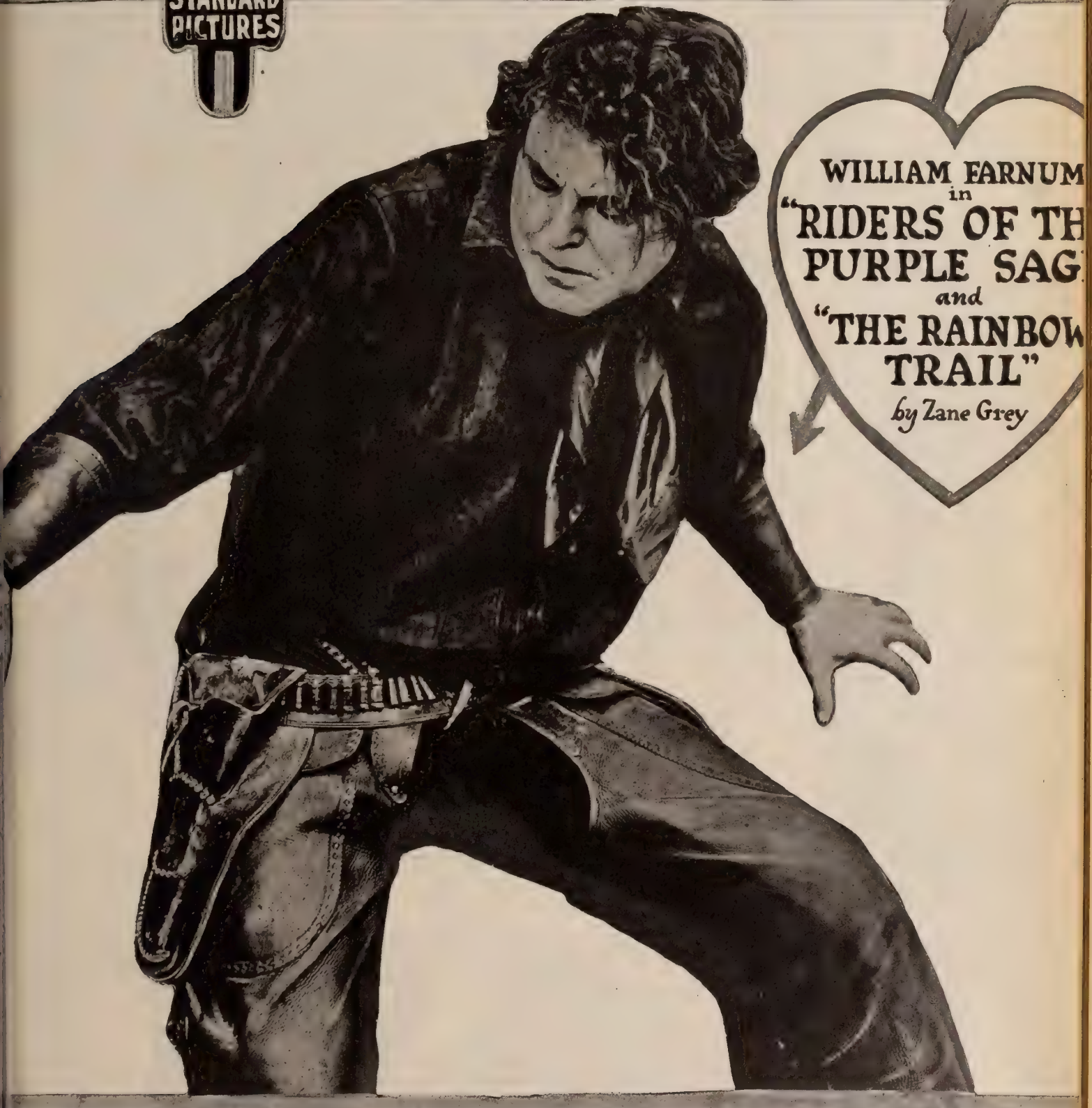
AVOID REGRETS! BOOK IT NOW!

FOX

FILM CORPORATION

INTENSE!

STANDARD PICTURES



WILLIAM FARNUM
in
"RIDERS OF TH
PURPLE SAG
and
"THE RAINBOW
TRAIL"
by Zane Grey

William Fox *presents*

TOM MIX *in* VICTORY PICTURES

First release

FAME AND FORTUNE

FOX
FILM CORPORATION

William Fox presents
TOM MIX in
VICTORY PICTURES
First release
FAME AND FORTUNE
FOX
FILM CORPORATION

WILLIAM FOX PRESENTS
EXCEL PICTURES
William Fox presents
PEGGY HYLAND
in
BONNIE ANNIE LAURIE
A Scottish tale of love and patriotism
by Hamilton Thompson
Staged by Harry Millarde
READY IN SEPTEMBER
BOOKINGS MADE NOW
FOX
FILM CORPORATION

YOU HAVE STILL A CHANCE TO BOOK
THE BIGGEST MONEY MAKER OF THE YEAR

WILLIAM FOX PRESENTS

THEDA BARA

IN THE THEDA BARA SUPER-PRODUCTION

CLEOPATRA

INDIVIDUAL BOOKING

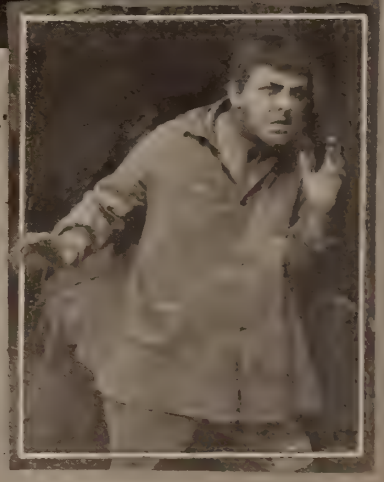
FOX
FILM CORPORATION

Released Now On a Rental Basis
Contract Today at any Fox Exchange

FOX
FILM CORPORATION

WILLIAM FOX
PRESENTS

WILLIAM FARNUM
IN
LES MISERABLES



LAST CHANCE TO GET ABOARD

FOX
FILM CORPORATION

The BIG SIX SPECIAL

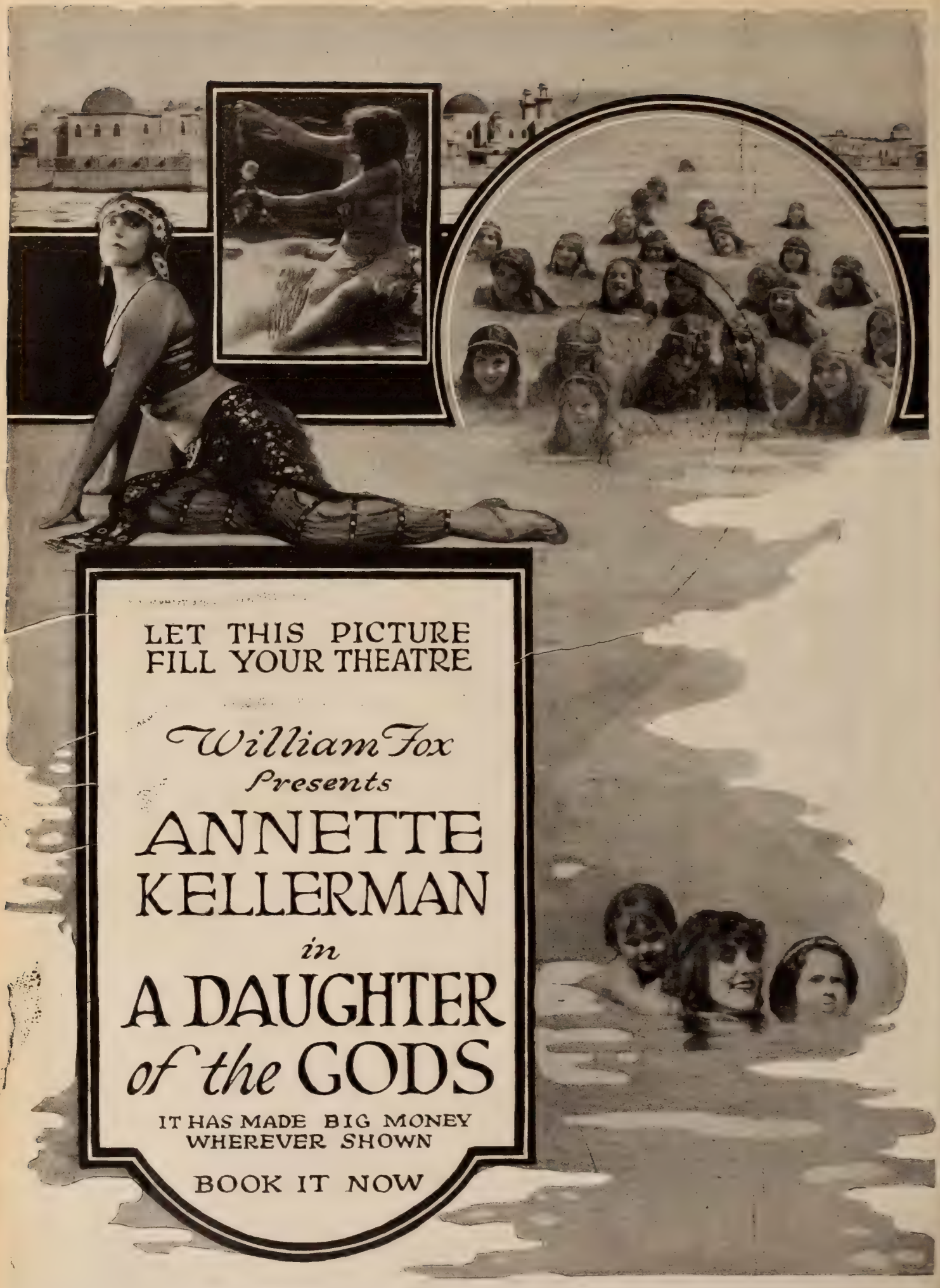
THEDA BARA
in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

WILLIAM FARNUM
in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

Greatest Productions
THEDA BARA
AND
WILLIAM FARNUM

BOOK THEM NOW

RE-TITLED
RE-EDITED
REVISED


LET THIS PICTURE
FILL YOUR THEATRE
William Fox
Presents
ANNETTE
KELLERMAN
in
A DAUGHTER
of the GODS
IT HAS MADE BIG MONEY
WHEREVER SHOWN
BOOK IT NOW

It's Easy To figure-

PEOPLE SMILE!···CROWDS GROW!

William Fox presents

BUD FISHER'S

MUTT AND JEFF

Animated Cartoons

"The Burglar Alarm"
"The Seventy-five Mile Gun"
"Meeting Theda Bara"

And those pace makers of fun-

HENRY LEHRMAN'S

Sunshine Comedies-

FOX
FILM CORPORATION

SESSUE HAYAKAWA

in

"HIS BIRTHRIGHT"

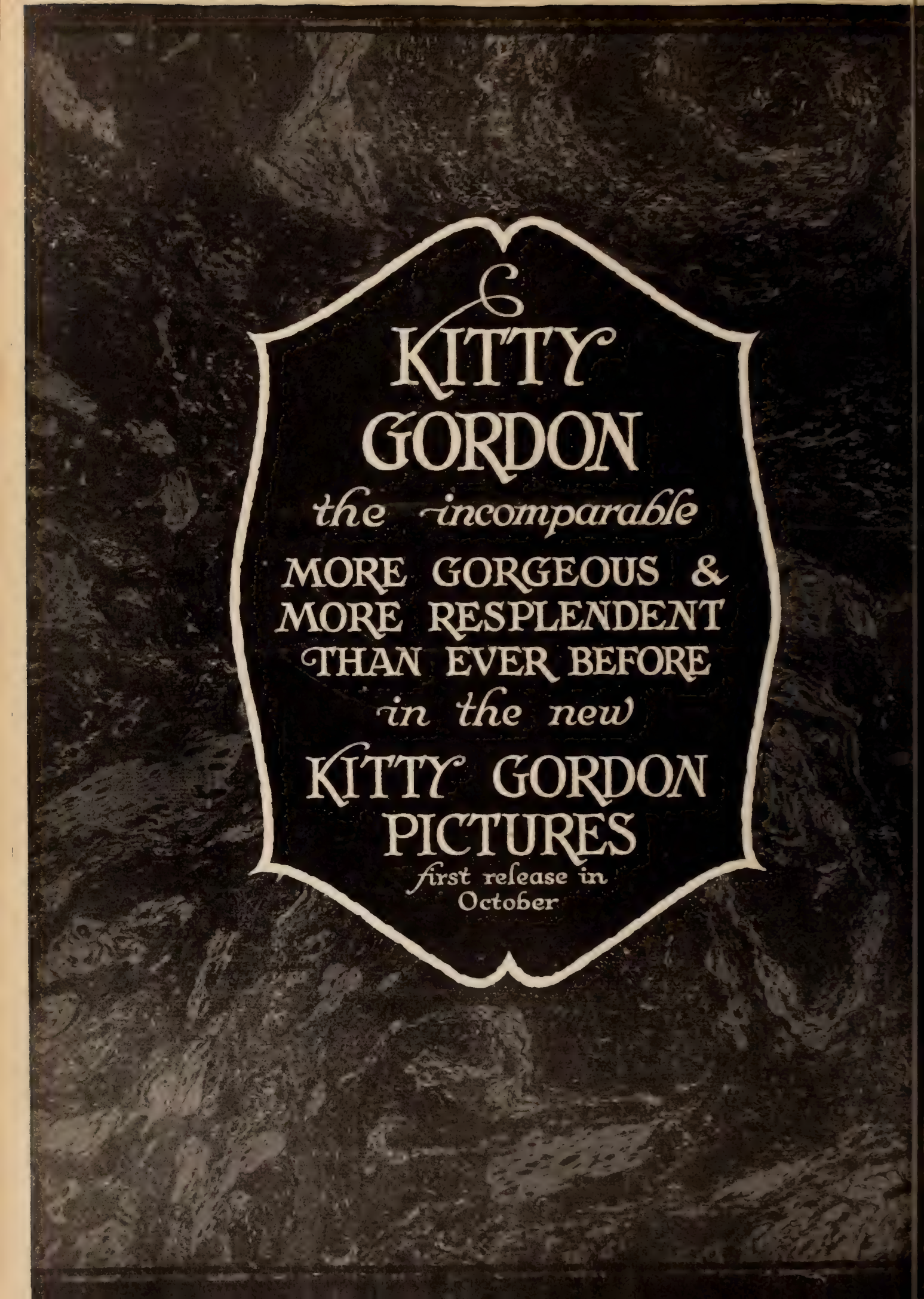
Superior Cast, Exceptional Story, and Gorgeous Settings

Booked, After Preview, by Big Exhibitors in the Largest Cities

Produced by HAWORTH PICTURES CORPORATION

Available September 1

KITTY
GORDON
the
incomparable
to appear
henceforth in
her own pictures
exclusively
KG


KITTY
GORDON
the incomparable
MORE GORGEOUS &
MORE RESPLENDENT
THAN EVER BEFORE
in the new
KITTY GORDON
PICTURES
first release in
October

BIG STUFF

THE HOUDINI SERIAL IS THE BIGGEST THING OF ITS KIND EVER ATTEMPTED.

IT IS A MAMMOTH SERIES OF FIVE-REELERS CONDENSED TO TWO REELS EACH.

IT IS ACTION THRILLS, PUNCH, SUSPENSE AND HEART THROBS FROM TITLE TO TAILPIECE.

IT IS A MYSTERIOUS MYSTERY WITHOUT A PEER.

IT IS A FEATURE PRODUCTION IN EVERY SENSE OF THE WORD—EXCEPTING ITS LENGTH.

IT HAS THE GREATEST OF STARS—HOUDINI.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: - - 729 Seventh Ave., New York City

B. A. ROLFE PRESENTS MARGARET MARSH AND RUTH STONEHOUSE, WHO WILL APPEAR WITH HOUDINI IN THE GREAT ROMANTIC NOVEL IN CHAPTERS.

SEND FOR PARTICULARS.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: 729 Seventh Ave., New York City

BIG STUFF

THE HOUDINI SERIAL IS THE BIGGEST THING OF ITS KIND EVER ATTEMPTED.

IT IS A MAMMOTH SERIES OF FIVE-REELERS CONDENSED TO TWO REELS EACH.

IT IS ACTION THRILLS, PUNCH, SUSPENSE AND HEART THROBS FROM TITLE TO TAILPIECE.

IT IS A MYSTERIOUS MYSTERY WITHOUT A PEER.

IT IS A FEATURE PRODUCTION IN EVERY SENSE OF THE WORD—EXCEPTING ITS LENGTH.

IT HAS THE GREATEST OF STARS—HOUDINI.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: - - 729 Seventh Ave., New York City

B. A. ROLFE PRESENTS MARGARET MARSH AND RUTH STONEHOUSE, WHO WILL APPEAR WITH HOUDINI IN THE GREAT ROMANTIC NOVEL IN CHAPTERS.

SEND FOR PARTICULARS.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: 729 Seventh Ave., New York City

PATHÉ

"You said she'd be here! Where is she?"

Some reasons why

RUTH ROLAND in HANDS UP

the cyclonic Pathé western serial, is an excellent booking proposition for you

1 - The star; for four years she has been one of the most popular of all screen players.

2 - The story; written by Gilson Willets, it presents something new in idea and development.

3 - The production; produced by Astra, the company which made some of the most strikingly successful photoplays ever released - the Pathé serials "The Fatal Ring" & "The House of Hate," among others.

4 - The direction by James W. Horne: smooth, finished and able.

5 - The national advertising; billboards all over the country will carry the magnificent 24 sheet advertising this superb production.

6 - The sensational nature of the serial; it is full of thrills - of ex-citing situations and suspense.

RELEASED AUGUST 18 BOOKING NOW

PATHÉ
We are perfectly willing to let you be the judge as to the merits of
RUTH ROLAND
in the sensational Pathé Western serial
HANDS UP
as an attraction for your house. Everything has been done that money and brains and skill can do to make this a phenomenal success. Ask your Pathe exchange to screen the first episodes for you. Consider them carefully. Note the acting, the action, the sets, the production, the direction and the story.... And then take out your fountain pen and write on the dotted line!
Produced by Astra. Directed by Jas. W. Horne. Written by Gilson Willets
RELEASED AUG. 18TH.

Over There and Over Here

Over there the valiant men of France, Great Britain, Italy and the United States are wearing down the resistance of the Hun and forcing back his fighting line toward the Rhine.

Over here men, women and children watch with feverish interest the papers day by day to see what the last few hours have brought forth over there. Every item of news, each picture that bears upon the endless battle, is scanned with eager eyes.

You can show them what the motion picture camera is seeing over there-first hand, fascinating information, if you show

OFFICIAL WAR REVIEW

comprising the official war pictures of Great Britain, France, the United States and Italy, authentic and exclusive.

Presented by
Committee on Public Information
George Creel, Chairman

Division of Films
Chas. S. Hart, Director
Distributed by PATHÉ

FRENCH
PICTORIAL
SERVICE
PRESENTS

THE FOURTH OF JULY IN FRANCE

PHOTOGRAPHED BY
THE CINEMATOGRAPHIC
DIVISION OF THE FRENCH
ARMY

For the first time in history France celebrated the great American Holiday as her own. Her army, navy, Government and people showered honors upon our American fighters You see it all in this fascinating and unique picture!

Distributed by
PATHÉ

Two reels — ready NOW

A Big Star

In

A Big Picture

For

The World's Biggest Chain of Theatres

DUSTIN FARNUM

In

"The Light of Western Stars"

By Zane Grey

THE first of a series of six pictures to be produced by this popular star for the members of the United Picture Theatres of America, "The Light of Western Stars" is typical of the quality of ALL the attractions to be released by this organization.

BIG stars *only*, in big productions *only*, released exclusively to the members of the United Picture Theatres of America, at cost, is the United's pledge.

"The Light of Western Stars" has been enthusiastically approved by members of the United as the best work of Dustin Farnum, and as one of the best Western dramas ever produced.

UNITED PICTURE THEATRES OF AMERICA, INC.

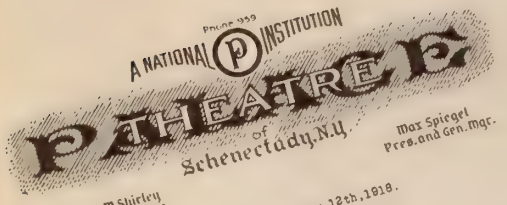
J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

"TOPICS OF THE DAY"

Selected from the Press of the World by The Literary Digest



July 12th, 1918.

Topics Slide and Film Co.,
Times Building, New York.

Gentlemen:- We have used the first program and are now screening the second-

The idea is a very clever and timely one and any first class house could use "TOPICS OF THE DAY" on their program and profit and please their patrons thereby. It gives us pleasure to commend "TOPIC OF THE DAY."

Very truly yours,
Wm. M. Shirley.

EXHIBITORS TRADE REVIEW, AUG. 3

Grauman's Theatre, Los Angeles, Week of July 15.

PROGRAM.

1. Overture—Medley of Patriotic Airs—Grauman's Symphony Orchestra.
2. Grauman's Educational Weekly—"A Mountaineering Memory," "Outing-Chester Scenic."
3. Organ Solo—"When We to Sunday School"—Jesse Crawford.
4. Grauman's Pictorial Weekly. Topics of the Day.
5. Stage Picture—"A Trench in France."
6. Baritone Solo—"Absent"—Francis Murphy.
7. Dorothy Dalton in "The Kaiser's Shadow"—Ince Paramount.
8. Mack Sennett Comedy—"Ladies First."

"The Kaiser's Shadow" proved thoroughly satisfying from every standpoint, and held the attention of the audience throughout. Miss Dalton's supporting cast is deserving of highest praise, and the entire production is well up to the Ince standard. **Grauman's Pictorial Weekly presented for the first time a number of the "Topics of the Day," selected by *The Literary Digest*, and each successive subject brought forth thunderous applause and considerable laughter.**

THE LIGHTNING TRAINED YANKEES HAVE STRUCK

SO HAS "TOPICS OF THE DAY"

TAKE AN EXHIBITOR'S ADVICE. IF NOT, OURS

August 13, 1918

Mr. A. E. Siegel,
"Topics of the Day",
Times Building,
New York, N. Y.

My dear Mr. Siegel:-

It affords me great pleasure to be able to inform you of the wonderful success which your "TOPICS OF THE DAY" are meeting with here at the Strand Theatre, and I wish to state further unreservedly that they are as pleasing to our patrons as any specialty or film subject in the bill.

I can most enthusiastically endorse same and would advocate that exhibitors make some arrangement whereby this could be incorporated in their Review, the same as we are now doing.

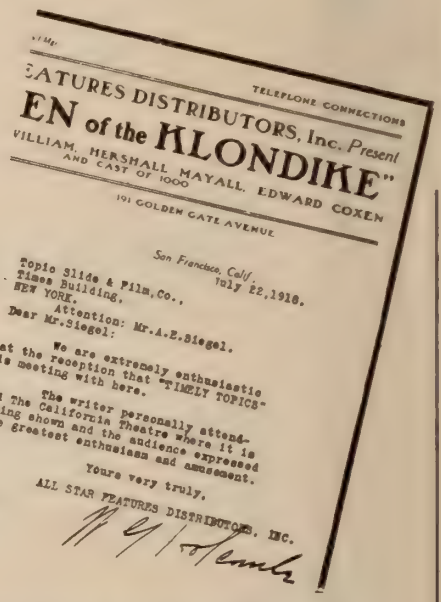
Wishing you continued success which you are most deserving of for this splendid idea, I beg to remain,

Yours very truly,
M. Edel
MANAGING DIRECTOR.

HE-A

Recent Review from the Motion Picture News

THERE is one of the cleverest effects achieved this week in the Topical at the Strand theatre that we have seen in a long time and this is done in a very simple manner through "Topics of the Day," something really new. This is a series of punch paragraphs, gathered by the *Literary Digest*, and thrown on the screen one after the other. There are no pictures with these, all of them merely short paragraphs from various papers, and most of them lambasting the Kaiser, but they delight the audience and get a series of big hands.



San Francisco, Calif.
July 22, 1918.

Topic Slide & Film Co.,
Times Building,
NEW YORK.

Attention: Mr. A.E. Siegel.

Dear Mr. Siegel:

We are extremely enthusiastic at the reception that "TIMELY TOPICS" is meeting with here.

The writer personally attended the California Theatre where it is being shown and the audience expressed the greatest enthusiasm and amusement.

Yours very truly,
ALL STAR FEATURES DISTRIBUTORS, INC.

H-K.

EXHIBITORS TRADE REVIEW, AUG. 3

California Theatre, San Francisco, Week of July 14.

PROGRAM

1. Newman Travels, "Through the Nation's Parks."
2. Britain's Bulwarks.
3. California Topical Review and Topics of the Day.
4. Organ Solo, Edward Benedict.
5. California Symphony Orchestra.
   a. "Those Songs My Mother Used to Sing."
   b. "Espana."
6. Mary Pickford in "How Could You, Jean?"

The California Theatre program for the week of July 14 was characterized by the abundance and variety of the features offered. In addition to the usual combination of Hearst-Pathe News, Gaumont and Gaumont Graphic, "Britain's Bulwarks" gave further world interest to the **California Topical Review. "Topics of the Day," as prepared by *The Literary Digest* for the All Star Distributors of California, caused much merriment by the clever witticisms.**

KAISER BILL SHOULD SIT DOWN AND EAT HIS GOOSE, IT HAS BEEN COOKED SOME TIME

"TOPICS OF THE DAY" SAYS SO

WHAT HAVE YOU IN YOUR PROGRAMME THAT YOUR AUDIENCE CHEER, LAUGH AND APPLAUD?

TERRITORY GOING FAST—WEEKLY ISSUES

EXHIBITORS—IF YOU CANNOT GET THIS SERVICE AT YOUR EXCHANGE WE WILL SERVE YOU FROM HERE

TOPICS OF THE DAY FILMS

A. E. SIEGEL — 707 TIMES BUILDING, NEW YORK — BRYANT 5851

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in his fourth Paralta Play

"A Burglar for a Night"

by

F. McGREW WILLIS

Produced under the personal supervision of
ROBERT BRUNTON

Directed by Ernest Warde

In the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.

PARALTA PLAYS, Inc. 4 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

Better to read fifty advertisements than to miss the one YOU need.

GENERAL FILM COMPANY

EBONY COMEDIES

The Big Laugh—
The Humor of a Quaint Race—
The Inimitable "Something"—
The Sure Fire Stuff—

all are present

in

EBONY COMEDIES

THE RISE OF THE EBONY COMEDIES IS INTERESTING!

EBONY COMEDIES were such a novelty at first that some exhibitors delayed booking them. Others, who had instant faith in EBONY COMEDIES, profited. Now—well, *now* EBONY COMEDIES are catching on like wildfire. They are established, and among the most popular offerings on the market. Their merits are conceded.

Remember—one new Ebony Comedy every two weeks
at General Film Exchanges

Produced by **EBONY FILM CORPORATION,** Chicago

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Dressing Your House Program

"CLOTHES make the man" it is said Opinion may differ as to the exact truth of this quotation but it is true that a program, just like a man may be greatly improved by judicious "dressing."

The cut below is a most attractive design for the first Kathleen Clifford Plaza Picture "Angel Child." It will add to the selling value of your program a good deal.

We are ready to supply it in various sizes to meet the requirements of the average program. This cover design may also by careful mortising of type matter, be used as a stock cover for all Plaza Pictures.

Intensive selling is the order of the day. Don't neglect any item—they all count in the final analysis at the box office.

W·W·HODKINSON CORPORATION

527 FIFTH AVE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

Why Quality Producers release thru Hodkinson Service

SOME confusion formerly existed in the mind of the trade in reference to the W. W. HODKINSON CORPORATION

By confusing the distributing organization of W. W. Hodkinson with the product it sells, many have entirely lost sight of the fact that this **corporation is the only independent distributing channel in the industry** absolutely unhampered by those entangling producer or exhibitor ties which, by strangling independence, forbid the impartial, fair and equitable business dealings with both sides, that characterize the Hodkinson method of doing business.

This fact and a knowledge of Mr. Hodkinson's principles and record of achievements has made the far-sighted producers now releasing through Hodkinson realize that his present organization spells big success for them because it is basicly right and entirely just in every way.

More than that, the comprehensive consolidation of the exhibitors' buying power throughout the country by means of the Hodkinson Co-Partnership Plan offers them a safe, assured and continuous market for quality product.

Hodkinson Service is being moulded to fit the needs of exhibitors and is being sold to them on a basis of profit to the exhibitor and producer.

Hodkinson Service

consisting of

Lillian Walker Productions, Jesse D. Hampton Productions, Paralta Plays, Plaza Pictures and Douglass Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

JESSE D. HAMPTON PRODUCTIONS
1845 Alessandro Street
Los Angeles, Cal
J. WARREN KERRIGAN FEATURES
RELEASED THRU W.W. HODKINSON CORPORATION

July 25th, 1918.

W. W. Hodkinson, Esq.,
527 Fifth Avenue
New York City, N.Y.

Dear Mr. Hodkinson:

J. Warren Kerrigan's first production under my management is being forwarded to you. Your distribution of this production will be, I am sure, the beginning of an enjoyable and profitable business association.

It has been three years almost to a day since I first talked with you about producing. Through all the changes and turmoil of those three years, I have retained my original viewpoint -- that the business needs new ideas and more ideals and that both are commercially possible with you at the head of a great distributing company. Your breadth of vision, ability, fairness & honesty will, of course, make for success.

I selected your organization because of my belief that the policy you have adopted for exhibitors will, in the long run, prove most satisfactory to all interests - exhibitor, distributor and producer.

With best wishes,

Very sincerely,

Jesse D. Hampton

Lillian Walker Pictures Corp.
LESTER DARK, PRESIDENT
501 Fifth Avenue New York City

August 7, 1918.

Mr. W. Hodkinson,
President, W. W. Hodkinson Corp.,
527 Fifth Avenue,
New York.

My dear Mr. Hodkinson:

I feel it would be a serious personal lapse to let the consummation of our contract for the distribution of the eight Lillian Walker pictures, pass without an expression of my satisfaction in having effected this releasing arrangement with you.

As you know, I have been working for more than a year with exhibitors in an effort to develop some sort of practical co-operation between exhibitor and producer.

When I say to you, therefore, as I do, that I believe your plan is the only logical, business policy, now before the industry, that will gain genuine co-ordination between exhibitor and producer, I trust you will accept the assertion, not alone as a personal tribute, but as a plain statement of facts by one who has been in the closest touch with all the co-operative plans in the field.

In placing the series of Lillian Walker pictures in your hands for distribution, therefore, it is my honest belief that I have not only served the interests of my own company best, but that I am doing "my bit" along lines that have a most vital bearing on the interests of the exhibitors of the country as a whole.

Very sincerely yours,

Lester Dark

W·W·HODKINSON·CORPORATION

527·FIFTH·AVE·NEW·YORK·

A Picture That Lives Up To Its Name

The "EMBARRASSMENT OF RICHES"

by

Louis · K · Anspacker.

The First of a Series of Eight Happy Pictures

STARRING

LILLIAN WALKER

Directed by Edward Dillon · Picturized by Roy Sommerville

AMERICA'S most radiant comedienne in a quality production of irresistible charm, delightfully intermingled with forceful drama—a picture typical in the freshness of its appeal and the fascination of its plot, of the entire series of Lillian Walker productions.

Distributed by the W W HODKINSON CORP.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

You are wasting your opportunities if YOU ignore advertising.

DOUGLASS NATURAL COLOR FILMS

Old Glory!

SHOW YOUR COLORS!

It's our flag. Show it! Let your patrons applaud it. These times demand public expression of our patriotism. Get an

American Flag in Natural Colors

made by the new Douglass Natural Color Process. It will run on any projection machine without attachments. Simply patch on any black and white film. Magnificently beautiful in its absolutely accurate reproduction of natural color.

Price, with special title, $15

Sold under a positive guarantee and refund arrangement if not satisfactory.

Send orders direct to

Douglass Natural Color Film Co., Ltd.
San Rafael, Cal.

"Cupid Angling" *with Ruth Roland*

The crowning achievement in natural color motion photography.

The First Douglass Natural Color Picture

This is the production that created such a furore in San Francisco at the Imperial Theatre and ran to big houses for one week.

This is the production that inspired the first three-color newspaper advertisement in Los Angeles for the Kinema Theatre.

Many of the scenic wonders of the West, including the Grand Canyon, Yosemite Falls, Yellowstone Park, California poppy fields, etc., etc., are interwoven around a beautiful love story.

Douglass Natural Color Pictures represent a tremendous advance in motion picture photography, and are bound to be an additional protection to the exhibitor's investment.

"Cupid Angling" will be distributed through

W. W. Hodkinson Corporation
527 Fifth Avenue New York

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

DOUGLASS NATURAL COLOR FILM CO., Ltd.
SAN RAFAEL, CAL.

The fastest rising star in motion pictures

There never was a star like

VIOLA DANA

and she never appeared in so wonderful a play as

FLOWER of the DUSK

Adapted and directed by John H. Collins from Myrtle Reed's astonishing novel published by G.P. Putnam's Sons

RELEASED BY

METRO

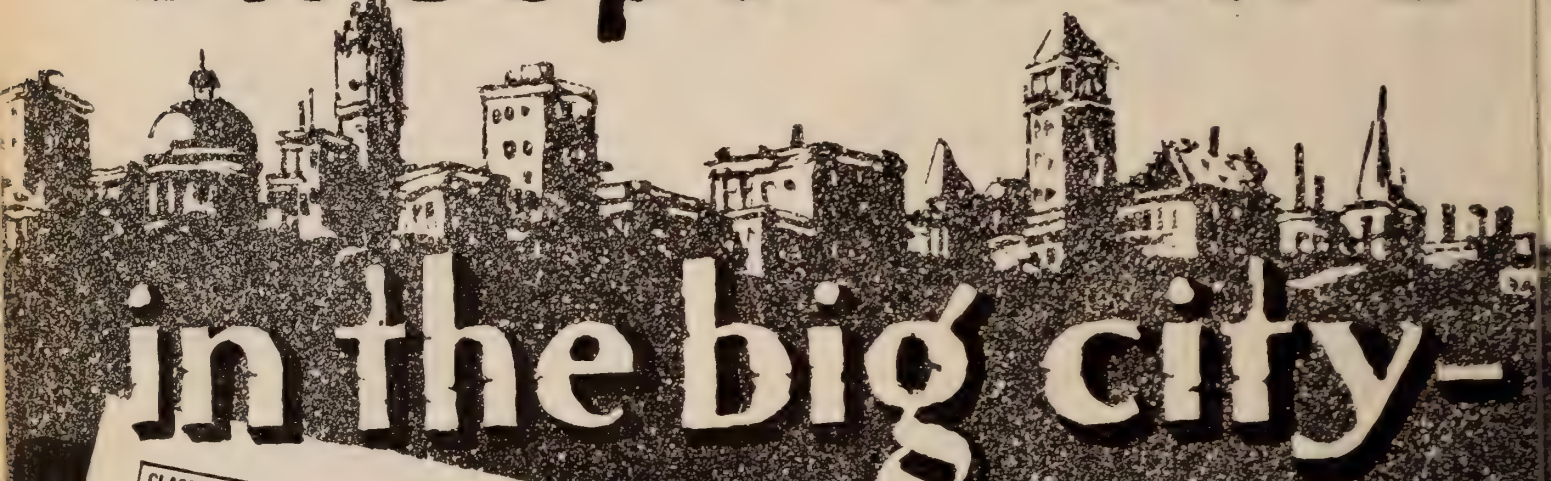
AUGUST 10th

Maxwell Karger, Mgr. of Productions.

TO HELL WITH

Featuring Lawrence Grant as the Kaiser with Olive Tell - Written by June

sweeps in on a



in the big city-

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1918 AUG 10 PM 8

263 P 5 EXTRA BLUE

F 3 PHILADELPHIA PENN 1 P 10

RICHARD A ROWLAND

PRESIDENT METRO PICTURES CORPORATION 1476 BROADWAY NEW YORK

NY PLAYED TO HELL WITH THE KAISER ALL THIS WEEK AT OUR VICTORIA

THEATRE TWENTY FIVE CENTS ADMISSION HOTTEST WEATHER IN THE

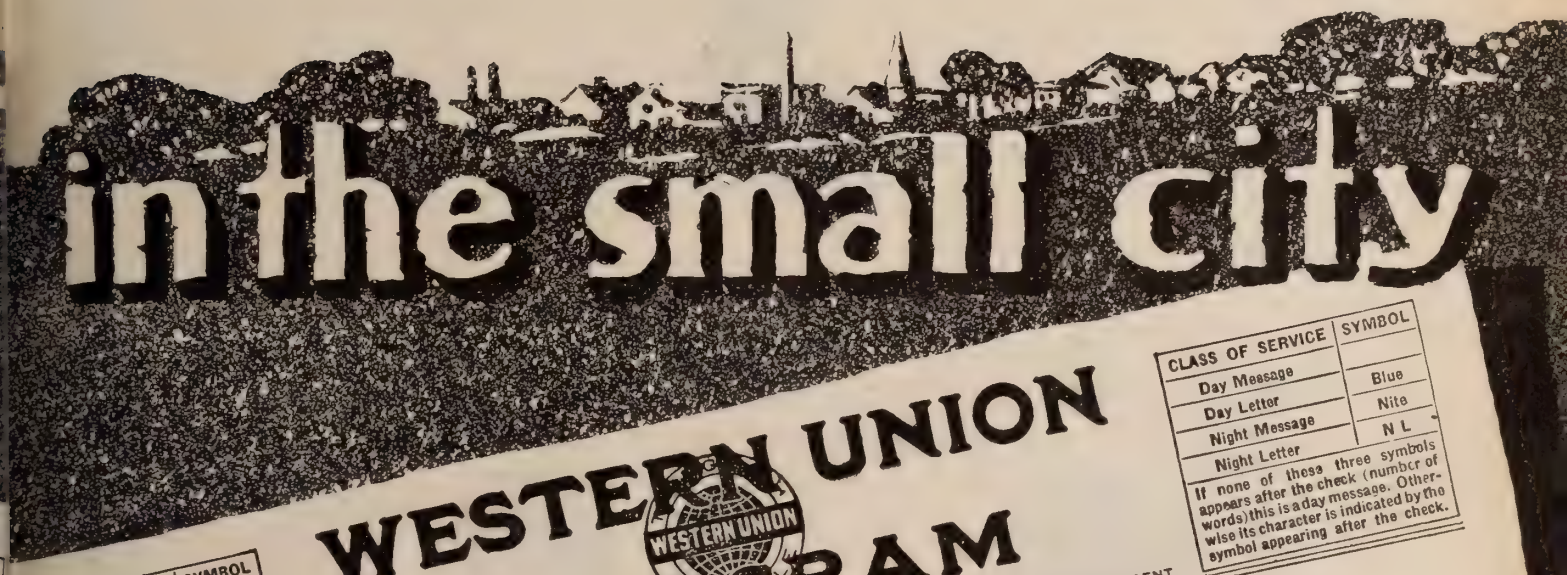
HISTORY OF THE CITY BUSINESS GREAT REBOOKED FOR NEXT WEEK

FRANK L BUEHLER GENERAL MANAGER STANLEY BOOKING CO.

THE KAISER

Mathis-Directed by George Irving-Maxwell Karger, Mgr. of Productions.

tide of money.



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1918 AUG 10 AM 6 04

1918 AUG 10 AM 3 11

J 40CH 28 NL 3 EXTRA
MAPINETTE WIS 9

METRO PICTURE SERVICE
NEW YORK NY.

CROWD SO LARGE WE WERE UNABLE TO HANDLE IT LAST NIGHT
ON TO HELL WITH THE KAISER BROKE ALL HOUSE RECORDS BEST
PICTURE OUT TODAY

T J AELICK MGR STRAND THEATRE.

The Schomer Photo-Play Producing Co., Inc.

Announces the Early Release of Its Special Feature Photo-Drama

"RULING PASSIONS"

A heart-throbbing, blood-quickening story of a woman's battle to undo another woman's wrong

Written and Directed by

Abraham S. Schomer

Author of

"TO-DAY," "THE YELLOW PASSPORT," "THE INNER MAN," Etc.

Enacted by

Julia Dean
Claire Whitney

Edwin Arden
Earl Schenk

Supported by an All-Star Cast

State Right Buyers

For particulars, write or telegraph

The Schomer Photo-Play Producing Co., Inc.

1440 Broadway, New York City

This Year's
MONEY-MAKER
for Exhibitors

THE GREAT

Gaumont

PHOTO-SERIAL

The Hand of Vengeance

IN TEN THRILLING 2-REEL EPISODES

¶ *The success of this short photo-serial is assured by: - -*

¶ ITS NOVELTY: *No other serial resembles it in any way. It contains more real thrills than two ordinary serials.*

¶ ITS CONSTRUCTION: *Each episode, though complete enough in itself to satisfy, has an irresistible "pull" which will bring the spectators back for the next.*

¶ ITS LENGTH: *Just long enough to attract the many who would not attend longer serials.*

Gaumont

DISTRIBUTED BY THE BEST

States-Right
EXCHANGES

-:-:-

¶ *If* "THE HAND OF VENGEANCE" *was not sure to make money for exhibitors and exchangemen these* ***hustlers*** *would not be handling it:*

Louis Mayer and N. H. Gordon, **Globe Feature Film Corporation,** Boston, Mass.
NEW ENGLAND STATES

Rowland & Clark, **First National Exhibitors Exchange,** Pittsburgh, Pa.
WESTERN PENNSYLVANIA and WEST VIRGINIA.

Sidney B. Lust, **Super-Film Attractions, Inc.,** Washington, D. C.
VIRGINIA, DISTRICT OF COLUMBIA, MARYLAND and DELAWARE.

W. B. Underwood, **Specialty Film Company, Inc.,** Dallas, Tex.
ARKANSAS, OKLAHOMA and TEXAS.

Bob Savini, **Savini Films, Inc.,** Atlanta, Ga.
The CAROLINAS, GEORGIA, FLORIDA, TENNESSEE and NORTHERN ALABAMA

W. B. Towne, **Hodupp-Towne Photoplay Co.,** St. Louis and Kansas City, Mo.
MISSOURI and KANSAS.

Joe Friedman, **Celebrated Players' Film Corporation,** Chicago, Ill.
INDIANA, ILLINOIS, WISCONSIN, MINNESOTA, IOWA, NEBRASKA and the DAKOTAS.

Sol Lesser, **All Star Feature Distributors, Inc.,** San Francisco and Los Angeles, Cal.
CALIFORNIA, ARIZONA and NEVADA.

Gaumont

Gaumont Co.
FLUSHING, N. Y.

RIALTO DE-LUXE PRODUCTIONS

THIS MARK-

Was created to express the class and distinction of RIALTO-DE LUXE PRODUCTIONS. Wherever it appears it is a guarantee of a fine picture of true box-office quality, artistic excellence, in short—an unusual achievement.

The overwhelming and gratifying reception accorded to our first RIALTO-DE LUXE PRODUCTION—

GRACE VALENTINE IN THE UNCHASTENED WOMAN

the brilliant Oliver Morosco-Broadway Success—was based upon the merit for which this trade mark stands. Flattering recognition of its superior qualities was instantly shown by press and public.

C O M I N G
GRACE VALENTINE
IN OLIVER MOROSCO'S GREATEST HIT
UP-STAIRS AND DOWN

By Frederic and Fanny Hatton
Authors of "Lombardi, Ltd.," "The Great Lover," etc.

This scintillating Broadway Success adapted for the screen is now in process of production. On the stage it was a triumph, adding new luster to the fame of its popular authors. Its long run was due to those very elements of popularity which will make it a tremendous box office success for you. Watch for presentation announcement.

GEORGE KLEINE SYSTEM, DISTRIBUTORS.

Rialto De Luxe Productions

RIALTO DE-LUXE PRODUCTIONS

PRESENT

MARGUERITE MARSH

The Heart-throbbing Drama of Love's Return

CONQUERED HEARTS

DIRECTED BY FRANCIS J. GRANDON

STRONG CAST—EMINENT PRINCIPALS—SUPERB DIRECTION—FINE PHOTOGRAPHY

Charged with the Magnetic Force of Popular Appeal. A worthy representative of the de-luxe productions bearing the "RIALTO" Brand.

The author has appreciated what the human, heart-interest element means toward heightening the entertaining value of a screen drama and has seen to it that a firm foundation of this material has been supplied.

—*Motion Picture News*

It is convincing as a whole and is filled with good playing and good direction. It can safely be depended upon as a popular hit.

—*Moving Picture World*

Rialto De Luxe Productions

GEORGE KLEINE SYSTEM, DISTRIBUTORS.

The Western Photoplays, Inc.

announce

that the sensational, fifteen episode serial previously advertised as "THE MESSENGER OF DEATH," starring

Leah Baird

will be released as

"WOLVES OF KULTUR"

by one of the very largest distributing organizations in the business. Full details will be given later. The release has been set for an early date.

The Serial With Smash After Smash!

Watch for it!

WESTERN PHOTOPLAYS, Inc.

J. A. Golden, Pres. **S. Rothenberg, Vice. Pres.**

A. Alperstein, Treas. and Gen'l Mgr.

Longacre Building, New York

Timely Suggestions To Producers:

Never, in the history of the industry, has a substantial, efficient organization been so necessary to the successful marketing of productions in foreign territory. War time conditions make exacting service a paramount necessity. Our facilities for the sale, exploitation, routing, shipping, collecting, insuring, etc., of film are the result of years of experience in foreign fields. We would be glad of the opportunity to show you how the house of ROBERTSON-COLE can better serve you.

The scope of our sales organization is broad enough to meet the requirements of the most extensive producers who have to get big round sums for their pictures; and at the same time is so constituted that it can give the same painstaking, result-getting attention to the less pretentious pictures.

WITNESS RECENT SALES:

"Tarzan of the Apes" — *Wm. A. Brady's "Stolen Orders"*
"The Romance of Tarzan" — *"Passing of the Third Floor Back"*
"Those Who Pay"

ENGLISH RIGHTS THAT YIELDED $150,000

and—

"The Accidental Honeymoon" — *"Souls Redeemed"*
"The Master Crook" — *"The Eleventh Commandment"*
"The Public Defender" — *"Her Man"*

and a score of others that brought through our agency most satisfactory returns

Robertson-Cole Co.

World Wide Film Distributors

1600 Broadway **New York City**

EVERYBODY IS INVITED

IN THE PICTURE BUSINESS

FOR A GREAT BUSINESS CONFERENCE

TO A

NATIONAL MOTION PICTURE MEETING.

Open to all at all times.

Second Annual Convention American Exhibitors Association....

SHERMAN HOTEL

CHICAGO SEPT. 3-4-5-6-7

Make your Reservation Now

ADDRESS: Convention Committee A.E.A.

Louis Frank, Chairman
5 S. Wabash St. Chicago, Ill.

Frank Rembusch, Secy.
Indiana Trust Bldg. Indianapolis, Ind.

Motion Picture News

Vol. 18 No. 8. August 24, 1918

The Week in the Film World at a Glance

FEATURES

THOUGHTS ON THIS AND THAT (W. A. JOHNSTON) 1197
SERVING IT WITH SPEED AND GINGER....1198
WHAT KIND OF A FELLOW IS—LICHTMAN?....1207
THE READER HAS HIS SAY....1210
SERVICE BUREAU CELEBRATES ANNIVERSARY..1221
THE HONOR ROLL....1202
THE INDEPENDENT FIELD TICKER....1253

NEWS OF THE WEEK

Vitagraph Gets "Common Cause"....1199
Men of Select Heed Mars' Call....1202
United Lines Up Its Features....1208
New Open Market Plan Advanced....1208
Live News from the Producers....1232
In and Out of West Coast Studios....1265
In and Out of Town....1199
In the Independent Field....1252
Newsy Items from the Studios....1266

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews....1211
Exhibitors' Box-Office Reports....1215
Exhibitors' Service Bureau....1218
Coming Program Offerings....1245
Ready-Made Ad Talks....1262
Equipment Service....1271
Releases—Current and Coming....1267-68-69-70
Projection Department....1274
Music and the Picture....1280
Theatres Worth While....1284

SCREEN EXAMINATIONS

"Bird of Prey, The" (Fox)....1260
"Cactus Crandall" (Triangle)....1259
"Changing Woman, The" (O. Henry-Vitagraph)....1264
"Crashing Through to Berlin" (Universal)....1260
"Eyes of Julia Deep, The" (Distributed by Pathe)....1259
"Geezer of Berlin, The" (Jewel)....1257
"Girl from Bohemia, The" (Astra-Pathe)....1261
"High Cost of Weddings, The" (Strand-Mutual)....1258
"His Birthright" (Haworth Pictures-Mutual)....1258
"Inside the Lines" (Pyramid-World)....1261
"Love Swindle, The" (Bluebird)....1264
"On the Quiet" (Paramount)....1264
"Savage Woman, The" (Select)....1258
"Shifting Sands" (Triangle)....1257
"Source, The" (Lasky)....1257
"Summer Time, The" (Paramount-Mack Sennett)....1259

Newsy Announcements of the Week Found in the Ad-Pages

Bluebird's Revised Version of "The Long Chance," with Frank Keenan....1132
D. W. Griffith's Latest Success, "The Great Love"....1133
Paramount and Artcraft Announcement....1134-1135
Exclusive Features, "Who's Afraid of the Hun"....1136
Vitagraph Company's Blue Ribbon Policy....1137
Vitagraph's Big V Comedies....1138
Vitagraph's Serial....1139
Vitagraph's J. Stuart Blackton's Feature....1140-1141
Madge Kennedy in Goldwyn's "Kingdom of Youth"....1142
Tom Moore's First Starring Vehicle on Goldwyn Program, "Just for Tonight"....1143
Capitol Comedies with "Smiling Bill" Parsons....1144
"Money Isn't Everything," Distributed by Pathe....1145
George Kleine Announces Two Specials....1146-1147
Educational's Short Subjects....1148
First National's Italian War Film, Special Announcement....1149-1150-1151-1152
Committee on Public Information Insert....1153-1154
Triangle Presents Roy Stewart in "Cactus Crandall"....1155
William Fox Makes Announcement Concerning
"Why America Will Win"....1156-1157
"Riders of the Purple Sage"....1158-1159
Tom Mix's Latest....1160-1161
Peggy Hyland in "Bonnie Annie Laurie"....1162
"Cleopatra," with Theda Bara....1163
"Les Miserables," with William Farnum....1164
Big Six Revisions....1165
"Daughter of the Gods," with Annette Kellerman....1166
Mutt and Jeff Comedy Cartoons....1167
Mutual's Latest Hayakawa Picture....1168
Kitty Gordon to Appear in Own Pictures....1169
Kitty Gordon Pictures....1170
Rolfe's Serial with Houdini....1171-1172
Pathe's Serial, "Hands Up"....1173-1174
Pathe's Official War Review....1175
"The Fourth of July in France"—Pathe....1176
United Pictures First, "Light of the Western Stars"....1177
Topic Slide Company's Announcement....1178
Hodkinson's Paralta Plays—J. Warren Kerrigan's Latest..1179
Ebony Comedies—Ebony Film Corporation....1180
Hodkinson's Announcement on Plaza Pictures....1181-1182
Lillian Walker Productions' Announcement....1183
Douglas Natural Color Films....1184
Metro's Latest Releases....1185
Metro's "To Hell with the Kaiser"....1186-1187
Gaumont's Serial, "Hand of Vengeance"....1188
Schomer Photo-Play Producing Company, Inc.—"Ruling Passions"....1189
Ivan's "Conquered Hearts," with Marguerite Marsh..1190-1191
Sherry Announcement on Keeney and De Luxe Pictures...1192
Robertson-Cole on Latest Foreign Rights....1193
Convention Announcement....1194
Essanay's Chaplin Comedy....1196
"Around the Clock with the Rookie" (Universal)....1247
Jewel Productions' "Sinking of Lusitania"....1248
Jewel's "For Husbands Only," with Mildred Harris....1249
"The Kaiser, the Beast of Berlin" and what It Is Doing.1250
Travesty on "The Kaiser," "The Geezer of Berlin"....1251
Horton Travel Films—Open Market....1289

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

IF "TRIPLE TROUBLE" TROUBLES YOU
—Read This!

CENTRAL 3519

ALWAYS THE BEST AND NEWEST PICTURES

M. J. WEIL, MANAGER

Castle Theatre

STATE AND MADISON STS.

DIRECTION
CASTLE AMUSEMENT CO. (INC)

CHICAGO, August 3rd, 1918.

George Kleine System,
207 S. Wabash Avenue,
Chicago, Illinois.

Gentlemen:-

Believing that a great injustice has been done to the Essanay Company as well as yourselves by the Trade Paper advertising of one of your competitors in connection with the release of Charley Chaplin in "TRIPLE TROUBLE" I want to state actual facts in connection with the engagement of the picture at the Castle Theatre.

The Castle Theatre, ever since its opening, has been an exclusive first run house; we cater to the very best patronage in Chicago, consequently endeavor to use careful judgment in the selection of our program.

Never in the history of this theatre have we played anything but first run films.

I booked "TRIPLE TROUBLE" after witnessing a private screening and my judgment in its being a satisfactory box-office attraction in every way has been proven by the receipts.

The picture was booked originally for one week but owing to the very excellent business, and because of popular request, we have held it over for a second week's run, which is the first time this has been done in the history of the Castle Theatre.

"TRIPLE TROUBLE" PLAYED TO THE BIGGEST BUSINESS EVER DONE AT THE CASTLE THEATRE despite unusually hot weather conditions and gave complete satisfaction to my audiences. They thoroughly enjoyed it and the laughs were just as great as I have ever heard with any of Chaplin's pictures.

I am a stickler for fair play and in order that exhibitors operating first class picture houses may not be misled into believing that "TRIPLE TROUBLE" is not a brand new film in every sense of the word, never before shown - that it will give complete satisfaction to their audiences - that it will prove just as big a money getter as any of the Chaplins, I am going on record in this manner.

You have my permission to use this letter in any way you see fit and if further proof is desired you are at liberty to refer exhibitors direct to me.

Yours very truly,

(Signed) M.J.Weil

Manager, CASTLE AMUSEMENT COMPANY.

Essanay
1333 ARGYLE STREET
CHICAGO.

GEORGE KLEINE SYSTEM
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 8 August 24, 1918 80

Thoughts on This and That

Going to Chicago?

ALREADY they are asking in New York film circles: "Are you going to Chicago?"

It speaks well for the forthcoming Convention of the A. E. A.—September 3-7, that New York should be convention-minded during dog-days; and there seem to be plenty of affirmative answers to the above query.

A good business chatauqua will do the industry a lot of good right now.

Many questions about the future of the business are being asked right and left. Some revolutionary changes are under way. A frank discussion, one which would clear up the rather vague outlook, would do the industry a practical good.

Why not lay aside a lot of silly stiffness, pride and—yes, shall we say buncombe—and talk straight out?

Another thing: New York never knows enough about the exhibiting field. There's a chance to learn something at this get-acquainted, business convention.

Who'll Make Them?

THE public has been taught to hate and fight by a number of the most remarkable films ever produced. And we need and shall have more such pictures.

But there are other big factors in the war besides soldiers and engines of war.

There's labor for one thing—the labor that's building the ships for the soldiers and that's making the engines of war.

Who'll make a war labor picture? The Bureau of Labor and all its civic affiliations will back the picture all across the country.

Who'll make a Y. M. C. A. picture?

The Y. M. C. A. is taking the American home over to the trenches on every battle front, British, French, Italian, American; and is making morale, by General Pershing's own statement, to such an extent that it adds one soldier to every nine.

The Y. M. C. A. with its widespread and effective organization will boost such a picture in every town and city in the country.

Don't forget, too, Mr. Producer, that the exhibitor needs a variety of patriotic pictures—not too many of the same kind, even if they are extraordinarily successful.

Speeding Up America's Message

IT does an American's heart good to walk into the offices of the Division of Films, Times Building, New York City.

There's a whirr of machinery everywhere; and that means the speeding up of film propaganda, the dissemination, through the screens, of Uncle Sam's mighty doings at home and overseas; the maintenance, through motion pictures, of that American spirit of confidence in right plus might which is at the heart of the new and great smash towards the Rhine.

The Government of the United States is relying upon the Division of Films of the Committee of Public Information to get from the motion picture its utmost expression—for America and against the Hun.

The Division of Films is striving, we are confident, to do this supreme duty fairly and regardless of other considerations. This is as it should be, as it *must* be.

We of the trade are film men; but first, we are Americans. And we will put America first, making any necessary sacrifice and asking only that our own affairs be given thoughtful and just consideration.

No Danger!

THERE was a murmur from Washington last week that motion pictures might be reclassified as a non-essential.

This has not materialized and we are confident it will not.

It will not, so long as the producers turn out those patriotic films, which to an extent that will ever be credited to them, have put the spirit of fight into the American nation; nor as long as we make and send overseas those films which tell the true life and ideals of America; nor as long as the Division of Films of the Committee of Public Information stands as a plain-as-day evidence of the government's war-time need of the motion picture.

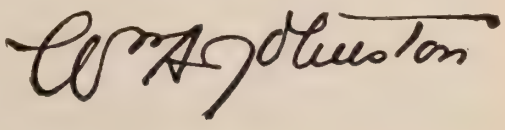
A "Special Special"

"MICKEY" is a happy picture at a happy time.

We want serious war pictures of fact and fancy. The public wants them and the exhibitor makes them pay. The country needs them. They have been a force—the due proportions of which may never be justly recognized—in creating the new and wonderful American nationalism.

But people want bright things, too. We have appealed right along in these columns for pictures with the sunshine of life.

"Mickey" may not only be classed as a special in the trade sense of bigness but, also, the picture is *specially* vivid, happy and clean. That spells popularity, *specially today*



Serving It with Speed and Ginger

"Tell it me something, Abe," says Mawruss. "Is this here Fourth Liberty Loaner what everybodeh's talking about going to be a side-show for this here Motion Picturers Exposing?"

"Mawruss, you give it me a pain," countered Abe, "just on account it looks as how they ran out of Exhibitor Cons after Boston and Chicago got theirs and this fellow Elliott, he needs a new ballyhoo, you gets so mixed up that next I should expect it you will say as how Nat Rothstein or Arthur James started this here war just to put over a Kaiser fillum."

* * * *

BUT aside from the ruminations of our sidewalk "fillum" brokers, Abe and Mawruss, the prospect of a Motion Picture Exposition in October does bring its share of smiles.

Exhibitor Conventions have always been the alibis for Picture Expositions—you know the line, "Hundreds of exhibitors from all sections of the country."

Of course no experienced film person ever expected more than fifty exhibitors—and those the politicians—from cities outside the particular one holding the Convention and Exposition.

But the alibi was there, nevertheless. While this year we are to have an Exposition without a Convention, and with the additional patent fact that no exhibitor can be expected to absent himself from his theater during the Loan drive when his efforts at home are needed and *expected*.

So the beans are spilled and we learn at last that expositions are aimed at Mr. and Mrs. General Public.

As Goldberg puts it—"We never thought of that."

* * * *

Along with Abe and Mawruss we have lots of other purely personal opinions on Expositions, but as our circulation is 99 44-100 per cent exhibitor circulation—approximately—and exhibitors don't care a two-penny bow-wow about Expositions, we had better subdue our flow of words.

As Mawruss would put it, "Exposings, Abe, they are like poor relations—always with us. And all a feller can do, Abe, is hope for the best."

* * * *

AT the recent Boston festival a committee of the M. P. E. L. was appointed to wage the battle for Sunday shows throughout the country during the coming year. President Schaeffer, we understand, has already started the work.

We shall be interested in watching the activities of this committee, also of any amalgamated committee that may come out of the harmony session in Chicago—not to mention the National Association.

The thought is brought to our mind by the news story on Page 1205 of this issue treating of the Sunday question in Ohio.

The situation there is already a serious one. Take this in connection with the number of cities throughout the country where picture performances are barred on Sundays and we can reach a staggering total of possible revenue lost to film manufacturers and exhibitors.

And it wouldn't take a very large percentage of this total to provide an impressive war chest with which to set on foot an offensive movement against the Blue Law citadel.

* * * *

Jim Hoff asks for additions and corrections to his roster of film men now in the service, "prepared from all available sources."

We hasten to volunteer the name of Ben Grimm, formerly of the M. P. W. staff and for the past ten months of Uncle Sam's Signal Corps.

The Honor Roll is found on page 1202 this week.

* * * *

THE anniversary of the Exhibitors' Service Bureau in its enlarged form is celebrated this week. There's an interesting summing up of past promises and past performances on Page 1221.

Be sure to read it. So much is heard about Service real and near these days that you want to get posted.

On Page 1208 there's a new step in distribution discovered—of unusual interest to large exhibitors and theatre chains. It's a sort of a "wide open market" step announced by Harold Horton for his travel series.

There's an interesting story from Select on Page 1202, summarizing the roster of men from that organization now in khaki. It lays emphasis on the point we made a few weeks ago that the distribution and sales end of this game is surely strongly represented on Uncle Sam's Hun-exterminating committee.

* * * *

Watterson Rothacker dropped into the News office for forty-five seconds—we counted them—on Tuesday. "Watty" was a real busy boy. He arrived from Chicago at 10 o'clock and before lunch time had kept a half dozen appointments to talk business previously arranged.

We'll bet an early-in-the-season straw hat he gave Harry Schwalbe, J. D. Williams more than forty-five seconds.

* * * *

WE have one bit of news in this issue that the boss doesn't know about yet. We stole it from the columns of *Printer's Ink* and it concerns the coming Y. M. C. A. drive and William A. Johnston's appointment as publicity director for the important New York division.

We just had to print it for the rest of us here in the NEWS feels a sort of reflected share of the honor. The glory alone, though—not the work, for work it surely will be to handle the division expected to raise forty million of the Y. M. C. A. fund.

But don't worry about the NEWS—W. A. J. will continue to be close to the desk here at 729 Seventh Avenue.

* * * *

Picking winners is a failing with the News—we enjoy it and, we might add with modesty, succeed fairly well at it. Do you remember, several months ago, when W. A. J. saw "Three Faces East" in the making at Atlantic City, he enthused editorially over this first stage work of Anthony Kelly, pride of the screen?

Now New York has pronounced it an emphatic hit and, again, we repeat W. A. J.'s query: "Why not a screen version produced and released simultaneously with the New York run?"

* * * *

COULDN'T a real sobby old homestead scenario be written around the heading that greets you on the opposite page telling of the release of J. Stuart Blackton's "Common Cause" through Vitagraph?

Here's to the wish that the coming Blackton special adds another million odd to the Vitagraph receipts as did its predecessors, "The Battle Cry of Peace" and "Womanhood."

The page across the way also tells you of Mary Pickford's new picture—release channel still a mystery. That's news.

Then on Page 1209 you learn that the Government has rescinded the ban on the photographing of aeroplane operations. Also some pertinent observations on the film outlook in the Northwest by James V. Bryson, pioneer Minneapolis exchange man.

Friend Bryson, by the way, is in New York looking the field over before making his fall plans. He's a good man to meet.

After all that has been said and written about United Theatres it might be wise to turn to Page 1208 and read of that organization's production plans which are now rounding into shape.

One of the biggest acquisitions is the new Dustin Farnum-Zane Grey picture. Harry Sherman just waited long enough in New York to dispose of his picture, cash the check, and grab a train back to Los Angeles.

* * * *

Hist! Mystery! Hush! We saw Sidney Garrett and Walter Hoff Seeley at lunch together last week.

Now we've started a rumor in the export field.

And we'll bet the only thing that was merged was the luncheon check.

In and Out of Town

James C. Bryson, prominent exchange man, Minneapolis, was seen on Broadway this week. He looked in a business-like mood.

Watterson Rothacker, Rothacker Film Manufacturing Company, Chicago, was a visitor in New York this week, combining business with a pleasure trip.

Willard C. Patterson, manager, Criterion theatre, Atlanta, Ga., dropped in on New Yorkers this week on a business trip.

A. S. Seorrio, connected with Metro's business interests in the West, arrived in New York this week, from Metro's West Coast Studios.

Theodore and Leopold Wharton, Wharton Bros., Inc., were seen in the lobby of Hotel Astor last week. They both had some good fish stories to tell, and state that fishing around Ithaca is almost as good as the producing business.

Alfred Hamberger, one of the most prominent theatre owners in the Middle West, was one of the film colony seen in the Astor this week.

Blanche Sweet, star, now appearing in independent productions made by Harry Garson, returned to Los Angeles this week, after a three-weeks' stay in New York.

J. Searle Dawley, head of the M. P. D. A., returned to New York this week, after an extended trip to Alaska.

George R. Grant, First National, returned this week from a business trip to Minneapolis.

Bernhardt Writes Play for Protege

(*Special to Motion Picture News*)

Mme Sarah Bernhardt has written a drama for use as one of Mme. Yorska's film subjects, titled "The Net." It is to be produced by the Maxine Photoplay Corporation on its new program shortly to be announced, according to reports last week. It is probable that W. Lawson Butt will be the leading man.

It is said the story contains enough drama for twelve reels, but that it will be made in six reels.

Mutual Promotes Rollo in Sales Department

S. J. Rollo, who has been connected with the sales department of the Mutual Film Corporation for the last year, has been appointed assistant sales manager by A. S. Kirkpatrick, Mutual's new assistant general manager.

Mr. Rollo entered the Mutual organization from Montgomery Ward & Co., the big Chicago mail order house, after an apprenticeship in salesmanship with the National Biscuit Company.

Some months ago he was placed in charge of the employees' department.

Vitagraph Gets "Common Cause"

Blackton Picture Expected to Be Ready for Showing in Fall—Recruiting Mission Co-operates in Making

"THE COMMON CAUSE," the super-feature which Commodore J. Stuart Blackton is making under the auspices of the British-Canadian Recruiting Mission, is to be released through the Vitagraph distributing organization. The date of release has not been decided upon, although the production is about half completed.

In an authorized statement to the exhibitors of the country relative to his distribution plans, Commodore Blackton said:

"I have looked over the field of motion picture distributors for the company best equipped to give 'The Common Cause' the distribution which its aim and theme deserve.

"Measured by actual accomplishment, I have selected Vitagraph and its distributing organization as the most thoroughly equipped company in the picture field to present 'The Common Cause' to the exhibitors, and, through them, to the people of America.

"I know what Vitagraph has accomplished with 'The Battle Cry of Peace,' with 'Over the Top,' with 'Womanhood, the Glory of the Nation,' 'Within the Law,' 'The Girl Philippa,' 'The Fall of a Nation' and other special productions. I know how thoroughly Vitagraph has covered the field and how splendidly it has served the exhibitors of the country with these productions.

"With this first-hand information, I have arranged with Albert B. Smith, president of the Vitagraph Company of America, for the marketing through that organization of 'The Common Cause.'

"Assured, therefore, of the highest efficiency in the matter of distribution, all that I am putting into 'The Common Cause' will be well worth while, for I know that its message will reach to the farthest corners of the continent—into the smallest hamlet and cross-roads."

Commodore Blackton, who by his production of "The Battle Cry of Peace," "Womanhood" and other big Vitagraph specials in the past has won the title of "master of screencraft," declares that "The Common Cause" will be the greatest effort of his career.

While no date has been set for the release of "The Common Cause," it is estimated by Commodore Blackton that he will have it ready for distribution early in the fall.

Mary Pickford Plans for New Picture

(*Special to Motion Picture News*)

Mary Pickford will begin producing about September 10, it was reported from Los Angeles August 15 by wire, a new picture about which nothing has been announced as yet. It is probable that Miss Pickford will use Charlie Chaplin's studio for the work.

No decision has been made, it is said, as to the method of releasing the feature. The star is considering propositions from every angle, it is said.

Berst Resigns from Division of Films

Chas. S. Hart, director of the Division of Films, Committee on Public Information, has received the following letter of resignation from J. A. Berst, manager of distribution. The announcement of Mr. Berst's successor will be made later, it was said this week.

August 12, 1918.

My dear Mr. Hart:

The Board of Directors of the United Picture Theatres of America, of which I am President, have complained several times to me that I was not devoting sufficient time to the interests of the company, and that it was becoming more and more necessary that I abandon my duties at the Committee on Public Information.

As the business of the United Company is becoming more important every day, I feel obligated to devote to it all my time in the future, and I desire to be relieved from any duties in the department.

I wish to assure you that it is with very great regret that I will discontinue my association with Mr. Creel and with you, as it has been a great honor to work with you both in the interests of the United States Government.

Believe me,

Yours sincerely,

(Signed) J. A. BERST.

"Great Love" Opens in Los Angeles

(*Special to Motion Picture News*)

D. W. Griffith's "The Great Love" opened August 12 at Clune's Auditorium in Los Angeles to capacity business, the prices ranging from twenty-five cents to seventy-five cents. The advance sales indicate three weeks of big business.

The premiere of "The Great Love" was attended by all principals of the film colony, the picture attracting as much attention and carriage trade as Griffith's previous premiers. The Los Angeles papers have been lavish in their praise of the production, which is considered the most successful Artcraft release in the Los Angeles territory.

Fait Appointed to a Liberty Theatre

William Fait, Jr., managing director of the Avon theatre, Utica, N. Y., has accepted an assignment with the Commission on War Training Camp Activities as manager of a Liberty theatre. In all probability Mr. Fait will be located at Camp Sherman, Ohio.

Fire Destroys Films

CLEVELAND, O.—Fire broke out in the Orpheum theatre, Canton, last week, and destroyed about ten reels of film, among them a Sennett comedy. R. C. Steuve, manager of the house, reports that the accident occurred in the morning while the operator was adjusting the projection machine.

"I'm strong for The News and am not going to miss an issue if my eyesight lasts." —**Eller Metzger, Casino Theatre,** Des Moines, Ia.

Plan Exposition for October

National Association Plans One Week Affair Linked with Liberty Loan Campaign — Banquet Same Week

THE Motion Picture Exposition—after three months as an "On Again, Off Again Finnegan" stunt is now "On again." Definite decision was reached last week at a meeting held in the National Association rooms to hold an exposition during the week of October 5 to 13.

The exposition will also be to some extent a "Motion Picture Liberty Loan Rally," while the banquet, originally scheduled by the Associated Motion Picture Advertisers and later taken over by the National Association, will also be held during this week.

It is believed that the combination of affairs will result in a successful exposition and incidentally show to that portion of the public which attends the Grand Central Palace show the work the motion picture has done in war work.

The meeting was presided over by William S. Sherrill, President of the Frohman Amusement Corporation and a director of the Motion Picture Exposition Company in the absence of President William A. Brady.

The meeting was called at the request of the Board of Directors of the Exposition Company who deemed it advisable that the companies which had contracted for space for the October show should learn of the plans which are under way.

It was reported at the meeting that twenty companies had actually signed up contracts amounting to about $24,000 and a majority of these companies were represented at the meeting when it was unanimously voted to proceed with the plans as originally outlined.

Bullock Needs No "Gew-Gaws" to Do His Bit

Sam Bullock, of Cleveland, has written Motion Picture News a letter which is self-explanatory. We publish is below without comment:

Cleveland, O., August 7, 1918.
Editor MOTION PICTURE NEWS:

I note with interest the feverish preparations that are being made for various "drives" in the movies to help "Lick Hell Out of the Kaiser."

I also notice that "Victory Screen Pledge Certificates" and other "inducements" are going to be offered to managers to stimulate them to help Uncle Sam. This is dead wrong.

I say to hell with the manager who needs a "Gew-gaw" of any kind, especially since he and his employees are now beneficiaries under Provost Marshall Crowder's ruling.

If the growing casualty lists will not stimulate him he should be drafted at once. If too old his place should be closed and he should be interned as a "slacker."

There are plenty of slacker managers in strong pro-German locations who do not care how many "Victory Screen Pledge Certificates" their opposition gets—THEY GET THE BUSINESS by offending no one.

As an active officer in organization matters here in Ohio I have concrete evidence of this, so much so that after considerable correspondence with Messrs. Pettijohn and Rembusch in Cleveland have evolved a plan to make every manager in Ohio "toe the line for the boys over there"—to make it unanimous on all matters emanating from Messrs. Creel and Hart's publicity office, O.Kd by the M. P. industry's representatives. Non-members uncontrolled by League or A. E. A. orders or requests must be checked up.

Co-operation with the A. P. L. and kindred organizations will make for 100 per cent efficiency where "gew-gaws" will stimulate box-office profiteering by "slackers" at the expense of the patriotic manager who needs no paper "Iron Cross."

Yours truly.
SAM. BULLOCK,
Secy. Local No. 1 M. P. E. L. of A.
Nat. Director A. E. A.

Division of Films Adds New Branch

Chairman Charles S. Hart, of the Division of Films of the Committee on Public Information, makes the interesting announcement that it is organizing an Educational Branch under the direction of Clara deLissa Berg, formerly of the staff of the Motion Picture News. Various plans looking to the better knowledge of the motion picture among educators and the furtherance of its use along educational lines are under consideration.

Sliter Manages Exchange for Mutual

Fred G. Sliter, manager of the Albany branch of the Mutual Film Corporation, has been selected by President James M. Sheldon of the Mutual as manager of the New York exchange, succeeding M. J. Sullivan, resigned. Mr. Sliter assumed charge of the office August 4.

Jerome Safron of the sales force of the Philadelphia branch, has been promoted to branch manager at Albany, assuming charge July 31.

Mr. Sliter's promotion comes after three years of sales work in the Mutual ranks, and is in line with President Sheldon's policy of selecting men from within his own organization for important vacancies which occur. Mr. Sliter entered the Mutual service in 1915 as salesman at Albany. The next year he became branch manager at Albany, where he has remained since.

Prior to his entrance into the distribution of motion pictures, Mr. Sliter was for years in the theatrical business and the exhibition end of pictures. He was for a long time associated with his father, known professionally as Col. Stanton, in the management of theatrical enterprises.

Soldiers' Mothers See "America's Answer"

Business Manager George Bowles, of the Division of Films, Committee on Public Information, has received the following letter, dated August 13, from Grace C. Greene, of the 302d Engineers' Association; Mrs. Greene is the wife of Capt. F. S. Greene of the 302d Engineers, who are now in France:

Through your kindness and the courtesy of Mr. Howard Schnebbe, of the Harris theatre, one hundred mothers of the boys in Company B, 302d Engineers, were made happy by the receipt of tickets to witness the official war picture, "America's Answer."

Your generous offer was announced at our meeting on Monday night, and the mothers were filled with excitement and enthusiasm over the prospect of watching our soldiers at work in France.

I am glad that all the sorrowful parts were cut out, so that the happiness which you are giving these mothers will not be marred by any tears that night.

START Y. M. C. A. DRIVE

William A. Johnston in Charge of Publicity of New York Division

PREPARATIONS for the coming fund drive for the Y. M. C. A. work for the boys in khaki are now well under way. Bruce Barton, late editor of Every Week, is head of the publicity committee with separate advertising and new branches, the latter alone calling for the services of a director and thirty-six writers and correspondents in Washington, London, Paris and at the Italian front.

Kenneth Goode, formerly of the advertising department of Vogue, the Saturday Evening Post and the New York American, heads the advertising department. Charles T. Heaslip is in charge of the news department.

Branches for the department's direct work will be established in the six military divisions into which the country is divided. William A. Johnston, publisher and editor of Motion Picture News, will have charge of the New York division; S. C. Dobbs, vice-president of the Coco-Cola Company, Atlanta, will look after the Southern division; Henry Schott, of Montgomery, Ward & Co., Chicago, will direct the Central division; and Mr. Schlessinger, of The Emporium, San Francisco, will preside over the Pacific Coast division.

George W. Perkins, chairman of the Y. M. C. A. Campaign Committee, addressed the directors of the National Association of the Motion Picture Industry on Wednesday at a meeting to discuss co-operation of the film industry in the drive. Walter W. Irwin was appointed chairman of a committee to carry out the plans.

Screencraft Pictures Gets Under Way

The Screencraft Pictures, Incorporated, which has been quietly forming for the past few months, is now launched as a full fledged and active concern. Executive offices have been established in the Longacre Building in suite 813-814. The deal has been consummated whereby this company takes over the Thanhouser studios in New Rochelle.

The officers of the company are Maurice Fleckles, president, and A. Weinberg, secretary and treasurer.

Frank Reicher has been secured to direct the Screencraft productions. Mr. Reicher during his connections with the Lasky Corporations staged more than thirty of that company's pictures.

"I couldn't get along without The News."—J. D. Woodbeck, The Graystone Casino, Kissimmee, Fla.

"Salome" Gets Private Show Before Opening

Preliminary to the opening of the new William Fox Liberty theatre, September 29, in St. Louis, there will be a private screening of the opening attraction, "Salome," the night before in the theatre, with Mayor Christman and more than 500 city officials and their friends as guests of the management.

According to an announcement by John Zanft, managing director of the William Fox Circuit of theatres, who has been in charge of arrangements for the opening, the first public opening of the new theatre will be Sunday, September 29. "Salome," the Theda Bara super film production, has been booked for an indefinite engagement, inaugurating a policy of high-class pictures which will put the William Fox Liberty theatre among the leading playhouses of the country.

Renovations on the Liberty theatre are progressing apace. Workmen have practically completed the installation of the $12,000 pipe organ, the changes and redecorating in the interior of the house are nearly completed, and the lobby has been enlarged and transformed until now the William Fox Liberty theatre has room for some of the finest lobby displays in any house in the Middle West.

Perret Lends Support to Lafayette Celebration

At the request of Leonce Perret, the Lafayette League, which is conducting a national campaign to perpetuate General Pershing's laconic speech at the tomb of Lafayette, "Lafayette, We Come!" is cooperating with the National Defense Society and the Lafayette Day National Committee toward insuring the success of the celebration of the anniversary of Lafayette's birth on September 6th.

Prominent figures in American civic and official life, including Theodore Roosevelt, Joseph H. Choate, Jr., George W. Wickersham, Charles J. Bonaparte, W. R. Hodges, Moorfield Storey and others of equal prominence are expected to take part in the festivities on that day.

The motion picture, "Lafayette, We Come!" (Pershing '17), based upon General Pershing's utterance at the tomb of Lafayette, will undoubtedly be called upon to aid this movement, and Mr. Perret has promised his co-operation in this respect.

Posey with Piedmont

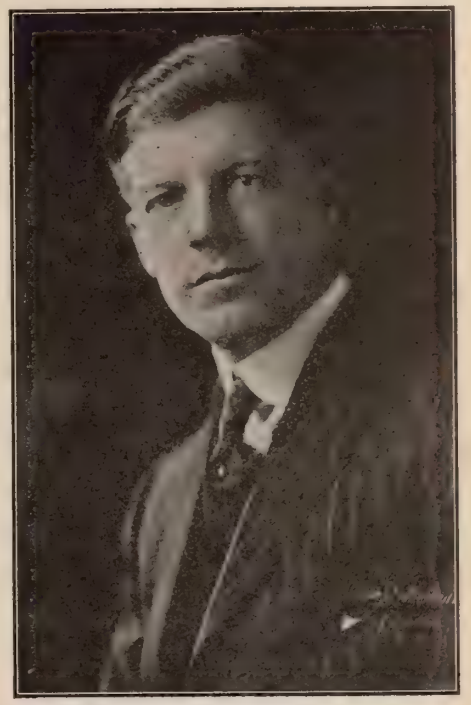
S. E. Posey, manager of the Broadway theatre, Columbia, S. C., has resigned his position to accept the general management of the Piedmont Amusement Company's four theatres in Winston-Salem, N. C. J. S. Wadsworth, representative of the World Film Corp., Atlanta, Ga., in South Carolina, will succeed Mr. Posey at the Broadway.

Daughter to Coufals

Announcements were out last week of the birth on August 8 of a daughter to Mr. and Mrs. Joseph F. Coufal, of the Novelty Slide Company.

"Boost Prices"—Frank Quimby

Pathe Sales Manager Says Country-Wide Trip Shows Exhibitors Face Serious Problems Created by War



Frank C. Quimby, of Pathe

RECENTLY returning to New York after a swing around the circuit of Pathe Exchanges in the principal cities of the United States, F. C. Quimby, sales manager of Pathe Exchanges, Inc., declares that with a marked decrease of population because of the war and a big increase in overhead, the big problem before exhibitors today is to have the courage to increase admission prices.

The result of his investigations along these lines follow:

"The latest statistical figures from Washington state that $1.00 now only buys what 47 cents bought a little over a year ago. The public has accepted this increase in the cost of living as being part of the war and the great American business could not keep up with the present times if they did not advance their prices with the cost of the increased cost of doing business and the motion picture, the fifth largest industry in the world, is the only industry that has not increased its admission price.

"Very few distributors are making money and in places the same applies to exhibitors. Exhibitors have told me that they did not have the courage to increase their admission prices, fearing that their business would fall off. This is not good business. Exhibitors everywhere are going to be compelled to increase their admission prices to meet the cost of their overhead. Hundreds of thousands of Americans have gone to war or are in training camps who formerly patronized the motion picture theatres at different points all over the United States. With this loss in people and the increased cost in overhead, it is going to be absolutely necessary for the exhibitor to figure out what his percentage of increase must be and then have the courage to execute this necessity. This is not only going to be necessary in different localities but throughout the nation. Statistics show that in the past six months there has been a very small percentage of theatres that increased their admission prices. All the theatres that I have visited in the last two months are giving the public 50 per cent more show value than they are receiving in money. Sit down and think this over and you will realize the folly of it all.

"In Butte, Mont., Frank Bailey of the American theatre, sometime ago realized the impossibility of showing a profit in his theatre at the admission he was charging.

"He came out with full page ads in the newspapers, laying before the public the facts concerning the overhead expense of his theatre, etc.; he was losing money. He announced that on a certain date the admission price would be increased 50 per cent and did not experience any falling off in patrons. It is true that the public is fickle, but if you will be open and frank with them and tell them that every other commodity has increased in some cases over 100 per cent and that your salaries and overhead of your theatre has increased 100 per cent in the last year, and that you have stood it all, without any increase in the admission price, you will find that the public will be willing to pay for what they are getting.

"A great many exhibitors explained to me, 'I must have cheaper film. I must secure my service at better prices, etc.' That is not an answer to their problem. Some of them say, 'I am not making money and must cut down my expenses.' Saving a few dollars in film rentals will not offset the difference of increasing the admission price from 25 per cent to 50 per cent. Producers cannot make good pictures unless they can at least break even on the cost of production and unless the exhibitor is willing to pay for what a picture is worth in their particular community, it will be impossible for the producer to continue making good pictures. Jensen and Von Herberg, on the Pacific Coast, say that they would rather have a $1,500 a week picture than a $200 a week picture. Von Herberg says that a $1,500 picture will make him more money. Instead of spending their time looking for cheap pictures, they are spending their time looking for big, high-class productions which they are willing to pay for.

"The Pathe organization has continually been striving to do everything possible to co-operate with the exhibitor for the betterment of their business. We have continually sold our releases at prices that would allow the exhibitor to make money on his investment, but gradually as we see the increased cost of doing business, we naturally see the increased cost in service. The one that must stand the increase is the public. It is only fair and reasonable to think that the advance in admission prices in theatres should advance the increased cost of overhead and also the increased cost in other commodities."

"I cannot do without The News and continue to run my shows."—**C. A. Crute, Lyric Amusement Co.,** Huntsville, Ala.

Men of Select Heed Mars' Call

Nearly Every Select Office in United States Is Represented in Army or Navy — San Francisco Heads List

WITH scarcely a break in the line, Select Pictures Corporation's long list of offices throughout the United States have responded to Uncle Sam's call for men. Salesmen, bookers and clerks have laid away their contract blanks and pencils and are now either ploughing their way over the shell strewn fields of France, or training in the various camps of the country preparatory to their big task "over there."

Not a few of the members of Select's busy family abandoned their office duties when the United States first entered the struggle and many others, who were at that time rejected, have since been accepted in the selective draft.

San Francisco leads the list of Select's branch offices to be represented, with five members of the staff in the service. Following close on the heels of the busy Western metropolis are the home office in New York, with three stars in its flag; Omaha, Washington, D. C., and Pittsburgh. Atlanta answered the call with two men and an equal number have been sent from Cleveland, Boston and St. Louis, while Chicago, Buffalo, Kansas City, Dallas, Denver, Minneapolis and Los Angeles have each sent one.

Select is represented in every branch of the service—army, navy, marine, hospital, merchant marine, and aviation corps, although the army leads all others by a large percentage.

Very few of the men from the Select offices have been contented to remain in the ranks, and as a result of this "Select spirit" the men are showing in the field as well as at home, two have already risen to lieutenancies; one a second lieutenant and the other a first lieutenant, recently recommended for captain. Several have already been appointed corporals and sergeants, while of the men in the navy, a number have risen to petty officerships, which corresponds to the non-commissioned officer in the land forces.

The five stars that shine in San Francisco's flag represent Harry C. Cohen, Claude Waltimire, Joe Flannigan, James S. Hommel and W. C. Riter, who was connected with the Los Angeles office before being transferred to the San Francisco office. Mr. Riter has completed his course in the officers' training camp at Leon Springs and is now commissioned a second lieutenant in the infantry, stationed at Camp Cody, New Mexico. Another star represents Lieut. James S. Hommel who at the present time is in charge of a battery of French 75's on the western front. Lieut. Hommel was recently recommended for a captaincy, and it is expected that he will wear the coveted two silver bars by the time his next letter reaches this office. Joe Flannigan, who was one of the branch's most hustling members, is now studying aviation at Kelly Field, San Antonio, while Harry C. Cohen, another 'Frisco branch salesman, is in the medical corps. The remaining member from the San Francisco office is Claude Waltimire, who is now testing his sea legs in the merchant marine.

The Home Office in New York is busily engaged keeping track of Austin Keough, Robert Blattner and George Landy. Mr. Keough was formerly connected with the legal department, and is now in the signal corps, 104th field signal battalion, Co. B, 29th division, National Army. Robert Blattner, Select's home office credit man, is now in training at Camp Upton, while George Landy, formerly of the publicity department, is at Fort Niagara. "Landy" expects that he will soon be an officer, as he has been recommended for a training camp course by his superior officer. Mayer H. Monsky, a former salesman, and Earl B. Kerr, also a salesman, both of Omaha, preferred the water to fighting on land, and are now wearing the picturesque costume of Uncle Sam's navy. By this time Monsky and Kerr are both on the briny deep, where they divide their time between deck duties and answering the boson's pipe to mess. The only member of the Omaha force to join the army was Roy Bauer. Mr. Bauer enjoyed a long connection with the Omaha office before entering his country's service.

Pittsburgh is another of the second division cities that gave three men to their country. Edward H. Good, formerly shipping clerk of that branch office, was sent to Camp Upton, Yaphank, for several months' training, and is now among the first million "over there." A. E. Rosenburg, one of the road representatives, is now in the hospital corps at Camp Lee, Petersburg, Va., and Louis Antonetta, who replaced Mr. Good as shipping clerk, has recently received a call and expects to leave for camp within a few days.

Of the three men supplied by the Washington, D. C., office, one is in the aviation corps and the other two are in the army. The aviator is Hugh Bierman, formerly booker for the Washington branch, while the soldiers are William F. Ballenger and W. L. Parker, both stationed at Camp Meade, Md.

Boston, Mass., went 100 per cent for the navy, furnishing Uncle Sam and Secretary Daniels with a chief yeoman and a first class seaman. The chief yeoman is Charles Heath, formerly a salesman, while Frank Flanagan cast his lot with the deck division.

The two men from the St. Louis office are Charles A. Robinson and Leo Levy. Mr. Levy was formerly a salesman, but at the present time is one of the husky corporals at Camp Dodge, Iowa. Mr. Robinson used to spend eight hours a day with contract blanks and a pencil, but he finds more important work now with the 36th company, 9th training battalion, Camp Pike, Arkansas.

Atlanta, Ga., responded with two of its staff. The first to go was W. S. Tuttle, a brother of T. O. Tuttle, branch manager. Mr. Tuttle is now stationed at Fort

(*Continued on page* 1208)

Honor Roll

Although the Honor Roll this week is not as lengthy as it has been for the past several weeks, it is nevertheless worthy of the same attention. The boys who are going now, be they fewer or be they in larger numbers, are just as patriotic and fighting mad to lick the Kaiser as those who have gone before.

This week, in addition to bringing us news of the boys who have shouldered the rifle within the past few days, the war accounts bring stories of and from the lads already at the front. Among the first is "Bob" McKnight, well known in newspaper and motion picture circles. Previous to joining the army of Liberty Mr. McKnight was press representative of the American Film Company, Inc., Chicago. Now he is a second lieutenant in the U. S. Air Service in France. In a letter "home" McKnight says he has been learning to fly since May, and expects to be over the lines by early fall.

Another soldier at the front who has postcarded a few lines across the "big drink" is Allan Adams, who was the first General Film man to enter the National Army. He has been abroad several months, and has been wounded. His letter says: "Still plugging away at the Boche, trying to bring the war to a close. Am at present in the hospital recovering from a slight wound."

A postal from the International Committee, Young Men's Christian Association, states the following: "Latest information from Herbert S. Griffin indicates that he has been doing very successful work among the Czecho-Slovak soldiers who are now stationed in Vladivostok in Russia."

Hunter Bennett, well known in the distribution end of the motion picture business, is located at San Diego, Cal., as a member of the Twenty-first Infantry, U. S. Regular Army, one of the oldest regiments now in service. Mr. Bennett, at the time of joining the army, was connected with Frank Hall in exploiting "The Belgian" and other pictures.

Alfred A. Samuelson (Al Santell) entered the Government service at Camp Fremont, near San Francisco, August 6, where he was assigned to special work in the Ordnance Department, for which he took an examination in May. Santell has been in pictures for five years, and was given that name by Harry Revier. He directed Kolb and Dill, Ham and Bud Kalem comedies, and recently Fay Tincher for World, and Bill Parsons for Goldwyn.

"Buster" Keaton, one of the brightest lights in the Paramount-Arbuckle comedies, once a member of the vaudeville family of Keatons, is now wearing khaki and what is more, already on his way to somewhere in Europe with Co. C, 159th Infantry. This is Roscoe Arbuckle's regiment, commanded by First Lieut. Harry Spain. Buster spent but a short time in quarantine at Camp Kearny before he entrained for the front.

"I couldn't get along without The News."—**C. V. Miles, Majestic Theatre,** Charlevoix, Mich.

FIFTEEN CENTS!

That's the Price of Motion Picture News on the Stands Now

COMMENCING with the present issue the single copy price of Motion Picture News will be fifteen cents.

Rising paper costs and expenses in all branches of publishing make the increase a necessary one.

As Motion Picture News has always been sold to newsdealers on a non-returnable basis—making its circulation a 100 per cent. trade distribution—the increase in single copy price makes it still further advisable for those purchasing from newsstands to place a standing order.

Be on the safe side—be sure you don't miss a single issue.

Root Adds Cash to Smoke Fund

One of the highest types of patriotic American showmen in the United States has been discovered in the person of J. M. Root, manager of the Strand theatre, Pasadena, Califoruia. Mr. Root is none other than the former well-known heavyweight pugilist, Jack Root, who met and bested many of the championship aspirants of his day. "Our Boys In France Tobacco Fund" is $226.05 richer through the efforts of Jack Root, who raised this amount through the medium of his Strand theatre by personal solicitation on the showing of "My Lady Nicotine," a Mutual Film Release which is also working for the Fund.

The total amount in the treasury of the Fund has now reached the magnificent sum of $288,947.87 and is mounting daily.

John Hazza Visits the Metropolis

Among the well-known film men from out of town who visited New York during the week of August 5th was John Hazza, general manager of the Northwest Theatres Company, Ltd., of Edmonton, Alberta, and member of the First National Exhibitors' Circuit, Ltd., of Canada.

Mr. Hazza's visit to New York was for the purpose of getting into personal touch with business conditions at headquarters and to attend several important metropolitan film premieres, likely to help him in arranging his own plans for the coming season.

Fine with Hodkinson

Albert J. Fine, for twelve years connected with the laboratory and studio force of the Thomas A. Edison Company, is now with W. W. Hodkinson. Mr. Fine, who is well known in the laboratory field, is playing an important part in the handling of the Hodkinson prints and also representing the Republic Laboratories.

Yellow Dog Campaign Gets Help

Big Commercial Houses Flock to the Standard, Giving Universal's Co-operation Impetus — Picture Arouses Great Interest

THE nation-wide interest caused by the campaign to spread the spirit of absolute loyalty, in which movement Universal and Jewel Productions have been prime movers, has spread until it has attracted the support of great commercial houses and big business organizations throughout the United States. State and city officials, it is said, have also been aroused to an enthusiastic height, and have thrown their valuable aid into the scales.

The infectious spirit of pure Americanism engendered by Henry Irving Dodge's story, "The Yellow Dog," is remarkable, in that the book is not a war story except in that it deals with social conditions as they apply to patriotism prevailing in the average suburban town of today. Yet, the appearance of the story in the *Saturday Evening Post* and later in book form by *Harper's,* and then supplemented by the distribution of the literature prepared by Jewel Productions has aroused the fighting spirit of the civilian population of America.

It has conjured leaders from the most unexpected sources; men and women in all walks of life have stepped forward and are leading aggressive local campaigns that are stamping out enemy propaganda, and it is safe to predict that when the Jewel Productions fires the last gun in the campaign to suppress Prussian propaganda by presenting the film version of "The Yellow Dog" the public will view the production to look upon the mongrel patriot as a bygone species.

Among the most prominent big commercial houses that have taken up the campaign, are: The Black-Clawson Company, manufacturers of paper and pulp mill machinery, Hamilton, Ohio. This company carried forward the ideas contained in "The Yellow Dog" by having special literature printed to supplement that of the Jewel Productions and in addition to organizing their section of the State of Ohio, they distributed several thousand copies of the book.

The Kewaunee Manufacturing Company of Kewaunee, Wis., one of the biggest manufacturers of laboratory furniture, is carrying forward the campaign by distributing, through their branch offices, located in all the principal cities of the United States and in Juneau, Alaska, printed slips calling upon all of their customers and the business houses that they are associated with to read "The Yellow Dog" in the interest of promoting 100 per cent Americanism. In the circular letters sent out by this company, they say, "As a 100 per cent pro-American story, 'The Yellow Dog,' coming as it does at a time when the United States must become closely knit to wipe out the savage interference our Government has to cope with, a better story has never been written."

In Cleveland, the Cleveland Twist Drill Company has taken a most active part in spreading the campaign through the mails and by the publication of special articles in their house organ that has a wide distribution in sound commercial circles.

The Kempsmith Manufacturing Company of Milwaukee, Wis., one of the greatest manufacturers of mill machines in the world, has carried the campaign into Milwaukee in the most aggressive manner. Mr. Paul E. Thomas, president of the company, has formed Anti-Yellow Dog Clubs in that city that number over one thousand active members.

In Toledo, Ohio, the Toledo Exchange Club, composed of 225 of the most prominent business men of that city, has assumed charge of the Yellow Dog compaign and is recruiting all of the young men and boys in Toledo. At last reports this club expected to have an enrolled force of nearly three thousand boy detectives hunting down seditious statements in that city.

In Wheeling, W. Va., the Yellow Dog campaign is in the hands of the Wheeling Commercial Association, an organization composed of all of the prominent business men of that city, and the campaign is being conducted with all the thoroughness with which business men are capable.

Vitagraph Makes Seven for Liberty Loan

Vitagraph will deliver seven patriotic subjects to the Government for use in the fourth Liberty Loan drive, according to announcement from the company this week. Each of the pictures will be three hundred feet in length and the featured players will be Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith, Gladys Leslie and William Duncan, one star with well-known supporting players, appearing in a picture.

The first six stars named are the leaders on the Vitagraph Blue Ribbon program, while Duncan has attained rank as one of the leading serial stars of the country.

No details are given out as to the character of the pictures, but it is learned that "wallop" will be their middle name. The scenarios are being written with the end in view of hitting the public right between the eyes with "the big fact; with the message that Uncle Sam needs the money and that the public needs Uncle Sam, to stand between it and the greatest peril that has ever confronted the United States and other civilized nations."

General Names New Kansas City Manager

A new branch manager at Kansas City is announced by General Film. The appointee is no stranger to General Film's friends in that territory, since he is C. S. Edwards, who was one of the company's very first exchange managers at Kansas City. Mr. Edwards was with General dating from the organization of the company until two or three years ago, when he became affiliated with Pathe as manager at St. Louis and at Kansas City. He has now taken charge of his old office and begun some important activities.

"Can't run The Strand without The News."—**H. Walker, Walker Opera House,** Poplar, Mont.

Newsy Reports From All Sections

Rochester Houses Name Plans

Piccadilly and Regent to Exhibit Goldwyn, Paramount, Artcraft and Select Productions—Exhibitors Make Policy Statement

ROCHESTER, N. Y.—Announcement of plans for the next season was made by the management of the Piccadilly and Regent theatres, the two leading downtown theatres of Rochester, N. Y., last week. Contracts have been signed for the Goldwyn productions for next season, including all the releases of Geraldine Farrar, Pauline Frederick, Mae Marsh, Mabel Normand, Tom Moore and Madge Kennedy. All the Paramount and Artcraft pictures will come to these theatres first also, with special mention of Mary Pickford, Douglas Fairbanks, Marguerite Clark, Wallace Reid, Elsie Ferguson and Jack Pickford. From the Select company will be taken pictures featuring Clara Kimball Young, Norma Talmadge, Alice Brady and Constance Talmadge, and from Metro Harold Lockwood, Nazimova and other popular artists.

In making announcement of the kind of pictures selected Manager William A. Calihan of the Regent issued this statement: "More than ever does the task confront the motion picture houses of furnishing the necessary diversion in these war times. People need entertainment to prevent depression and too much morbidity as the result of seeing many of their loved ones marching off to battle for the future of the world. Not only does the screen furnish the necessary diversion and entertainment to take their minds off their burdens, but it also shows them through the war pictures every week just what their boys are doing. It creates a bond between those at home and those across the seas.

"More and more is the Government coming to recognize the value of the screen for carrying on various kinds of propaganda. It is now making pictures of its own, which drive home certain messages. The screens of the country have rendered invaluable aid in helping float the three Liberty Loans and in pushing the sale of Thrift Stamps, boosting food preservation and the like. And through the motion picture admission tax there have been purchased millions of dollars' worth of ammunition and supplies that are being used by the American army in driving the Hun back across his own borders."

The following bookings for the next few weeks were announced for the two theatres: Regent—Elsie Ferguson in Robert W. Chambers' story, "The Danger Mark"; Constance Talmadge in "A Pair of Silk Stockings"; Clara Kimball Young in "The Savage Woman"; Madge Kennedy in "The Service Star"; Norma Talmadge in "Her Own Way" and Jack Pickford in "Sandy."

Piccadilly—William S. Hart in "Shark Monroe"; Mae Marsh in "All Woman"; Elliott Dexter and Kathlyn Williams in David Graham Phillips' "Old Wives for New"; Irene Castle in "The Hillcrest Mystery"; Alice Brady in "The Death Dance"; Mae Marsh in "The Glorious Adventure"; Douglas Fairbanks in "Bound in Morocco."

Express Bobble Causes Rochester Substitution

ROCHESTER, N. Y.—Owing to a slip-up in express service, Manager John J. Farren of the Victoria theatre of Rochester, N. Y., was forced to make a hurried substitution in his picture bill last week. Alma Rubens in "False Ambition" had been booked and advertised, but on Sunday morning the film had not arrived and Manager Farren was unable to get any trace of it. Fortunately he had on hand the film of another recent Triangle release, "Alias Mary Brown," and put it on in place of the Rubens picture.

"This is only the second time that I have been disappointed by an express shipment in all my theatrical experience," said Manager Farren. "It left me in a rather bad fix, for people are quick to find fault when a theatre does not live up to its advertising. When people come to see a certain picture they want to see it and they are not interested in reasons why it is not shown."

Rochester managers have been surprisingly free from express difficulties so far, notwithstanding the congested situation everywhere. This is probably because the city is conveniently reached and the distance to the principal producing points is short. It was Manager Farren who solved a similar dilemma last spring by having a film delivered from Buffalo by aeroplane. He received the film in time for his afternoon show, after he had received word that the film had not yet been shipped and could not possibly reach Rochester that day.

Reavy Gets Promotion in Cleveland

CLEVELAND, O.—Harry Reavy, who has been handling Metro pictures in and around Akron for the past six months, has been promoted to the position of special representative for Screen Classics. He will spend most of his time in Cleveland in the future. Reavy's territory will be covered by A. Fletcher, who previously confined his energies to signing Metro contracts in the western section of Ohio. This part of the state will hereafter be covered by F. J. Nugent. Nugent is well known by all exhibitors. He was formerly connected with the distribution in Ohio of the Camp Sherman propaganda picture, "The Re-Making of a Nation."

Evans Leaves Minneapolis for East

MINNEAPOLIS, MINN.—R. K. Evans has resigned as manager of the Jewel productions department of the Minneapolis Universal exchange and has returned to New York. Louis H. Coen, Universal manager, will have complete charge of the Bluebird, Universal, Longacre and Jewel departments of the Universal exchange in the future. He will be assisted by Julius Bernheim, formerly of the Chicago Universal exchange.

Manager E. R. Pearson of the Minneapolis First National Exhibitors Circuit exchange, has begun booking one print of Ambassador Gerard's "My Four Years in Germany" on a percentage basis, sending C. N. Sutton out ahead of the show, and Sergeant Phineas Van Raalte, a returned Canadian soldier and lecturer, with the feature. Mr. Pearson reports great success in booking the governmental film, "Pershing's Crusaders."

R. L. Hewitt, for over two years manager of the Unicorn or American Standard exchange of Minneapolis, has resigned his position and will take up Y. M. C. A. war work. Mr. Hewitt's' successor has not been named. He has made many friends in the Northwest and he will be sorely missed from the local film row.

Manager Stombaugh of the Pathe exchange has booked the Inter-Allied War Review films into the Strand theatre, Minneapolis, and the New Garrick, St. Paul, for first territorial runs.

Coast Board Supplements Director Body

The Advisory Board of Motion Picture Directors, which is voluntarily assisting the Division of Films of the Committee on Public Information, will have its work supplemented on the Pacific Coast by an advisory board which has been appointed under an arrangement with the Motion Picture Directors' Association. Frank Beal has been selected as Chairman of the Western Division. The Directors composing the Board are: Lois Weber, Walter Edwards, Joseph De Grasse, William Robert Daly, and Ben Wilson. The nomination of this Board of Directors has been confirmed by Mr. Charles S. Hart, Director of the Division of Films. Scenarios which are submitted to Mr. James Vincent, Secretary of the Advisory Board of Motion Picture Directors, Times Building, New York City, will be passed upon by the Eastern organization. Those that can be made to the best advantage in Los Angeles and vicinity will be sent to the Western Board, which will in turn designate the Directors who will make these pictures. Both the Eastern aid Western Advisory Boards will work in the closest co-operation, and the propaganda films which will be made under their direction are expected to be of great aid to the Government of the U. S.

"The News is O. K. You bet I am going to stick to you."—**W. O. Jensen, Lothrop Theatre, Omaha, Neb.**

Gathered By Our Special Correspondents

Storm Plays Havoc with Baltimore Picnic

BALTIMORE, MD.—Baltimore motion picture fans who expected a real treat when Frank A. Hornig and Louis A. De Hoff of the Exhibitors' League of Maryland invited a number of screen actors to attend their picnic which was held in Monument Park in this city on August 11, were doomed to bitter disappointment. A thunderstorm which arrived at an inopportune moment spoiled the treat for the thousands who braved the inclement weather to get a "close up" of their favorites in real life. The disappointment of the patrons was relieved in a measure, however, by the appearance of June Caprice, the only one of the five stars invited whom the bad weather could not keep away.

Miss Caprice arrived after the storm was all over and the crowd had waited for several hours.

Four other actors beside Miss Caprice, namely Kitty Gordon, Edward Earle, Florence Reed and Hale Hamilton, were scheduled to appear at the picnic. Some of them arrived in town, but it is believed that the storm kept them from coming to the park. However, this did not prevent the picnickers from having a good time themselves, and dancing and other amusements were enjoyed.

Liebmann Extends Parex Territory

CLEVELAND, O.—Walter R. Liebmann, manager of the Parex Film Corporation's Cleveland office, has had his territory extended to include all of Michigan. G. C. Reid, who has had the management of the Detroit office of the Parex Film Corporation, has returned to New York to resume his old position with the Fox Film with which he was connected prior to his appointment to the Detroit Parex office. For the time being, Mr. Liebmann has placed Mr. George Lightman, one of his roadmen, in charge of the Michigan branch office. A permanent appointment for the position will be made within the week. Mr. Liebmann now has control of all the territory in Ohio, Michigan, Kentucky and West Virginia.

Bayley with Hodkinson in Minneapolis

MINNEAPOLIS, MINN.—H. J. Bayley, former manager of the Greater Vitagraph exchange here and more recently in charge of the Goldwyn exchange at Chicago, has been selected to manage the local Hodkinson exchange which is to be opened immediately. Mr. Bayley arrived in the city recently and he is now busy formulating plans for interesting Northwest exhibitors in the Hodkinson service plan. According to Mr. Bayley permanent offices will be opened within a month.

Ohio Fights for Sunday Shows

State Screen League Jumps in with Both Feet and Creates Much Interest—Sixty-four Towns Are Closed

CLEVELAND, O.—Sunday closing in Ohio has assumed enormous proportions in local moving picture circles since the organization of the Ohio State Screen League. This League was formed early in June, to ascertain the attitude of exhibitors in regard to Sunday closing, and if the support of the exhibitors could be gained, then it became the intention of the League to go about changing the laws so as to give the Sunday movie legal status.

At the first meeting, to which all exhibitors in the state were invited, all present pledged their active and their financial support in obtaining favorable legislation. In order to secure this, the organization elected a chairman, Henry W. Lustig, of Cleveland, and a secretary, Fred Desberg, also of Cleveland. An executive committee consisting of five prominent exhibitors from different sections of the state, was also appointed to assist the officers in reaching all members of the industry.

A second meeting of this organization was held at the Deshler hotel, Columbus, Ohio, recently. A large crowd attended, and many plans were discussed, but it was finally agreed to leave the modus operandi to the executive committee which has been invested with full power to proceed in the matter of securing favorable legislation for the Sunday movie.

It had previously been announced that Peter Schaeffer, president of the Motion Picture Exhibitors' League of America, would attend the meeting in Columbus, and offer the assistance of the N. A. M. P. I., but at the last minute a wire was received from Mr. Schaeffer, saying it would be impossible for him to be present at the meeting. He has since arranged to meet with the executive committee in Cleveland some time next week, when some co-operative plan will be worked out whereby the exhibitors and the N. A. M. P. I. will go about the most effective way to reach the desired ends.

At the meeting in Columbus August 1 the announcement was made that 64 towns in Ohio are closed on Sunday at the present time. This was news to the majority of exhibitors, for it was known that the blow had struck many towns, nobody surmised to what extent the industry was affected. A large proportion of the 64 towns are located in the southern part of the state. In fact, all of the towns south of Columbus have been closed on Sunday with the exception of Columbus, Cincinnati, Dayton, Hamilton, Middleton, Springfield and Bellaire.

The list, as given out this week, includes motion picture theatres in Findlay, Fostoria, Tiffin, Lima, Piqua, Portsmouth, Wadsworth, Bryan, Marysville, Wooster, New Philadelphia, Conneaut, Clyde, Lancaster, Circleville, Washington Court House, Delaware, East Liverpool, Wellsville, Xenia, Nelsonville, Athens, Logan, Ironton, Marietta, Gallipolis, Mt. Sterling, London, Wellston, Greenfield, Lisbon, Hillsboro, New Boston, Coshocton, Cambridge, Troy, Sidney, Connellsville, McConnellsville, Millford, New Lexington, Alliance, Sebring, Urbana, Bellefontaine, Mt. Vernon, Bremen, Pomeroy, Middleport, Medina, Steubenville, Canal Dover, Canal Fulton, Van Wert, St. Marys, Wapakoneta, Crooksville, Roseville, Junction City, Gloucester, Amanda, Williamsport and Pleasantville.

Stanley Circuit Names Woman Manager

PHILADELPHIA—Mrs. Charles Morton has been appointed manager of the Chestnut Hill theatre in Philadelphia. This is a new departure for the Stanley circuit of theatres but the change has met with hearty approval.

Managing Director Frank W. Buhler of the Stanley Company is arranging for community sings at the Stanley theatre to be followed by other houses in the circuit.

The old National theatre, a landmark of theatricals and the location of many of our best known actors of today when they played the 10, 20 and 30 routes, is to be made into a garage.

Clyde P. Hamilton has acquired the Knickerbocker theatre at 40th and Market streets. It is assessed at $130,000. It is closed for the summer.

Metro War Film Reported Going Strong

CLEVELAND, O.—"To Hell with the Kaiser" is rapidly getting a fine collection of broken records to its credit. Manager Almy of the local Metro exchange received word from Jim Dunlevy, manager of the Bank theatre, Akron, that the picture, during its week's engagement at his house which is just concluded, not only broke all house attendance, but exceeded all previous box office receipts at the same time.

Dunlevy advertised the picture extensively, especially in the foreign newspapers, but he got some free advertising that he wasn't looking for, and which did him a lot of good. It seems that the Akron *Press* was running a contest on "What to do with the Kaiser" at the same time that the picture was playing at Dunlevy's theatre. Dunlevy had a bright idea, and sent in his answer to the contest in these words, "To hell with the Kaiser." In addition to attracting a great deal of attention to the photoplay, Dunlevy is richer by five dollars, the amount awarded for the best answer to the contest.

"I am thoroughly satisfied with The News and wish to continue my subscription indefinitely."—**W. W. Willman, Clearwater, Fla.**

Harrisburg "Mob" Helps Lewis

Populace Turns Out En Masse to Face Camera in "The Troop Train"—Governor Asks Exhibitor Co-operation

HARRISBURG, PA.—Despite a temperature of slightly more than 104 degrees, more than 2,000 residents of Harrisburg, in response to newspaper advertisements announcing that their presence was requested to participate in the making of the mob scene in "The Troop Train," the eight-reel play that is being filmed by Edgar Lewis, director of the Edgar Lewis Production Company—turned out in the broiling sunshine on the plaza in front of the Pennsylvania state capitol and voluntarily assisted in the making of the production.

In the story of the play the demonstration takes place at the capitol following the action of the governor in pardoning the hero, who previously had been convicted of murder by a pro-German jury because he killed two Germans who tried to blow up an American troop train.

The Harrisburg police co-operated with Mr. Lewis in the filming of the great scene, but at the first turning of the camera's crank the thousands of citizens, attracted by the advertisements, instead of fighting violently to get past the line of bluecoats, as they were supposed to do, made a lark of it all, patted the good-natured coppers on the back and appeared like anything but an angry throng.

In fact, so inappropriate were the actions of the crowd that Mr. Lewis had to have the scene filmed all over again. On second trial the throng did what was expected of them and it is believed an excellent scene has been produced.

Before departing from this city the Lewis Company filmed several other important scenes for the play amid the beautiful country along or near the Susquehanna river.

Glen White takes the leading masculine role in the play, while the chief feminine part is entrusted to the youthful Josephine Hill, who is just making her debut in the silent drama. Clifford P. Saum, assistant to Mr. Lewis, arranged all the preliminaries for the taking of the scenes and E. E. Earle, veteran photographer, was chief cameraman.

Every motion picture theatre in Pennsylvania has been called upon by Governor Brumbaugh to co-operate in making "fire protection day," October 9, a huge success. The governor issued a proclamation fixing that day as the time for the whole people of the state to take precautions to prevent fires during the winter, and State Fire Marshal G. Chal Port has issued a program for the day's observance, including meetings and addresses in every town and city in which the public will be exhorted to adopt fire prevention methods. The part that the motion picture theatres are expected to take will consist in throwing slides on their screens, some of which have been prepared as follows:

"Today is Fire Protection Day. Statistics show that a fire occurs every fifteen minutes in Pennsylvania, destroying property worth $70,000. Help stop this preventable evil. Make every day a Fire Prevention Day."

"Pennsylvania's fire loss in five years amounted to nearly $100,000,000. Think what this money would do for the Red Cross, and the supplying of food and supplies for our soldiers."

"Two-thirds of our fires are preventable. Carelessness, indifference and neglect are the causes. Precaution will eliminate this menace. Keep your premises free from waste accumulation. Discuss fire prevention with your neighbors; all will benefit."

"Write the State Fire Marshal to send you monthly bulletins on fire prevention. No charge. You will become interested in the subject and learn to be helpful in preventing fires."

"Report to the State Fire Marshal conditions you may deem to be fire hazards. Prompt action will be taken for correction. Remember, conservation of food and essentials are endangered by conditions of this kind."

Protection Lease up in Cleveland Court

CLEVELAND, O.—To whom does a film belong after the expiration of the protection lease? This is a matter to be decided in the court of Common Pleas sometime this week.

Last week, the Standard Film Service obtained a temporary injunction against the Sterling Film Service, both of them being Cleveland concerns, restraining the Sterling Film from releasing any of its thirty-five prints of Christy Comedies. These comedies are all old ones, which previously belonged to the old Tri-State Film Company. When that company left the field, Joseph Diener, as manager of the Sterling Film Service, bought them. Since that time, the protection by the Christy Company has expired.

The Standard Film Service releases all of the recent Christy Comedies, and it is the contention of that firm that the old comedies having outlived their contract, should revert to the original producer.

CARUSO SINGS

A NUMBER of trade paper representatives and a hundred odd extras had the pleasure last Friday of hearing Caruso sing "I Pagliacci," and it didn't cost the trade paper boys a cent while the extras were paid for it.

It happened at the Manhattan Opera House, where Caruso was engaged in taking scenes for his coming screen debut with Artcraft. Caruso's own chorus from the Metropolitan and a large orchestra took part in the scenes, while the extras draped themselves familiarly about the front row seats.

Of course the tenor's silvery notes could not register on the camera, but he insisted on actually singing in the scene so that he could get the proper atmosphere for his acting.

And take it from Director Edward Jose, who is staging the Artcraft production, Caruso CAN act. The director is enthusiastic about his star and says that film followers are going to get a pleasant surprise when they see him on the screen.

Maigne Writes and Directs for Select

The work of preparing scenario, directing production and titling and assembling the picture is being attained, according to Select, in a way that is likely to make film history in a forthcoming production which Alice Brady is making for Select Pictures at the Paragon studios.

The man who is thus made the producing genius in the Brady production is Charles Maigne, already well-known as a scenario writer. Mr. Maigne has before contributed notably to one of Alice Brady's Select Pictures, having prepared the scenario of "The Knife," from Eugene Walter's play. In the present instance it is a short story by Fannie Hurst, recently printed in one of the popular magazines, which serves as a basis for the photoplay. Working in harmony with the author of this story, but with an entirely free hand, Mr. Maigne is said to have prepared a scenario which goes a step further toward that ideal of perfection ever sought by the scenarioist. It is, in short, what Mr. Maigne considers the best scenario he has ever prepared, and now he has been given the direction of the picture. He will, as well, personally write all the titles shown on the screen, and personally supervise the assembling of the picture's several parts.

The conviction that Mr. Maigne, and only he, should direct this Brady production, was reached after a reading of the scenario which this writer had prepared. So many original ideas were contained in the script, and so much that was unique in the way of handling situations, that officials of the Select Company at once decided that Mr. Maigne's cherished ideal of directing should become a reality. Closely associated as he has been for more than a year with other directors in the making of their pictures, the departure is not as great as it would be if a man unfamiliar with work in the studio was given charge of the work of production. With Mr. Maigne at the helm, there will be removed any cause for friction.

Chicago Sees Kleine Italian Film

The George Kleine firm will offer for two weeks at the Playhouse, on Michigan avenue near Van Buren, Chicago, the first official showing of "Behind the Lines in Italy," it has been announced.

This picture was taken by Cines, of Rome, at the request of the Italian Ministry of Arms and Munitions, and tells the story of Italy's progress in her war industries since the opening of the war. The film takes you through gun factories, munition works, where thousands of Italy's daughters make, fill and check the shells that shall destroy the Austrian and Hun; through auto factories, into glass factories, then to the flying machine shops.

Gresham Hurt in Crash

CLEVELAND, O.—Don Gresham, manager of the Manhattan theatre, Superior avenue and East 105th street, was badly hurt last Saturday when his automobile collided with another automobile on the Lorain road.

"Don't you ever dare stop The News for we can't keep house without it." —**E. Greathouse, Puritan Theatre,** West Salem, Ill.

What Kind of a Fellow Is—Lichtman?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WASN'T it only last week we read in MOTION PICTURE NEWS that Al Lichtman, manager of distribution for the Famous Players-Lasky Corporation, had returned from a week's business trip with contracts for $1,000,000 worth of bookings tucked away in his vest pocket?

Yes, it was. And the Fates alone know what we might read this week or next.

But you are a skeptic. "Pish! Tush!" you say. The press agent is loose again."

And so might we—if it were any person other than Al Lichtman mentioned in the story.

But gathering contracts for a million more or less doesn't strike us as anything extraordinary for Al Lichtman. It seems, to our recollection, that Al Lichtman has been gathering contracts ever since there was a reel of film to contract for.

Today he has the impressive title of "Manager of Distribution for the Famous Players-Lasky Corporation," and when he sells his flanks are guarded by the efficient exchange managers in the different cities visited.

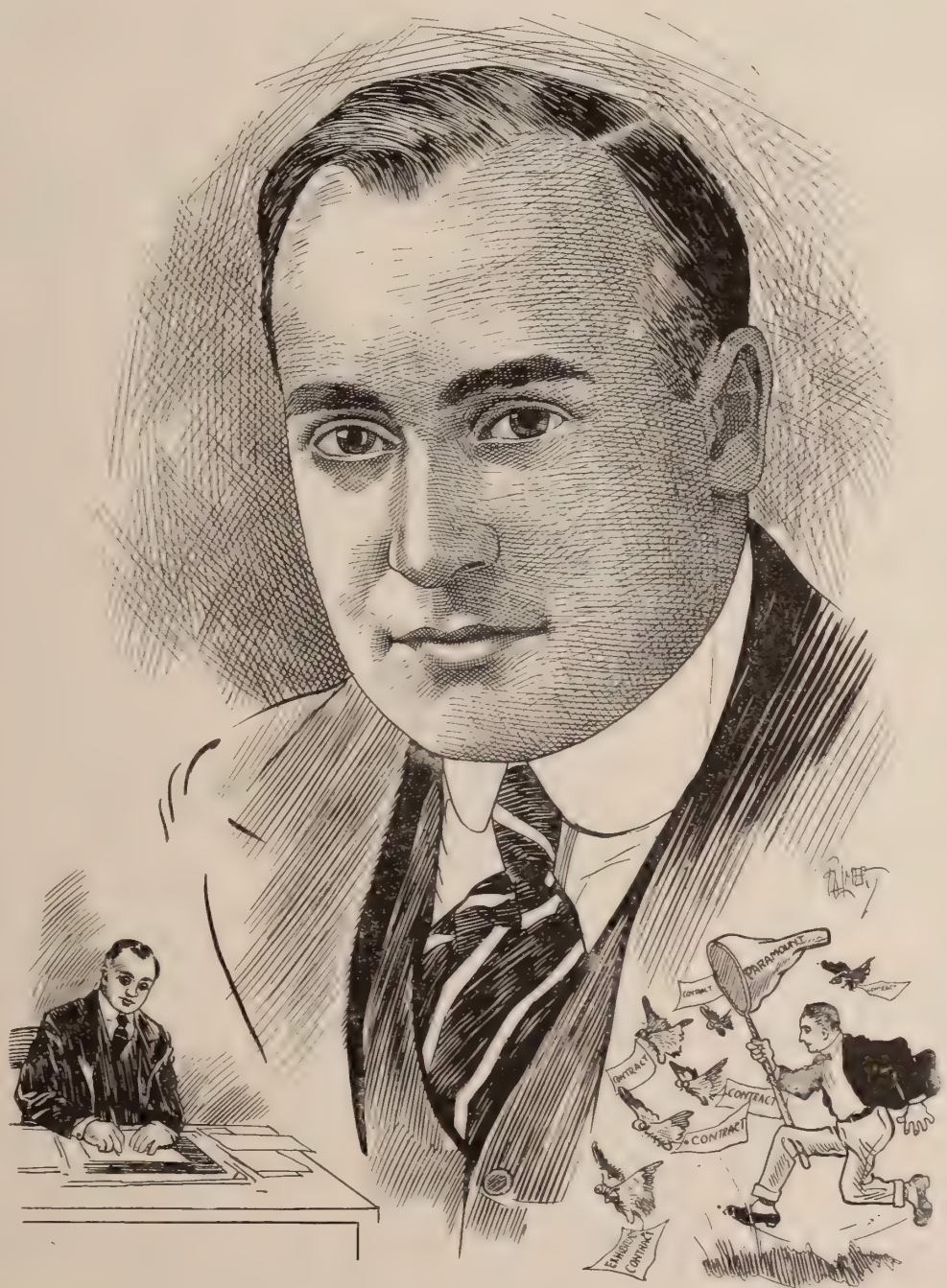
But we remember the time when Al Lichtman went out of New York with the reels of his one feature tucked under his arm—and he got contracts then, too.

That was, if our memory serves us, eight years ago, as measured by the calendar, but about eight centuries if measured by film. The feature was "Queen Elizabeth" — the star, a certain Sarah Bernhardt. And a certain more or less well-known gentleman by the name of Adolph Zukor was banking much of his hopes for a future in the motion picture business on what happened to "Queen Elizabeth."

Looking back now it may seem like a simple task booking Sarah Bernhardt in "Queen Elizabeth" several years ago. But if ever Al Lichtman walks into your house in search of a contract make him pay for it by telling you some of his experiences as he trudged around from store show to worse trying to convince exhibitors that there was something other than split reels and chases.

Al Lichtman was plugging away several years ahead of the game then. But he was getting the experience that makes him now, in our estimation, one of the best posted film executives in the game. We have never yet asked Al Lichtman for a fact or figure on exhibitors or distribution that we haven't received an on-the-spot reply. And later results always proved that he was right.

Al Lichtman was still ahead of the game when, some four odd years ago, he formed the Alco Company. Here was a brand new idea—and it was Al Lichtman's. Alco gave us a form of feature distribution later developed in the Metro idea.



If Dame Fortune hadn't gone to sleep at the switch many persons who today can't ever remember that there was an Alco would be speaking of it and Al Lichtman with the same hushed breath that Famous Players-Lasky now gets

Later we find Al Lichtman attempting the resuscitation of the remnants of United—but "the doctor was too late." So soon we find that Dame Fortune must have all along intended that Al Lichtman should be back at the right hand of Adolph Zukor, and there he went—first with the Select, that was the forerunner of Artcraft, then with Artcraft, and now with the big combined three-ring show — Famous Players-Lasky.

On the personal side there is little that we can say. So many Broadway film men, so many more exhibitors know and like the personality of Al Lichtman that praise is not needed here.

He is on the under side of thirty and an off-hand meeting is apt to leave his youthful

(*Continued on page* 1208)

United Lines Up Its Features

Announces That First May Be Propaganda Picture, But Details Remain Mystery — More Members Enroll Steadily

FOLLOWING closely on the heels of the news last week that United Pictures Theatres of America is fast lining up its stars and productions for future release, comes the announcement this week that the first production to be released will likely be a propaganda picture. A great deal of mystery surrounds the statement, in view of the fact that it has just been announced that United has secured "The Light of the Western Stars" from Harry Sherman, and it was generally understood that this was to be the first feature offered.

In the United announcement it was stated that the first production will "equal in dramatic force and drawing power the biggest successes of the past few months." It is further said that this picture will provide United exhibitors, executives of that organization believe, with the opportunity for an interesting comparison of the prices which will be asked under the United plan of booking with those which have been paid for special attractions of similar value.

It is the United plan, it is said, to specialize exclusively in attractions of big appeal. By this is meant not so much the length of the subject, but the manner of its handling. The sponsors of the United believe that the reputation and drawing qualities of practically all of the big stars of the present day are due to the manner in which they have been handled. They point to the fact that program companies, where they were given mediocre direction and productions, these same stars had only mediocre drawing power.

The plan of the United, according to J. A. Berst, its president, is to take stars, already big, and make them bigger by providing them with big themes, expert direction and proper settings.

As an illustration of how this policy is to be conducted, it is understood that the first story in which Kitty Gordon will appear, cost $10,000. At the same time Miss Gordon will have the benefit of the direction of a man, considered by many the best director of women in the picture field.

Farnum's stories and productions will be of equal calibre. His first offering, Zane Grey's novel of the Southwest, "The Light of Western Stars," is of such widely-known popularity as to need little comment. His two succeeding productions, "The Wolf Breed," by Jackson Gregory, and "The Man in the Open," by Roger Peacock, are equally powerful. All three have been selected with the definite view of surpassing the appeal of Farnum's success, "The Virginian."

The United promised its members a few pictures in October. During the first part of August United contracted for nineteen super pictures and other important announcements are soon to follow.

New Open Market Plan Advanced

Harold Horton Plans Direct Sale of Travel Films to Big Exhibitors and Chains

HAROLD H. HORTON, for many years prominent in the production of travel subjects, has come to the front with a radical step in distribution for the new seires of pictures which he will release during the coming year.

Mr. Horton, whose subject, "The Isle of Cuba," was recently shown by S. L. Rothapfel, and reviewed in last week's issue of Motion Picture News, announces nothing less than the outright sale of one a month releases to big exhibitors and chain theatres in various sections of the country. The subject then becomes the property of the buyer for unrestricted use in the United States.

The travel pictures will be sold at a price of $100 per reel of one thousand feet, each subject to be simultaneously released and sent by special delivery insured mail from New York.

Speaking of the plan, Mr. Horton declares: "Each new print will assure these leading houses the perfect projection they require, but in addition, a large return may be obtained by the sale or rental of the film to other theatres nearby and not directly competing with the buyers."

The first release will be "The Isle of Cuba," dated for September 19. The foreign rights on the subjects have already been sold for Norway, Denmark, Sweden, South Africa, Australia and New Zealand. Canada will be handled on the direct to the exhibitor system as in the United States. Other details of the plan will be found in Mr. Horton's announcement on page 1289.

Select Men Heed Call

(*Continued from page* 1202)

Travis, San Antonio. The other is B. J. Wolfson, a former salesman, who is now at Fort McPherson, Atlanta. Both boys preferred heavy artillery to life in the trenches, although the neighborhood around where the big guns are stationed is often the most dangerous place on the front.

Harry Goldberg and Henry Fosbender, both of Cleveland, Ohio, office are now wearing Uncle Sam's khaki. Before this country opened fire on the Huns, Mr. Goldberg and Mr. Fosbender were chasing contracts in the Middle West, but at the present writing they are spending twenty-four hours a day chasing boches in Europe. The Cleveland office has prepared a frame for the Kaiser's mustache, as Goldberg and Fosbender have both promised to bring it home.

Although the Chicago office is one of the largest branches in the Select chain, it has contributed but one man to the service. This is due largely to the fact that most of the men connected with the Chicago office are married men and have large families. The only one who could be spared from this locality was Edwin Silverman, a former booker, who grasped the opportunity to enlist in the navy. At the present time Mr. Silverman is stationed at Camp Dewey, on the Great Lakes, but he expects to be transferred to one of the big sea fighters at an early date.

Buffalo is next in line, with one star in its flag for Thomas Bandes. Mr. Bandes was formerly a clerk in the Buffalo office, and is now in training at Camp Upton, Yaphank, L. I.

Denver, likewise, has but one star in its flag, but it expects shortly to be able to replace it with a silver one. Murray Hawkins, the representative from this office, is now in the officers' training camp at San Francisco. In addition to this training Mr. Hawkins spent several years of his early youth at the Sewanee military school at Sewanee, Florida. With his present training and natural military ability at his command, Mr. Hawkins should easily reach the rank of major before the end of the war.

The remaining branch offices on the list are Kansas City and Dallas, Texas. Each office is represented at the front by one man. William Warner from Kansas City is in the infantry, while McClellan Roberts, formerly booker in the Dallas office, is also in the army.

The latest member of the big Select family to join the colors is Alan Crosland, Alice Brady's former director. Mr. Crosland will be remembered as having directed Miss Brady in "The Whirlpool."

Reed Advances Rapidly

Luther A. Reed, until recently a member of Metro's scenario staff, has broken all records among draft men for reaching an officers' training camp. Like the citizen who arrived at Camp Dix one evening and found himself on a transport bound for France the next morning, without even getting a peek at Dix in daytime, Reed, within twenty-four hours after his induction into Upton, was headed for Camp Lee, Va., one of the latest officers' training camps to be established by Uncle Sam.

Carlyle Robinson, until recently press agent for Charles Chaplin, and who was a member of the Twenty-first Infantry, U. S. Regular Army, at San Diego, Cal., has left for the Officers' Training School at Camp Pike, Little Rock, Ark., it was reported last week.

"What Kind of a Fellow Is—Lichtman?"

(*Continued from page* 1207)

appearance as the most outstanding recollection. He is young in the cheerful smile and pleasant recognition he always has for everyone.

He is young in that—in many years of film wanderings we have never heard a person even whisper a knock on Al Lichtman.

He is old—in knowledge of films and in the staggering roster of Al Lichtman boosters.

"I await each week's issue of The News eagerly."—**A. Lorenzo, Strand Theatre,** West Branch, Mich.

HART HONORED

Three of Most Important Loan Districts Ask His Aid

LOS ANGELES (Special)—William S. Hart has just been asked to tour three of the most important districts of the United States in the coming campaign for the Fourth Liberty Loan.

Joseph Hartigan, chairman of the New York City Committee, the most vital district in America, has asked Hart through the Liberty Loan Committee to cover New York. Philip Dalton, Boston chairman, and Harry Hodge, Philadelphia chairman, have also requested Hart to tour their districts.

Hart will commence his tour early in October. He covered the West during the Third Liberty Loan campaign collecting over two million dollars in bond subscriptions. His value to the Government is evident in the fact that the three most important districts have requested his services in the next campaign.

Lift Ban on Aeroplane Scenes

News Weekly Men May Take Photographs of Aeroplane Making and Operation Under Government Supervision

NOTICE was received this week by the news weekly companies that the Government had lifted the ban previously in force on the taking of photographs of aeroplane operations. The official word came from Captain Lawrence Rubel of the Committee on Public Information.

An interesting sidelight is thrown on the rescinding of the rule by speculation among film men as to its probable effect on the showing of Universal's big special, "The Yanks Are Coming." This production, showing the plans of Uncle Sam for an aeroplane offensive was recently withdrawn after the rumpus caused by its announced opening at the Broadway theatre without the sanction of the Committee on Public Information.

It could not be learned Thursday Thursday whether the lifting of the ban on news weekly scenes of aeroplanes would have any effect on the earlier production. The Universal office was unusually busy, however, Jack Cohen, in charge of news weekly activities, telegraphing to all his men within striking distance of the twenty-six aeroplane camps to get busy immediately.

The decision permits film men to take pictures, under official supervision, of course, of airplane construction as well as the actual flying affairs. It means that hereafter a vast new vista is shown of how the United States is working the doom of Germany.

Film men express the belief that the tremendous aid the news weeklies have given to the Liberty Loan Committee, Food and Fuel Administrations, Departments of Labor and Agriculture, Red Cross and the war making services of the country in general has influenced the Government in modifying its restrictions.

Bryson Likes the Film Outlook

Northwest Film Man Visiting New York Says Good Crops and Other Signs Point to Prosperity for Northwest

JAMES V. BRYSON, the well-known exchange man of Minneapolis, is in New York on a visit to look over film conditions and renew acquaintances with the many film men he has met during his long period of activity in the Northwest.

Mr. Bryson is accompanied on his visit by his wife, the couple having traveled the entire distance from Minneapolis by auto, by way of Chicago, Detroit, Hamilton, Ont., Niagara Falls, Buffalo, and on to New York, a trip measuring 1,938 miles.

"The business outlook in the Northwest was never better," declared Mr. Bryson to a MOTION PICTURE NEWS representative. "I believe it will be in wonderful shape for business this fall and winter. I have spent the entire spring in the States of Minnesota and North and South Dakota, and found the exhibitors much encouraged over the outlook.

"The crops in the Northwest are reported great, better than anything the farmers have ever had before. That is all the assurance that is really needed for good business, for in the Northwest the crops are an unfailing index. The exhibitors in the smaller towns depend entirely on the state of the farmer's pocketbook."

Mr. Bryson, whose experience in the Northwest probably ranks him as one of the most experienced exchange executives in the country, is looking closely into affairs in the New York film centre with the idea of establishing himself soon in active harness again after the spring and summer spent in motor observation of Northwest conditions.

Vitagraph New Comedies Come September 16

Vitagraph is out this week with the definite announcement that it will, on September 16, inaugurate a weekly two-reel feature comedy service, releasing fifty-two of them during the coming year.

According to the statement of the company, the name Big V will continue to be used in the brand name of the comedies, these one-reel subjects having found a place on the programs of the country's theatres. It is stated, as a matter of fact, that the decision to increase the length of the Big V's was reached following requests from thousands of exhibitors, who declared, in substance, that they desire to feature the Vitagraph humorous subjects in the newspaper advertising and the electric lights of their house canopies.

Although the release of the two-reel feature comedies will begin on September 10, Vitagraph will continue, for a time, to put out single-reel Big V's, because when the decision was made to double the length of the laugh-makers the company was so far ahead in its comedy production that there are several single reels still to be put out. Following are the one-reel subjects scheduled for release during the month of September: Sept. 2, "Mutts and Motors"; Sept. 9, "Capers and Crooks"; Sept. 16, "Wild Women and Wild Waves"; Sept. 23, "Stripes and Stars"; Sept. 30, "Hula-Hulas and Hocus-Pocus."

With the release of "Hula-Hulas and Hocus-Pocus," on Sept. 30th, the company will discontinue the one-reel Big V subjects and release only the two-reel feature comedies.

Writer Sees Women Control Scenario End

Clara S. Beranger, the scenario and continuity writer now with World Pictures and formerly with Pathe and other well known producers, who has just completed the continuity for "Heart of Gold," a new World Picture, says that women are going to come into the writing end of the picture industry in greater numbers than ever before. "The motion picture as an entertainment," declares Miss Beranger, "appeals more to women than to men. This fact is bound to be admitted if the exhibitors' statistics are to be given the credence they deserve. To appeal to the female patrons the photoplay must display the feminine point of view

"It needs no cursory glance at the current releases and those of even six months ago to prove that there are more writers among the feminine sex than the male persuasion."

Madge Evans Made Major of Guard

Miss Madge Evans, the nine-year-old World Film star, is Honorary Major of the American Guard. This is an auxiliary unit of the United States Army, Brig. Gen. Dyer commanding. Accompanied by several members of the Guard detailed to assist in the recruiting of British subjects, she arrived at the British and Canadian Recruiting Mission, 220 West 42nd street, one day last week and was greeted by Capt. H. A. Peppler, Adjutant.

Madge is doing her bit to induce hundreds of loyal Britons to "join up." She is rendering timely assistance in this work for Brig. Gen. Dyer, commanding the America Guard. Major Madge Evans received the highest praise from the officers of the British and Canadian Recruiting Mission in the United States, for her work.

The little star continues with her screen work for World Film Corporation.

THE READER HAS HIS SAY

Exhibitor Tells How Producer Can Give Some Real Aid—Minus Lemon

YOU ask that I suggest some manner in which the producer can help the small town man, and, as I have suggested myself that such a thing can be done, nothing remains for me but to strap on my (t)rusty six-gun and go "over the top."

When I speak of the "small town man" I mean the managers of theatres in towns of 4,000 population or less. Of the others I know nothing, except by hear-say. My six years' experience in the business has been devoted to a town of 2,500 and of them I know whereof I speak

The small man is proud, as well as modest, and will, in the majority of cases, go to the wall with a smile rather than ask for assistance, therefore, aid which is given him must be diplomatically given. It is seldom that one will come out in the open, as I have done, and set up a cry for assistance.

There are so many ways that good substantial help can be given this important factor of the industry, it seems almost irrelevant that such a question should be asked.

Assistance can be given, not only by the producer but by the exchange and trade papers as well; assistance which will cost little but help much. Your advisory board has touched upon some of these things, but a mere touch is not sufficient. You cannot build a house by driving a single nail or paint a picture with a single stroke of the brush. It requires time and labor and persistence to accomplish much in these lines, as heretofore the big man has had all the consideration and the little man ignored entirely. In many cases the manufacturer is so "bull-headed" as to think he can mold the industry to suit his fancy, irrespective of what his fellows think about the matter. To this fellow nothing short of a good substantial hickory club will do much good, and it must be applied with a will, not a mere "touch."

THE MANUFACTURER CAN HELP

1. By withdrawing from publication the stories of their pictures at immediate release dates, and, if it is found necessary to publish them outside of the trade journals, to present them in such journals as "Photoplay," etc., either three or four months ahead or after release date. By this method the stories are either forgotten by the time the small town man gets them or they are fresh in the minds of his patrons, dependent upon the time they are published. Personally, I would suggest the latter method for the greater good to the greater number.

2. By having single (one) column plate—not mat—stories made of the film stories for distribution through the sources supplying the country paper with such material, at the time the picture is run in the exhibitor's town. I believe that such matter rents at 20 cents per column. The average editor of the small town paper has his space to fill and a good story is all he needs. Ordinarily he will use the plate if the theatre man will furnish it, and will probably add the caption, "This story in pictures at the Blank theatre tonight." A sort of "one hand wash the other" proposition as it were.

3. By eliminating the "star" propaganda from the press matter and supplying the exhibitor with actual incidents in the story in from three to fifty lines. The most foolish thing the small town man ever did was to boost stars in place of story.

The stunts suggested by the press sheets are generally so expensive as to be beyond the purse of the average small town man. In suggestions of this sort, which, candidly, I do not think should be used at all, expense should be the first consideration.

4. By assisting in the music problem. Suitable phonograph records, synchronized with the picture, and played by one of these thirty-piece orchestras we read about, would give the small man some real music. The records could be supplied at low rental and give the little fellow good music without bankrupting him.

These are but a few of many methods along this line.

THE EXCHANGE CAN HELP

1. By overcoming the idea that the exhibitor is a thief, a liar and an uncaged criminal, as I have seen expounded in your NEWS. By treating him as a human he will be human. Retaliation is the cause of the attitude of the average exhibitor toward the exchange.

2. By establishing a central poster depot in every exchange center from which all posters can be supplied in weekly shipments, all orders for paper being turned into this department by all exchanges, expenses and dividends apportioned in proportion to the volume of business done by each. This method would systematize the poster end and overcome the confusion now prevalent incident to the various methods of distribution now in use.

3. Apportioning the war tax assessment on reels proportionate to footage and film rental charge, instead of the flat 15 cents per reel as at present. The present system is unfair to all.

4. By the establishment of a machine inspection department in connection with the central poster depot. The duty of this department being to keep the machine of exhibitors in condition at a nominal monthly charge, furnishing parts and doing adjusting as required, by a traveling mechanic. The expense of maintaining this department would be no more than that of a traveling salesman, and the saving in films in a year would be enormous. It would be a money making proposition if the work were done gratis.

TRADE PAPERS COULD HELP.

1. By giving reviews which are actual opinions of the merits of the picture as a drawing card and not suggestions to the manufacturer as to how he could have improved his product, or the actor his work. Each picture should be classified as to its nature, as sex, problem, society, etc., and as to whether it is clean and wholesome or risque. The opinion of the National Board of Censors briefly appended to each review would be a great benefit to the small man.

2. The establishment of a question and answer service department relative to legal and other matters conducted by some one familiar with the requirements of the small man. A big town man CANNOT think for the small man; the conditions are entirely different.

I have submitted to you a few of the many things which could be done for the small man which would greatly benefit him. I am willing to go into further discussion upon any of the items enumerated briefly in this letter, if, by so doing, I can benefit my brother and sister exhibitors.

As I stated in the beginning, mere touching will not do; these matters must be handled with a club, and constantly harped upon if any good is to be derived.

Thanking you for your patience in reading this lengthy effusion (if you have reached this far), I beg to remain,

Respectfully yours,
(Signed) C. B. CLARK,
Iris Theatre, Pacific Grove, Cal.

This Exhibitor Says "Damphool" Is Right If You Buy What You Don't Want

Motion Picture News,
New York City, N. Y.
Gentlemen:

As an exhibitor and a reader of the NEWS I am going to tell you how much pleasure it gives me to get the NEWS and a few hours with nothing to do but read.

I surely did enjoy those little chats of, "Are film salesmen pirates?" and "Damphool Exhibitor," and I agree with all of them, and, to a certain extent, I think an exhibitor is a "Damphool," if he doesn't know what he wants, and, again, he is a damphool if he buys anything he doesn't want just because a salesman says I have something special or the best on the market.

Now, I don't believe in being a knocker, and if I contract for a few pictures, and they are not what I thought they were, I try and forget about it, but I don't knock. I can't see the pictures before I book them, but I follow the trade journals very closely, and, if I think a feature is all O. K., I put it down in a record book for that purpose, and whenever any film man comes, I know just what he has got that I can use, and, if I can get it at a price I can afford to pay, I book it or nothing doing. So you might say, I am my own judge in choosing pictures, and I am not afraid to back it up by paying in advance for fifteen or twenty features, and don't say a word if some are not up to standard. I find all salesmen good fellows at heart, and some are stickers for talking, for that is their business.

Now, here is what I have always wanted to say, "Why don't all the exchanges or producers cut out the salesmen's salaries and sell by mail, and perhaps cut the rental of film?" I believe most exhibitors use their own judgment in choosing pictures; therefore, the salesman is of no value to him, or, I might say, he is of no value to me. I know what I want, and I don't take anything I don't want, although I had (recently) a St. Louis manager of a big film company give me a hell of a calling down because I said to him I would not have some of his pictures as a gift. That was after he asked me, "Where do you get your authority on features?" I said MOTION PICTURE NEWS, and he said, "The sooner or quicker you little exhibitors get away from the NEWS and take some one's advice on pictures, the better off you will be."

Some boost for the NEWS, but I told him I don't take any one's advice on features, but use my own judgment, and to every person who asks me, "How's business?" I reply, "I'm still a-going," and if I get the NEWS put up like it has been in the past, I am going to keep on going.

I don't know how this letter sounds to you, but it is just the way a little exhibitor like myself in the country feels, but it is the truth, and that hurts no one.

Trusting you will give this the once over before it goes in the waste basket and to get the NEWS every week, I am,

Yours respectfully,
(Signed) JULIUS SCHMIDT.

Outing Tops Week in Cleveland Circles

CLEVELAND, O.—Fifty Famous Players Film Service employees of the Cleveland branch had a unique picnic last Saturday at the Cleveland Yacht Club. Commodore Kirby attended the picnic and personally conducted a series of rides on his yacht, Rachel. Bathing and water sports were indulged in in the afternoon, and after dinner there was dancing, or refreshments or both for those who cared for indoor sports.

C. R. N. (Battleship) Morris of the Famous Players Film Service returned to town with a nice little contract this week. It was with the Union Opera House, New Philadelphia, and included the entire Paramount-Artcraft program, features, comedies and all.

E. T. Gerrish, manager of the Famous Players Film Service exchange in Cleveland, has returned to his office after a two weeks' trip through New York state by motor.

The Grand Opera House in Canton opened last week with "Pershing's Crusaders," after having been closed all summer.

The Colonial theatre, Akron, has resumed its vaudeville and picture policy for the new season beginning last Saturday.

The new fall season has no terrors for Manager Bandy of the Cleveland Goldwyn exchange, for he has had a rush on bookings for his new releases. Among the most prominent bookings for the 1918-19 season are the Strand theatre, Akron; Marion theatre, Marion; Schade's theatre, Sandusky, Bannon's theatre, Elyria; Wonderland, Lorain; Imperial, Zanesville, and the Alhambra, Canton.

H. E. Genet, recently appointed assistant manager of the Cleveland Pathe exchange, has been recalled to fill an important position in the Pathe office, New York. His successor has not yet been appointed.

Manager C. E. Thompson of the Cleveland World office has appointed Mr. R. E. Flagler as assistant manager, to succeed E. C. Fielder who is now Cleveland representative of Paralta pictures. Flagler was previously connected with the Pathe sales department.

Bert Diener is now in Detroit managing the Victor Film Company's office. He notified Cleveland friends of his whereabouts this week, and for the information of the many who are interested said that he is at the present time handling the William S. Hart features, "The Two-Gun Man" in "The Bargain"; "The Bandit and the Preacher," "The Hell Hound of Alaska," "The Lone Avenger," as well as "Beware of Strangers" and the reissues of the Chaplin one and two-reel subjects.

Minneapolis Exchangemen Are Active

MINNEAPOLIS, MINN.—Dan Donnelan, of the Minneapolis Mutual Exchange, is one of the most popular and most successful exchange managers in the Northwest. If the three sheets one sees displayed in front of numerous Twin City theatres can be taken as a criterion, "Up Romance Road," a Russell, and "Social Briars," a Minter, must have been booked by ninety per cent of St. Paul and Minneapolis theatres. Donnelan has not only given the Minter-Russell-Fisher pictures a wide distribution, but he has secured a record number of showings of Edna Goodrich features, the Chaplin-Mutuals, and has placed the new Outing-Chester Series in the biggest and best theatres of the territory.

Manager A. H. Fisher, of the Metro Exchange, Minneapolis, has returned from a managerial conference at New York brim full of "pep" and optimism. Fisher claims the fall and winter Metro releases are going to "set 'em all talking."

Manager E. S. Holmes, of the Greater Vitagraph Exchange, is back from Kansas City and Chicago, where he attended sales conferences. Holmes reports big business with "Over the Top" and "A Fight for Millions" everywhere. Earl Conlan, Vitagraph's booker, has entered the coast artillery service, and will be stationed at New York for some time. His successor has not been named to date.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"The Great Love"

Harrison Can't Shower Enough Praise on This

(Artcraft—Aug. 12. Directed by D. W. Griffith. Screen time, 95 m.)

BEFORE you read another line of this review make up your mind that you are going to advertise this production big; that you are going to please your patrons, whether of the high, middle or low class; and that you are going to get some money out of it. You don't come across diamond mines every day, so then take advantage of a good picture when you get one now and then. I would even advise you to charge the same admission price as "The Hearts of the World." And why not? To my estimation, "The Great Love" is equally as good, and in some respects better, as it contains all the elements of the former, such as romance, comedy, human appeal, pathos, suspense, excitement dramatic intensity and besides it is more compact, being in seven reels.

This offering, like most of Griffith's contributions, opens figuratively speaking, as a clear day would, with a beautiful sunrise. Little by little the clouds commence to gather, then the storm breaks out with a crash. It ends in a calm sunset, leaving only traces of the conflict.

The story starts with a little love affair between the hero, an American young man, who comes to London and enlists to fight for the world's democracy, and the heroine, an Australian maiden. Their love affair breaks up on account of a little misunderstanding, such as is common to romantic youth. He is called to the front. She marries Giovanni Alligeri, Count De Monte Leone, Baron De San Marino (it is all one man, Henry Walthall), an Englishman of Italian descent, member of a pacifist organization, the head of which is a German in disguise.

The boy comes back from the front wounded and calls on the girl to renew their friendship. His dream collapses as he finds she is married.

There is a Zeppelin raid to take place in order to destroy the munition plants, and the spy is ordered to have his men point the way with a light from an automobile.

On the night of the raid the spies are arrested while on their mission. A woman confederate now undertakes the task, and making the Baron her unwilling tool orders him to drive towards the munition plants. She uncovers the searchlight secretly and points it skyward. The hero, now an officer, notices the signal, speeds his automobile, overtakes them and destroys their searchlight. He now turns around and leads the raiders away from the plant, towards a vacant lot where they expend their bombs.

The Baron is given a chase, and realizing his guilt, runs to his wife to save him, but as he is about to be caught, commits suicide.

The boy and the girl are united.

The most predominating point in this picture is the air raid. It is realistic beyond description. It shows the destruction of several Zeppelins and aeroplanes.

There is lots of humor in some of the subtitles, and in a few of the situations, and a great deal of comedy due to the funny acting of the two stars. It acts as a relief and robs the picture of excessive tensity.

Several high personages of the English nobility, including Queen Alexandra, appear in some of the scenes.

From the exhibitors' angle the pleasing feature about this attraction will undoubhtedly be that it is as good as described. It is the first program feature Mr. Griffith has personally directed in some years. As he had devoted his time to super-attractions more or lesss since then, there was a doubt in the minds of a great many exhibitors as to whether Mr. Griffith would apply himself with equal energy and attention to small details in the shorter features. All uneasiness is now set at rest.

There are several points in this picture that you could employ in your advertising, such as Mr. Griffith's name, the fact that it is a war picture and so on. There is one factor, however, that I wish in particular to call your attention to, and that is, the Zeppelin air raid. I don't know what the advertising matter that will be furnished with this offering looks like, but if it was possible for you to have a painting made of the air raid showing the Zeppelins soaring over a city dropping bombs and the aeroplanes and anti-air craft guns attacking them; also any details that you could crowd in, such as the searchlights scouring the heavens; an automobile running towards a munition plant with its searchlight pointing skywards guiding the raiders; another automobile racing to catch the first one, would prove a good medium to attract the attention of the passers-by if placed in front of your theatre or any other suitable place. It doesn't have to be an expensive one. Any fairly good artist would possibly undertake to paint one for you at a reasonable figure. Two or more of you could combine and share the expense.

"The Girl from Bohemia"

An Average Program Offering with Irene Castle

(Pathe—Aug. 25. Directed by L. B. McGill)

THIS is just an average program offering. There is lots of walking—if that is action—but the picture contains no situations with human appeal.

Lois Zellner, the author, introduces the heroine as a young girl, of artistic temperament, living a Bohemian life in New York's Greenwich Village. She is willed a fortune provided she will make up her mind to live in the old homestead. Reluctantly she leaves New York.

In her home town she gets acquainted with a little motherless girl whose father is conducting a saloon, and becomes attached to her. Later she meets the hero, a young man, who owns an interest in the ship yards. They fall in love.

Because the saloonkeeper's little girl was refused the society of other girls on account of his calling, he is angered, and incites a strike among the workers. The strikers are ready to put fire to the shipyards when the heroine seizes an American flag, runs on top of the building and begs the strikers to be good Americans and refrain from destroying the ships because the government needs them. They return to work cheering, while the heroine falls in the arms of the hero.

The introduction of the American flag in such a plot is not a happy choice.

"Love Swindle"

Edith Roberts in a Pleasing Romance

(Bluebird—Aug. 5. Directed by Jack Dillon)

"THE LOVE SWINDLE" is a clean and pleasing romantic drama with some light comedy sprnkled throughout.

The plot is based on the story, "Doing of Diana," by Rex Taylor. It presents the heroine as a young orphan girl. She is sought after by many suitors on account of her wealth, but favors none of them.

Her automobile breaks down near her country residence while driving in a rainstorm. In entering the house she is attacked by three hoboes who took refuge in it, but the hero, a young man, passing by, comes to her rescue. A friendship springs up between them on the spot and she falls in love with him.

On account of some bad habits, such as smoking and drinking cocktails, the custom among society of her set, he forms a bad opinion of her. In order to win back his estimation, she assumes the identity of a non-existing sister who is supposed to have quarrelled with her. She brings him together with this supposed sister (herself in disguise), and by her graceful manner and good habits wins his love and they get married. Eventually the worthy deception becomes known.

Of course the plot is not plausible, nevertheless it will entertain. Miss Roberts is very charming in her role. The picture is clean and suitable for all classes.

"The Changing Woman"

Hedda Nova and J. Frank Glendon the Stars

(Vitagraph—Aug. 19. Directed by David Smith)

THIS offering is about on a par with the usual O. Henry stories that have been put into five-reelers. About the same tone prevails through all of them. There isn't much body to them except that they have some unusual and unexpected twists which some people like very well.

In this case the heroine is the star actress in an opera company traveling in Mexico. Their business manager fails to find a suitable place in the town to give a performance, but President Blanco comes to the rescue and secures a hall for them.

Among the audience are some Indians who become charmed with her voice. They abduct her to the mountains just to hear her melodious voice oftener. The hero now comes along, saves and takes her back to civilization. Eventually they become engaged.

You will be able to get by with it provided you boost the author's name more than the quality of the picture. It is clean.

"The Savage Woman"

Clara Kimball Young as a "Wild, Wild Woman"

(Select—Aug. 12. Directed by Edmund Mortimer)

YOU will have a hard job making your patrons swallow this. It has been a long time since I have seen such an impossible story picturized. Here is a pitiful waste of good money and sincere efforts. There is something decidedly wrong when such stories are O. K'd.

The plot is based on the French novel, "La Fille Sauvage," by François Curel. It is a mixture of genuine Abyssinian tradition and wildly imaginative fiction, at least as presented on the screen.

The story introduces the heroine in the Abyssinian mountains wearing tiger skins. Her intoxicated father falls off a cliff and is killed.

While wandering in the wilderness, she comes across the ruins of an ancient temple. She is scared away by the visiting King Menelik and his retinue. Then she meets the hero, an explorer, who, amazed by her beauty, white skin and ability to talk French, induces her to go to Paris with him.

Under his tuition she becomes civilized and falls in love with him.

Angered by his failure to respond to her affections, she destroys some rock specimens, from ancient ruins, of great archæological value. She immediately regrets the act and goes to Abyssinia to bring back a bunch of them from the temple where such specimens abounded.

Thinking she had run away and realizing for the first time he had lost his heart, the hero follows her there. They again meet, he expresses his great love for her, and their troubles are thus ended.

Let us analyze some of the situations: To begin with, the heroine absorbs civilization with extraordinary ease. Where a swift transformation is required, as from a savage to a civilized or from an uneducated to an educated state, the fact must be borne in mind that it is impossible to make the situations convincing, because such changes cannot take place as easily as pictures would have it. The inclination then of the picture goer would be to doubt, and this lowers the entertaining values of the whole picture by several degrees.

Again, after deciding to leave Paris for Abyssinia, the heroine once more dons the tiger skins, sprints to the seashore, grabs a rowboat from the astonished fishermen, rows to the offing and approaches a liner. (The impression the picture conveys is that she, in a rowboat, overtakes the liner.) The captain stops the ship, rescues and takes her along. As the boat nears the African coast she jumps off and swims ashore. After a while she reaches Abyssinia, although we are not shown how.

Now, this kind of screen diet is hard to digest. First of all, everybody knows that Paris is an inland city and that the heroine could not get the liner there. Secondly, the first thing any sane captain would have done would be to put her in chains as a lunatic. The worst thing of all, however, is the fact that she is able to reach her goal, even after she leaves the boat, without any means of subsistence. It is not shown that she has any money to buy food with. She must have evidently been living on water and hot air.

The picture on the whole lacks heart appealing situations. It is based solely on physical action and scenery, real as well as fake (the latter plainly visible at times).

Although excellent in society roles, Miss Young is hardly at home when portraying a young, wild creature.

One redeeming feature about this picture is its cleanliness.

You may be able to get by with it, but don't boost the production too strongly.

"The House of Mirth"

Katherine Harris Barrymore in Well Produced Drama

(Metro—Aug. 5. Directed by Albert Capellani)

PROVIDED your patrons don't object to such a theme as this, "The House of Mirth" ought to please them as it has been produced splendidly. It contains some human appeal and keeps the action at a good pace.

The scenario has been taken from Edith Wharton's novel of the same name. It deals with the unpleasant subject of love sacrifice to the altar of mammon, and marriage infidelity. The heroine is forced by her aunt to marry not the man she loves but the one who has money. Her husband proves unfaithful and starts affairs with the willing wife of his friend. The friend, in turn, tries to force his attentions on the heroine.

The friend of her husband tricks her into visiting him at his home. The willing wife, who was out all night with the heroine's husband, is informed of the visit (but not how it was caused), and insults her publicly. The heroine is divorced on account of the scandal, and, although she possesses evidence of her husband's unfaithfulness, she refuses to use it.

The heroine secures a position away and in a strange place and tries to find happiness in hard work. However, she becomes despondent and attempts suicide just as the hero, her former sweetheart, who had waited all this time and never lost faith in her, enters the room in time to save her. They are now happily united.

The allegory at the beginning and the end of the picture showing an old man weighing virtue with gold, with a human skull on the table, is not very pleasant. It adds very little to the dramatic values and subtracts manyfold from the entertaining. Such scenes have no popular appeal.

"Inside the Lines"

"A Real Good Picture"—Lewis Stone the Star

(World—Aug. 26. Directed by David M. Hartford)

HERE is a spy picture that does credit to the industry. The different situations in the story have been developed along logical lines. There isn't one incident that you could condemn as improbable, unless it be the recognition of the heroine by the Shermans, stranded Americans, at Gibraltar, where they met again, while she had her face turned in the opposite direction. No doubt this is an oversight.

The most striking feature, however, is that the characters of both sides, British as well as Germans, are endowed with some intelligence. Under such circumstances, the ending—which shows the triumph of the British side—becomes more dramatic and so much more pleasing.

The plot is based on the Earl Derr Biggers' stage success. It is wound around the fact that the Strait of Gibraltar is mined. The explosion of all the mines being controlled from a single point, the signal tower.

The German spy organization tries to appoint in that important position a member of their own in the guise of a British officer to enable them to blow up the British fleet. In this case, however, the man sent for this mission happened to be a real British officer who was able to become a wheel in the German machine without being detected. Thus the British are enabled to round up several German spies.

One of the pleasing features in this picture is the fact that at no time can the action be guessed in advance. At several points you are held in suspense trying to guess what is going to happen.

Director Hartford has used some common sense in developing the different situations. He deserves credit for their convincing touch.

This may well be considered one of the few realistic and pleasing spy pictures.

"Green Eyes"

Dorothy Dalton Better with Each Release

(Paramount-Ince—Aug. 26. Directed by R. William Neil)

MISS DALTON, it seems, improves with every new picture. Of course part of the credit belongs to Director Neil. But whatever the cause, one thing is noticed, she is gaining in popularity daily.

"Green Eyes" contains the element of heart appeal in a very small measure, but the swift action, the suspense, the star's excellent acting and Mr. Neil's judicious directing, raise it up to the same level as Miss Dalton's late contributions.

The subject dealt with by this picture is of a rather peculiar nature. Although it teaches more or less of a moral lesson—it depicts what mischief jealousy can do—I am sure it will please picture goers as it is presented in an entertaining form.

The hero marries the heroine, much younger than himself. He is jealous of her. The fact that she speaks to a neighbor, arouses his ire. He reprimands his innocent wife in a manner as if her fidelity is in doubt. She resents the insinuation and says she will go back to her mother if he thinks her unworthy of him. They make up again.

The brother of the hero returns from college and a strong friendship develops between his sister-in-law and himself. His sweetheart gets jealous, and tells the hero to watch his wife. This helps fan the fires of old jealousy again.

The neighbor comes uninvited into the house during a reception, and, being intoxicated, insults the women. He is thrown out of the house by the young brother. The villain falls on a fence and is slightly hurt. Immediately after the young men enter the house the villain is shot and killed by a white-skin negro for old grievances. When the body is found by the servant, the young brother is notified. He is sure the job was done by him. He begs his sister-in-law to hide him. The husband sees the shadow outside of the window and commands the original to come into the room. The appearance of his own brother from hiding inflames his jealousy and strengthens his suspicions of his wife. He tries to explain but the heroine forbids him. This causes his suspicions to go a notch higher.

Shortly the murderer appears on the scene and confesses. This explains everything and proves the suspicions of the hero and the little girl unfounded. They fall in each other's arms, forgive and forget.

The picture is strictly clean and suitable for any kind of an audience.

"The Bird of Prey"

Gladys Brockwell in a Blood and Thunder Melodrama

(Fox—Aug. 11. Directed by E. J. Le Sains)

IT is not necessary to express my views at length regarding the quality of this picture. Below is an extract, word for word, from the press sheet furnished with the picture.

"A THRILLING TALE OF A LAWLESS LAND, WHERE LOVE REIGNS SUPREME." "When the man who is infatuated with Adele During, fearing disgrace, kills himself in her presence, his friend, Robert Bradley, threatens to denounce her as a murderess unless she submits to his wishes. Bradley takes her to a lonely part of Mexico and leaves her at a disreputable dance hall, where she becomes one of the leaders of a band of brigands, who plot to kill the American owner of the mine."

The heroine is presented in the story as living lawlessly with the hero's friend. She, in this particular instance, tires of him, therefore he kills himself. Then follows what has been described in the above extract of the story.

The Mexican bandits decide to kill the mine owner, an American. Her Yankee blood asserting itself, however, she decides to notify him. She rides to the mine and is surprised to find that it was none other than the man who forced her to continue the rotten life. The common danger from the approaching Mexicans unites them. They attempt to escape and are caught. But they again escape and cross the border into the United States. Having now become a hero, the villain is united with the heroine.

That particular scene where the heroine thrusts the sword in the back of the bandit Mexican while attempting to escape, killing him, will cause shivers to run up and down your spine.

"The Ghost Flower"

Alma Rubens in a Realistic Drama

(Triangle—Aug. 18. Directed by Frank Borzage)

THIS offering has been produced in such a realistic atmosphere that you almost forget it is a picture. The characters seem to live their parts instead of acting them. Director Borzage deserves credit. The direction may be called masterful.

Madeline Matzon, the author, gives Naples, Italy, as the locale of the story.

An agent of a secret underworld society is attracted by the beauty of the heroine. Threatening the life of her father unless he consents to deliver her to him, he obtains permission for a marriage. But the heroine is horrified and runs to her sweetheart, whom she begs to save her. The villain follows, and a struggle ensues, in which her lover is killed. She is assisted by some kindly neighbors to escape.

While wandering on the beach she is met by a kindly French poet, pitied, taken to Paris and educated. There she meets a young man and they fall in love.

All this while the villain was conducting a search. Having located her residence, he enters the garden and kills the poet. Her sweetheart attempts to overpower him. In the struggle the villain is wounded with his own knife, though he escapes. But he dies from the wound. The two lovers are now united.

The action is swift throughout and the suspense well maintained. Miss Rubens does the best work of her career.

The picture is free from suggestiveness. It ought to take well with any kind of an audience.

"Triple Trouble"

Chaplin Will Get the Laughs in This

(Two Reels. Made by Essanay. Released Through Kleine-Edison)

CHARLIE CHAPLIN'S tricks in this offering will get the laughs, you needn't worry about that. In fact I can safely state that they will be as hearty as any that have ever been caused by their introduction in his contributions in the past.

There isn't much to the story of course. The comedian is supposed to be hired as a janitor to take care of the house of Col. Nutt, an old man working on a formula for a new explosive.

A count and his conspirators are trying to steal the formula. They are overheard by the police and are watched.

Charlie is paid off and goes for a good time. That night he sleeps in a cheap lodging but is awakened by the jingle of coins while being counted by their owner, a robber. He grabs the purse and runs.

He returns to Col. Nutt's house just as the burglars are ransacking the place. He calls the police. It results in a chase through the rooms. One of the bullets goes astray, strikes the explosive and everything goes up in the air.

Chaplin, who is seen in about half the scenes of the picture, appears in the usual wide trousers and his customary mustache.

The picture is free from vulgarity. The "Kicks" that used to be so common in the old days are absent except in one or two instances.

"The Eyes of Julia Deep"

Mary Miles Minter Puts This One Over

(American-Pathe. Directed by Lloyd Ingram)

MISS MINTER'S charming personality and the fact that no attempt has been made to put any seriousness in it, makes this offering entertaining. It may be classed as a romantic drama. It contains plenty of light comedy situations and a little heart appeal.

The story, by Elizabeth Mahoney, concerns the heroine, an orphan, working in a department store.

At the house where she is rooming lives also a young man, whose principal occupation is spending the money his father willed him. After it is all spent he attempts to commit suicide, but is prevented by the heroine.

Eventually she makes a man out of him and they get married.

Much better results could have been obtained from the story had a more successful choice of a supporting cast been made. Although the story in this picture is absurd, the comedy element ought to help make it acceptable with any kind of an audience.

"The Guilty Wife"

Jane Grey the Star in This Drama

(General Film—Aug. 1st)

TENNYSON'S poem, "The Flight," suggested the plot in this picture.

The story introduces two orphan sisters. The oldest one marries the hero, a man she met in the big city, turning down her sweetheart. Shortly afterward she returns to her home town with her husband. She meets her old sweetheart and they renew their friendship. The husband, finding his wife in the arms of the man, becomes angry. She tells him she had made a mistake to marry him and that she still loved her sweetheart. He immediately leaves for the city and obtains a divorce.

While driving that evening the automobile is overturned and the woman and her sweetheart are killed. She is survived by a baby girl.

The youngest sister returns from the city, where she was taking violin lessons, and takes charge of the baby.

Some years later the hero, now in the West, is informed of his wife's death and that he is a father. He returns East to claim his daughter. Learning of the aversion the heroine had for him on account of misinformation as to the cause of his separation from her sister, he seeks an introduction under an assumed name. She falls in love with him, but when by chance she is informed of his identity she scorns him. After an explanation all barriers are removed and they become united.

The picture is not as salacious as the title might lead you to think. In fact, as far as the nature of the subject is concerned it contains no situations strong enough to make it objectionable even to the best houses, were it not for the direction which is very amateurish. Everything is introduced mechanically. You almost feel that there is somebody behind somewhere telling the actors what to do. There are innumerable other little details that are wrong.

This offering will no doubt please patronages that are attracted by such titles as this one.

"The Source"

Wallace Reid in a Story of the Lumber Country

(Paramount—Sept. 1. Directed by George H. Melford)

THE principal points from which the entertaining values of this picture are derived are physical action and pretty lumber scenery.

Clarence Kelland, the author, introduces the hero as one of a bunch of drunken derelicts who have been drugged and shanghaied to a lumber camp. There he meets the heroine, under whose influence he is regenerated. In the end they get married.

Those of you who cater to exclusive family trade, I am afraid, might object to the picture's opening. It shows a bunch of drunken and drugged men, presenting anything but a pleasant appearance.

The incorporation also of the scene where the young girl (not the heroine), dressed in black, tells the hero of her having been wronged by the villain I am sure is unnecessary and could have been omitted or altered. It is the only suggestive point in the entire production. Such a situation weakens rather than strengthens the picture, as such points are objectionable to some audiences.

"Riddle Gawne"

"One of Hart's Best," Says Harrison

(Artcraft—Aug. 19. Directed by W. S. Hart)

MR. HART is developing a talent along the directorial lines equal to that of his acting abilities. "Shark Monroe" had set us to thinking seriously of this theory, but "Riddle Gawne" proves it conclusively.

To the majority of picture goers, especially to those who love to see Mr. Hart in lively, manly photo plays, this offering may be considered one of his best. It contains all the elements, such as heart appeal, dramatic intensity, action and suspense, that characterize the stories peculiar to his type. The star has also been given a comedy part in one or two situations which he portrays as satisfactorily as any full-fledged comedian. This ought to furnish the producers with a new inkling; it may, after all, be wise to cast Mr. Hart in comedy-dramatic roles, since he is able to portray such roles so ably.

The only objection a great number of picture goers will find with this attraction is the fact that it is somewhat too brutal. There is a great deal of shooting and killing in it. One particular scene, I am almost sure, may cause some protests. It is the one showing the killing of the dog, although the actual shooting is not shown. But this scene can be eliminated without injuring the continuity of the story.

The plot is based on "The Vengeance of Jefferson Gawne," by Charles Alden Seltzer, published serially in the *Argosy* magazine in the October-November number of 1917. The hero is given a sympathetic role. He takes the part of a brave hearted man who turned to be a woman hater because the wife of his brother followed her lover, the latter killing his brother before they fly away.

In his bitterness the hero does not forget chivalry, so, at the risk of his life, he takes under his protection a young girl. In the end he married the girl, but not before meeting, fighting and killing the villain, his brother's murderer.

The picture is not suggestive.

"In Judgment Of"

Anna Nillson and Franklyn Farnum in a "New Thought" Tale

(Metro—Aug. 12. Directed by Will S. Davis)

SOME people will go wild about this feature, especially those who believe in occult powers. Others will not care a bit for it, a number of them might even laugh at it. This depends entirely on which way their personal beliefs are inclined. It is one of these subjects that could not have a universal appeal, owing to its nature.

The story has been contributed by George D. Baker. It presents the heroine as a young lady who possesses the power of mind reading, inherited from her gypsy ancestors. While driving she is attacked by a robber, but is saved by the hero. He is surprised when the heroine pronounces his name, as if they had met before. In time they fall in love.

Later he is accused of a murder. During the trial the heroine's occult powers tell her he is innocent and that her father, the presiding judge, was the guilty one. The hero is adjudged guilty by the jury, but, through her invisible powers, she compels the judge to confess. Thus the hero is exonerated.

Proving that he had committed the murder in self-defense, the father is also acquitted. In the end the two lovers are united.

Judge your audience and act accordingly, regarding this attraction. It is clean.

"On the Quiet"

John Barrymore Scores in Screen Return

(Paramount—Sept. 1. Directed by Chester Whihey)

PICTUREGOERS will derive some real fun out of this farce comedy. Mr. Barrymore impersonates a drunken person to perfection. Most of his comical tricks at the introduction of the picture are of the Charlie Chaplin style, slap-stick.

The action at the beginning is somewhat slow, but it picks up as it goes along until it becomes brisk, also very funny, towards the end.

The stage play of the same name, by Augustus Thomas, forms the basis of the story.

The hero falls in love with a girl, but as her brother objects to any love affair, they marry on the quiet.

His wife's sister and her husband, a duke, don't get along. The brother-in-law states to the hero he loves his wife, but he can't find out whether his love is reciprocated. The hero advises that he test her. They scheme to have the duchess find her husband in company with some chorus girls, but a cog slips loose and the plan goes to pieces.

When the brother was informed that his sister was out all night and found in company with the hero he thinks it disgraceful and gives a chase. The couple don diving suits and take refuge at the bottom of the sea, where they are at last unmolested. The brother in the end is informed of the secret, the duke and wife become reconciled and everything ends happily.

The submarine scenes are about the most perfect imitation ever screened. The audience may swear they are real.

The direction is creditable, so is the supporting cast, but Frank H. Belcher, as McGeachy, deserves special mention.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Unchastened Woman, The" (Rialto-de-Luxe)—"A truly great picture." "Went extra big here."

"No Man's Land" (Metro)—"This star is a wonder for drawing power. His second picture went stronger than my best." "An average showing." "A very good picture; my patrons seem to like Bert Lytell." "A dandy picture, pleased immensely."

"Vamp, The" (Lasky)—"Good pleasing picture; star has no drawing power for me at present."

"Bound in Morocco" (Artcraft)—"Not Doug's best, but good business for three days."

"Fallen Angel, The" (Fox)—"We did average business for a whole week."

"Doing Their Bit" (Fox)—"This picture only did fair business for us for a week."

"Empty Cab, The" (Bluebird)—"A good comedy-drama."

Editor's Note: The Box Office Report chart includes all pictures released since May 15 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Faie picture." "Good picture." "Only a fair picture." "They do not like Mae Marsh here."
BAREE, SON OF KAZAN (Shipman—Vita.).....May	Big	"We did big business with this." "Good returns."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) May	Big	"Very good." "Good circus stuff" "Very good; her best; getting very popular here." "Fine picture; well liked." "Great; excellent picture; star O. K. This is what the people want." "Big." "Pleasing picture for Kids."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it." "Pleased." "Average business, but a poor picture."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business."
CABARET, THE (Blackwell—World) .....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular." "An all star cast; popular here." "Cast excellent; story impossible."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this."
CITY OF DIM FACES, THE (Hayakawa—Para.). . July	Big	"Very good business." "Business above average." "One of the Jap's best."
CITY OF TEARS, THE (Myers—Bluebird).....June	Big	"Best Myers picture up to date." "Good—one of her best."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture." "Miss Young does not draw for us any more." "Poor picture for this highly popular star."
CLAWS OF THE HUN, THE (Ray—Paramount). July	Big	"Fine, went over big." "Very fine production."
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture." "Just average." "Star great."
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production." "A great picture." "Best in many months." "Best Norma Talmadge since she joined Select." "At last a picture with a story that lasts all the way." "Norma's 100 best; everybody satisfied." "Peach of a picture and it pleased."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky). June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture." "Fine picture; second day did better business."
DOLL'S HOUSE, A (Ferguson—Artcraft).....June	Average	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad." "Poor picture; poor business." "Good." "Fair picture; good acting. They must have liked it; very hot, but good business second day."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)....May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here." "Clean comedy drama; Kennedy does not pull." "Fair picture; star growing in popularity." "Very good."
FIND THE WOMAN (Joyce—Vita.)....June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."
FIREBRAND, THE (Pearson—Fox).....May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked." "A tame firebrand, and in this locality the horrors of war are not wanted."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great." "Did big business with this one for three days." "Proved very popular."
FOR HUSBANDS ONLY (Mildred Harris—Jewel).June	Big	"Did fair business with this picture." "One of the season's best."
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather."
GOOD NIGHT, NURSE (Arbuckle—Paramount).....	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy." "Very poor." "Good clean comedy; real comedy." "Not his best comedy." "Big business for four days "Aside from the bloody knife, this is a corking good comedy." "Not up to Fatty's standard."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business." "Good." "Too tedious and slow." "An excellent picture."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture; Charlie wants to stay in the Rube stuff." "Excellent." "Ray a favorite here; very good acting, story well done."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business." "A very good picture."
HOUSE OF GOLD (Wehlen—Metro).....	Average	"Excellent picture." "Very good program picture." "Average." "Very fine; story well handled. Emmy Wehlen well liked." "Poor picture." "Well liked, but did not draw."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard: too much rough stuff." "One of the best." "Excellent subject, everybody pleased—came back strong second day."
KAISER'S SHADOW, THE (Dalton—Paramount).June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week." "Big business for two days." "Catchy title; good picture. Talk of the town." "First class mystery picture, crowsd well pleased." "Not generally liked—no punch to ending." "Public getting tired of propaganda pictures."
KIDDER AND KO (Washburn—Pathe).....June	Average	"Poor title kept them away." "Very good picture; star very popular. People like this kind; business but average." "Good entertainment."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)....May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard." "An awful picture; silly." "Well liked."
LESSON, THE (Constance Talmadge—Select).....May	....	"Very good; pleased most people." "Excellent picture; star popular."
LOVE'S CONQUEST (Cavalieri—Para).....June	Poor	"My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?" "Fair picture; ought to give up costume plays."
MADAM SPHINX (Rubens—Triangle).....June	Average	"Good story, but morbid." "Average picture." "We did an average business."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good." "Average. Beautiful settings. Didn't take very well." "Poor Dalton picture."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.).....May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here." "Goes fine; proper stuff for now. Came back good the second day." "Very excellent." "Good action and well suited to star."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business."
OLD WIVES FOR NEW (De Mille—Artcraft).....May	Big	"Fine production." "Was the talk of the town." "Very good." "Splendid attraction; big for the week." "Just what people want to see once in a while."
OLDEST LAW, THE (Elvidge—World).....May	Average	No comment received with reports.
ONE DOLLAR BID (Kerrigan—Paralta).....June	Average	"Star popular and audience pleased." "Poorest of the three Kerrigans but got the money." "Star popular; audience pleased—big business." "Average business."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture." "Too melodramatic."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles."
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all." "Patrons liked it. "Too suggestive." "Alice Brady at her best in this."
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture." "Well liked; good business."
PATRIOTISM (Glaum—Paralta).....June	Average	"This picture took well." "Average business for three days."
PAY DAY (Drew—Metro).....May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day." "Had booked two days but took it off." "Very poor; changed on second day."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PRUNELLA (Clark—Lasky-Paramount).....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes." "This story her knockout; dead. Pleased few." "Good of its kind." "Good picture but went over the people's heads." "Fairy tales not wanted." "People apparently do not care for costume plays."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play." "May be O. K. for some audiences, but ours failed to show on it."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Average	"A great picture." "Good production—kept business to average in exceptionally hot weather. "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good; one of his best." "A better than usual Hart. Star still attracts men heavily. There should be fewer Hart releases to maintain his popularity." "Good, but not Hart's best." "Everybody pleased." "Too sad; too many deaths." "Poorest Hart we have had." "Very poor business."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture."
SHARK MONROE (Hart—Artcraft).....June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business." "Picture excellent, but star is not drawing so well for me as usual My patrons have been getting tired of the Hart type of pictures."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience; it takes hold in the first reel, and don't let up." "Good bet."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach." "Average." "A swell picture." "Good; well liked."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business." "Better than usual Saturday business."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done." "Average business for a week." "Good story, lots of action and pep—will go well with any audience. A good vehicle for the star."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immendely—capacity houses."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw." "Very good; pleased everybody."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary." "Average business." "Good, but not her best."
WE SHOULD WORRY (Lee—Fox).....June	Average	"Splendid for Lee Kids." "Poor story." "Good; Lee Kids draw well." "Some picture; great." "Lee Kids good but picture too impossible to please." "Poor story, but fair business."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please." "Just fair." "Best Metro in long time." "Clever story in spots; stars well liked."
YELLOW TICKET, THE (Ward—Pathe).....June	Average	"Very good picture." "Good film; poor business." "Average."
"$5,000 REWARD" (Farnum—Bluebird).....May	Average	"Poor business due to heat." "Rotten." "Drew fine; but Farnum is much better in comedy." "Average picture."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

House of Gold, The (Metro)—"Well liked, but not a good drawing card for me." "A poor picture."

Soul of Buddha, The (Fox)—"Did not prove a good picture for us."

Rough and Ready (Fox)—"An excellent production." "Very much on the old 10, 20, 30 style; story not worthy of putting Farnum in as star, but the star put it over."

Million Dollar Dollies, The (Metro Classics)—"Weak for an extended run—business slumped second day."

193

Since January 1st Motion Picture News has published 193 more pages of paid advertising than any other trade paper.

Exhibitor Service Bureau

San Francisco in Contrast

Far From Being as Liberal as Los Angeles, Motion Picture News is on Dollars and Cents Basis

EVERY now and then we hear a story that San Francisco is going to make a fight for some of the film studios that are located in Los Angeles. Now, we are concerned with nothing more in these articles than to discuss the question of co-operation between the newspapers and the theatres, but the least that we can say here is that there is a decided contrast.

Now, by the census, San Francisco lacks 70,000 of being as big as Los Angeles, but it has an immense disadvantage, in that it has little territory outside of the city from which to draw. Oakland, right across the bay, is too far away to get patronage, and then the latter city has some fine theatres of its own. That is important, because the San Francisco theatres should, apparently, show more rivalry in their advertising in this distinct territory, but, as a matter of fact, most of them seem content to go along in the accustomed way, no matter what is the attraction.

Of course, the argument is that those theatres are making themselves institutions and that they do not need advertising beyond the mere announcement of the bill. Yet, New York City is ten times larger and the Rialto and Rivoli are the heaviest advertisers of any theatres in the city. And these theatres are certainly institutions.

But there is an answer to this. The amusement rate in the papers, especially in the Sunday papers, is outrageously high, and the theatre gets practically nothing for it. Now remember, that in this discussion we are considering the Sunday morning and the Saturday afternoon issues; for, like we did in Los Angeles, we want to get some lessons from what the newspapers are doing during the week and what they are doing on Saturdays and Sundays, and on what they could do.

There are six daily papers in San Francisco; and, with their circulations as given by the Lord and Thomas directory, they are:

Bulletin, Afternoon Daily (105,655).
Call-Post, Afternoon Daily (103,950).
Chronicle, Morning (82,472) and Sunday (11,394).
Daily News, Afternoon Daily (53,073).
Examiner, Morning (122,036) Sunday (241,493).

Now according to the estimates from San Francisco, none of these papers has over half of the circulation in the city. The *Examiner,* especially, has a large out-of-town circulation that does the theatres no good. Advertising in this Sunday issue will benefit the general advertiser, but from the justice of results given the motion picture theatre, there is no reason in the world why they should pay more than the commercial rate.

Now the *Examiner* insists on the motion picture houses paying it $7 an inch on Sunday and $5.60 on other days and will give no commercial rate. If we were operating motion picture theatres in San Francisco we would certainly stay out of that paper, for the returns cannot represent the expenses. The theatre is called upon to pay for a large amount of waste circulation that does them no good, for the reason that it is among people that cannot get to their theatres.

So far as we have been able to learn, the *Call-Post* is the only paper that has made any serious attempt to develop the motion picture business. Some months ago it assigned a special man to cover the motion picture news and to attend to the motion picture advertising. Then it made some concessions, which provide that, to take advantage of the commercial rate, the theatre must carry two inches daily at the amusement rate ($4.20), but if forty inches are used during one week the price will be reduced to $2.60 per inch. That does not seem unreasonable if the proper co-operation be given.

Now we must recognize that a newspaper is as much a business proposition as anything else. It owes a duty to its reader just as you owe a duty to your patron—to give him as nearly as possible what he wants. But we cannot and do not expect a newspaper to go ahead and lay out plans for a department, without some assurance as to what the theatres are going to do—some definite schedule on which to figure returns.

What we do object to, in the case of so many newspapers, is to arbitrarily put the motion picture rate high and then give no co-operation beyond illustrations and a pure reading notice, and to ignore the great interest of the general public. We believe that every newspaper that takes this attitude is weakening itself, from a circulation point of view, and is proving of less value to the general advertiser—the department store and the soap manufacturer—than it would be if it gave the real motion picture NEWS the attention to which it is entitled. And we do object to seeing pages given to baseball and boxing, which are today, no more national amusements that is the cinema.

We object to everything being made commercial about the motion picture and that entirely forgotten with the diamond. But to go on:

The *Bulletin* arranges things slightly differently, having an amusement rate of $2.40, which applies to all but forty-inch copy going into a specific issue, and then the rate is $2.80 for that particular ad only.

The *Chronicle,* the other Sunday paper, has a Sunday rate of $5.60, and $3.50 when forty inches or more are used. The daily rates are $4.90 and $3.15. *The Daily News* has an amusement rate of $2.50, and of $1.10 when forty inches or more are used.

Seeing some of the handicaps that the theatres are up against, let us look at the houses themselves. Now, there are only thirty-five motion picture theatres listed in San Francisco, and certainly that is a very small number, considering the size of the city. The average daily attendance is estimated at 40,000. That appears to us another argument why the newspapers should devote real attention to motion picture matter—with 40,000 interested in motion pictures every day.

The principal theatres:

The California seats 2,400 and is the largest in the city; yet Mr. Roth does not believe in large advertising, using a two-inch space in some of the papers. While we have already indicated the difficulties that managers are up against in San Francisco, it is nevertheless true, the example of the manager of the largest theatre using very small space, is certainly not inspiring to the newspapers to seek to do more or to make concessions. In every city that we have discovered, we have found that where the biggest theatre does not advertise—no matter what good reasons the manager may have—the effect on the newspapers has been the same.

J. A. Partington, manager of the Imperial, which has a capacity of 1,800, has done some large advertising from time to time, and some mighty clever advertising.

The other downtown houses are:

The Portola, which is also under the management of Eugene Roth, and which seats 1,000.

Strand, with 1,800, uses quarter and half pages at times and three to five inches daily, with twenty inches in the Saturday and Sunday issues.

Tivoli runs two inches daily in most of the papers with three in some of the others and occasionally larger space.

Rialto, with 1,400 capacity, is one of the biggest advertisers in the city, using daily space with forty to sixty inches in the Saturday afternoon and Sunday issues.

Alhambra, with 1,100 seats, uses two inches three times weekly.

Mission and Fillmore, two handsome suburban houses, advertise occasionally, though they have capacities of 1,500, and the

(*Continued on page* 1228)

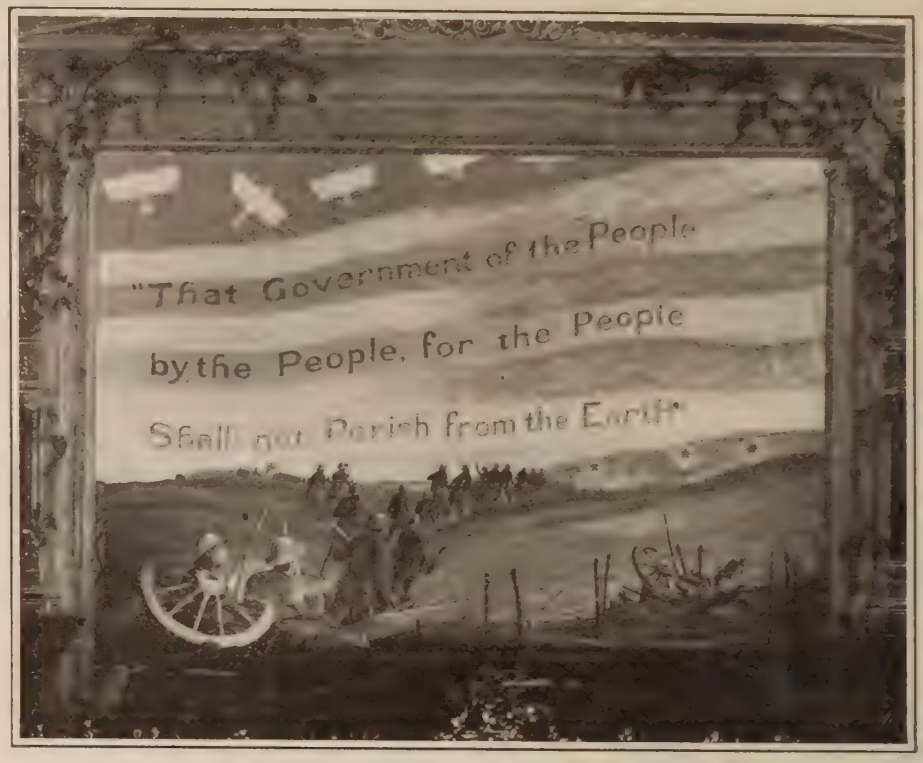
Theatres Pay For All They Get in These Papers and Well, Too

At the top the first two pages from the left are from the San Francisco Sunday Chronicle. At the right of the top line and the left of the second two from the Sunday Examiner. Next in the center line are two pages from the Saturday Bulletin. In the lower line are two pages from the Saturday Call-Post and then one from the Daily News

Rothapfel Gives Some Hints on Weeklies

By S. L. Rothapfel

This is the second article by Mr. Rothapfel on the handling of patriotic pictures, with special reference to the news weeklies. In the next article he will go into detail and explain the make up of one of his Animated and the music that he used with the various pictures.



Patriotic stage setting at Shea's Hippodrome, Buffalo. While this was being shown the orchestra played "Evolution of Dixie"

I HAVE found most success in using patriotic propaganda in the news weekly, and since we entered into the war it has constituted more than 75 per cent. of this unit. Music plays an all important part in presenting these pictures and a general scheme to follow is to use good common sense and to get some advice if you don't know. The Sousa marches like "Hands Across the Sea," "Stars and Stripes Forever," "Jack Tar March," "Liberty Bell," and almost all of his marches are exceptionally fine for this kind of work, but those mentioned are favorites. George M. Cohan's "Over There," is generally a good theme, La Rondeau, and two nautical marches, "Before the Mast" and "Our Jackies," are good numbers to use for the nautical events. The national airs of the different Allies, or their favorite marches are very easily obtained and could be used to good advantage.

The way I generally do is to open up with some big thrill. This gathers your audience into your lap as it were. Carry them along (making sure you don't give the thrill too soon or else you will slip the climax) and then follow up by some weaker stuff. Arrange your magazine so that it ends with a wallop. Don't wave the flag in a manner that isn't good taste. There are plenty of ways to use it that will thrill and not become cheap. Remember that the dignity of the service is uppermost at all times. Avoid playing the national anthem unless on some special occasion because if you do your entire audience will rise and destroy the psychology of the whole thing. Understand that I do not say not to play it but great judgment must be used. The same is true of the "Marsaillaise," "Rule Britannia," the "March Royal," and the different national airs of the respective countries.

Don't make your subjects too long. When troops are marching try, if possible, to keep time with them on the screen. This is very important. Play the whole Weekly with snap and spirit as though you really meant it and the spirit will communicate itself to your audience. Rearrange your subject matter so that it will have a continuity. For instance, when you show troops marching follow up by showing them preparing to go into action, then in the trenches and then "over the top." Sound effects are also greatly to be desired if they can be handled in the right way, but if you do not know how a big gun sounds and the noise it makes don't use any effects until you find out. It is more than simply a smash on the drum, because some shells shriek through the air and some sound like the whirr of an express train. The effects we get are by a simultaneous crash of cymbals and then a rumble on the organ with the biggest pipes we have. This is very important and it takes a lot of practice to do it the right way.

Be careful how you place the subjects in your Magazine. Be sure that the rulers of different countries be given the place of

(*Continued on page* 1228)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

A Year of a Pledge—Kept

TODAY, August 24, marks the end of the first year of the EXHIBITORS' SERVICE BUREAU. Under such a heading the department first appeared in the issue of August 25, 1917.

This Bureau was founded on the conviction that the great thing needed at that time was genuine SERVICE to the exhibitor. We believed that there was an absolute necessity for a department where the interest of the exhibitor would be the single thought in its conduct. We believed that such a department could become the forum where the exhibitors of the nation may gather. Our first announcement said:

> Through various departments the MOTION PICTURE NEWS deals with the activities of the exhibitor, but here it is sought to give specific aid in the handling of pictures. It is no purpose of this department to dictate rules for business conduct, but rather to utilize suggestions that have been successful with others—to draw from the experiences that have have been valuable and those that have been disastrous a sort of consensus of opinion—to save the exhibitors from the "experiments" which have wrecked others and at the same time to gather the money-making plans with suggestions and additions that will adapt them to all sections of the country.
>
> Further than this, the department purposes to afford direct and definite service to any exhibitor upon his request, to aid him in any way in the exhibition of pictures, in his publicity, and in any step to increase his business and popularize his theatre. MOTION PICTURE NEWS invites the theatre manager to consult this department as he himself would consult a physician, to call upon this department for any suggestion or help that he may desire. There is to be no limit to the field that the bureau hopes to cover.
>
> This department invites suggestions and criticisms and, similarly, reserves the privilege of suggesting and condemning. Many efforts to aid the exhibitor appear to have evolved into mutual praise departments. In various parts of the industry the attitude toward the showman has been the slap-on-the-back policy and "fine, old boy" comment. Certainly there is no benefit to the exhibitor in being told that some shop-worn idea is splendid and original and that some policy that has been proven a failure is excellent simply for the purpose of temporarily flattering him.
>
> Nor will this department declare "splendid and invaluable" half baked ideas and useless advertising aids simply because they emanate from some large producing company, when common sense tells us that such plans are worthless or even dangerous.
>
> This department is SERVICE. It hopes to supply a bureau to which the man from California, Kansas or Maine, or the owner of a syndicate of houses and the proprietor of a two-day-a-week house in a hamlet may turn for specific help.

Have We Kept the Faith?

YOU know that this department has been run absolutely for the benefit of the exhibitor. You know that if this were not the case we would not have the splendid Advisory Board of Exhibitors who are aiding us and you.

You know that this department has not been prostituted to the use of the advertiser and we challenge the publication of an idea in these pages in any issue that has come from an advertiser where we have recommended it to you unless it did not have worth.

You have not found in these pages suggestions of ridiculous exploitation stunts. You have not found in these pages the "aids" of the man who sits in his office and dreams them. What you have found here are the accounts of actual experiences of exhibitors all over the country—not things that might be done, but things that HAVE been done.

There were three pages of this department in the first issue. We expected the start to be slow. We were told on every hand that "it couldn't be done," that the exhibitors would never trust any one that was offering them service, that promised to do something that had never been done. We knew that suspicion. We knew how the exhibitor had been bunked, but we had the faith that the men who knew exhibitors and who were experts in their chosen fields could do this.

ARE WE RIGHT?

FROM the first issue there have been advertising and exploitation talks in every issue. An offshoot of this was "Your Idea and Ours," a department which has weekly contributions not only from every nook and corner of the continent, but from foreign nations.

Then came a series of articles on "Is This Your Theatre?" which covered the field and which was followed by "The Diary of a Successful Exhibitor," one of the most valuable series of articles that has ever appeared.

"Seeing the Rialto with Rothapfel" was one of the first departments. It was the first time, and it is still the one instance where a man familiar with exhibiting conditions all over the country has the privilege of seeing the show "made" and being able to analyze it for others.

A later otugrowth was the Advisory Board. We selected men representative of the industry and they have been contributing to these pages week after week, and we know that their expressions have resulted in many great improvements in the industry. We told you that all of these men would be EXHIBITORS and that they would run the Board on your behalf. There can be no challenge to the statement.

Now such men as Mr. Rothapfel, S. Barret McCormick, Harold B. Franklin and many others are regular or occasional contributors here. They are successful showmen and the worth of their matter is apparent.

In the past year we have given every service from naming a theatre in a village to planning productions for theatres in the biggest cities. The actual exhibitor correspondence of the Bureau occupies more than thirty-two hours, or four days of eight hours, a week. Our files show over 8,000 exhibitor letters written during the year and it is still growing.

We are planning bigger and better things. We are doing more week after week, and we know that we are going to DO STILL MORE. AND WE ARE GOING TO DO IT.

A year ago we asked your co-operation and we invited you to call on us for any SERVICE without cost of obligation—either through the pages of the NEWS or in personal letters.

We renew the invitation and with it our PLEDGE TO YOU.

Your Idea and Ours

WHEN you really do an unusually big business on a bad night, it is a good thing to advertise it—once in a while. But be sure of your facts before you start your display. If you had your house only half full don't devote your newspaper space to telling how you turned them away.

"Try to get in" is a line that was originated on the Coast, and it is being used by a lot of theatres. It's all right if you are doing big business, but it's far from right to have people see this day after day in your displays and then come regularly to your theatre and find it half filled.

Majestic theatre has used the idea of telling about the crowds on a rainy night to excellent advantage in this display, six inches by three columns. It has left it for the picture of Nazimova to put over the rest of the appeal and we have no doubt that it worked.

A smiling face around the theatre will save many a burning ear. Get that?

THERE is never any excuse for a misleading advertisement. If "To Hell With the Kaiser" is not a war play we do not know what it is. There is not a scene in it that does not bear directly on the war and there is no sense in fooling the public. You are hurting your theatre.

The way to exploit this picture has been very clearly given you. We wrote and published a special service section on this picture which told you clearly just how to go about your exploitation, and that is along the line that the picture shows you what you would like to see happen to the Kaiser.

B. F. KEITH'S
MARY ANDERSON
The Big Time Photoplay Bonus.
SOUL-THRILLING ROMANCE
"To Hell With The Kaiser"
NOT A WAR PLAY
Stirring Story of American Girls' Wrongs at the Hands of the
GERMAN CROWN PRINCE
Prices—Lower Floor 25c; Balcony 15c—Afternoon and Night
Including War Tax.

We gave you as a feature line, "Compact of Hell and the Hun." In adition to this Metro has issued excellent advertising aids that have been used successfully by scores of theatres.

This advertisement, 4½ inches double double column, of the Mary Anderson theatre, Louisville, Ky., is not only bad in every way, but it is untrue and it deliberately ignores the real selling power of the picture. In some cases there is an excuse when the selling point was not made clear to the exhibitor. But in this case it certainly has been.

Your theatre is yours, but how long it will remain so depends on how much you make it the public's.

WITH the exception of the name of the theatre and the date at the top and the two lines at the bottom about the organ and the hours of performance this entire display was taken bodily from one of the Universal advertisements in the Motion Picture News. It is effective and would have been more so if it had printed better.

However, still stronger is the display which appeared in the *Constitution* on the same day that the first was in the *Journal*.

TUDOR THEATRE
TEMPLE OF MOTION PICTURES
WEEK BEGINNING MONDAY JULY 29TH
"She belongs to me—Get that?"
"The Mortgaged Wife"
DOROTHY PHILLIPS
PRODUCTION
Music That Pleases, Furnished By Tudor $10,000 Unified Organ
Continuous Performance 11 A.M. to 11 P.M.

Manager J. F. Jackson, of the Tudor theatre, Atlanta, Ga., asks us which of the two we think the better. The longer of the two displays is certainly much better printed and comes out more clearly and of course that goes a long way in settling the point. "She belongs to me, get that?" the line in the quarter page ad in the *Journal* is the strongest of any of the lines used and had the half tone stood out as it should have done it would be hard to get away from. But the ad in the *Constitution* is the better, in the first place, because it features the title of the picture stronger than the name of the star and this is a case where that should have been done. The design used is excellent, but the top of the mortgage goes up too far and fails to allow the selling line to stand out as it would have done had it been against a white background. But leave out that sentence, "Don't miss it."

Mr. Jackson asks whether we believe

that he is using too much space in quarter pages. Emphatically no. Use half pages and full pages if you can afford it. The man who has the theatre and who has the productions can make money the stronger he exploits them. Until very recently Atlanta has been a mighty poor advertising city from a motion picture point of view. Stereotyped ads sent out by the producers were used, the bill for the last half of the week advertised as prominently as that for the first half, and three houses under the same management formerly grouped the announcements together. Readers of this department from the beginning will remember that this is one of the first points that we criticised and most of these faults have been remedied.

Tudor theatre is going to get business with the plan it is following. And let us add that we like the way that it keeps the theatre the big thing.

Even money jingles and it likes smiles and courtesy.

THIS is a case where the cut has been made to carry practically the whole of the display on the picture, because the Strand theatre, New Orleans, wanted to call attention to other features. Now there is another house that has just opened in that city and there has been more or less competition in the advertising of the houses themselves, and the Strand continues to call attention to the excellence of the theatre. Another big feature of the house is the orchestra and ever since it opened this has been featured in the advertising. So, in the seven inches, double column, that was used there was not very much room to do anything else, but the writer of this display has been able to get

What Live Wires are Doing

STRAND
The Theatre That Has Created the Standard by Which All Motion Picture Theatres in the South Are Judged.
To avoid the crowds that will want to see this picture today—come early
Cecil B. De Milles
"We Can't Have Everything"
From Rupert Hughes' sensational novel of the same name. —A slice of life—with its pathos and laughter—cut from the heart of the studio.
Don Philippini and the Strand Concert Orchestra —how often haven't you heard our patrons say, "A feature worth the price of admission itself."
"Her Blighted Love"
Mack Sennett's Latest Comedy
—War Pictures
—Travel Classic
MATINEES, 10c and 20c War Tax, 1c and 2c
NIGHTS..... 15c and 25c War Tax, 2c and 3c

over the impression because he had a picture of a pretty girl who is one of the principal characters in the story.

We hardly think that the average reader will get the expression "cut from the heart of the studio" that it includes motion picture scenes. We would have made this very clear.

Just think this over: The shrinking violet was finally plucked.

FREAKISH, but a good ad, except for that terrible heavy black border and the Gothic type that most of the theatres in Duluth, Minn., insist on using. Used once it will make the people read the message that you have to send them. The text matter is excellent and it ought to get people to the theatre.

Now this display could have been improved considerably. We would have used the cut of Miss Normand in the upper right hand corner, an oval one preferably

REX TODAY 15c
THE JOY OF MILLIONS
WHO IS SHE?
Of course we knew you'd know right away who she was—but we thought we'd do it "just for fun." Everybody wants fun these war times—even the kaiser is dancing—to the tune of "Yankee Doodle." For real, unadulterated, spontaneous fun, MABEL NORMAND in "THE VENUS MODEL" makes C. C. look like an undertaker at a wedding. And girls—if you would win yourself a fortune and a husband—take a tip from Mabel; she puts it over in a manner that would make "Get-Rich-Quick Wallingford" look like a piker.
IT'S A PIPPIN OF A PLAY AND YOU'LL LIKE IT.
HEARST-PATHE NEWS
ORGAN OVERTURE. PIANO-ORGAN DUET.

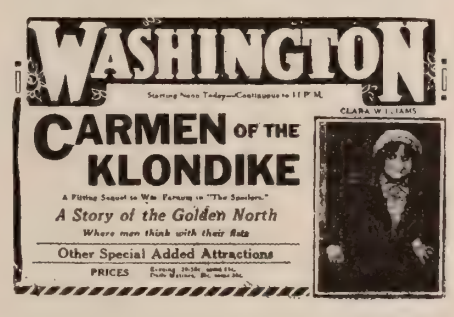
that wouldn't give the sawed-off-at-the-bottom effect that we have here. Then we would have used a light rule border—a distinctive one, if possible, running up to the cut. Now this oval cut would have occupied just half of the width of the advertisement and right along side of it we would have had the question "Who is she?" Then immediately under this we would have had the matter that is used except that we would have left still more of a margin of white space at the side, then we would have had the other attractions and then the name of the theatre—with a name plate—and the price, broken into the bottom of the advertisement with the ruled border coming to either side. Take out your pencil and paper and sketch out this suggestion and you will see how much better it looks.

How many of you make these rough sketches, for yourself, before you send the copy to the printers?

Yes, ideas come from a mine, and you have to dig for them.

SORT of a cut that you use in your display means a whole lot to the punch. You had better omit them entirely if you cannot get them to carry the appeal of the picture.

Now this first advertisement of the Washington theatre, Detroit, gets a good sales line into the display with the lines


WASHINGTON
Starting Noon Today—Continuous to 11 P. M.
CLARA WILLIAMS
CARMEN OF THE KLONDIKE
A Fitting Sequel to Wm. Farnum in "The Sunbeam."
A Story of the Golden North
Where men think with their fists
Other Special Added Attractions
PRICES

"A story of the golden north where men think with their fists," but it kills this appeal by using a cut of Clara Williams with a broad smile on her face. This four-inch, three-column display absolutely fails to put over any punch and the whole thing remains a bare announcement of the attraction. The exhibitor who merely fills a certain amount of space each week is not advertising.

How different the effect with the Criterion theatre, Atlanta, Ga. Here the space used is ten inches, three columns, but the larger space is well worth while. Now the name of the theatre and the title of the picture have been made the most prominent thing in both of the displays, but one remains a pure announcement and the other breathes the atmosphere of the picture.

The Criterion has used a picture of Miss Williams in the Carmen garb and in it has given the atmosphere with the lone pine tree and the sketch of the man guiding his dog team through the snow. There is needed but the single sentence to get

over the appeal of the picture. And it gets over.

If you cannot get a cut that means something in connection with the picture, omit the cut or use a straight one of the star. You wouldn't carry a white flag into battle.

Gum chewing cashier generally "ain't stuck on the job."

WE regret that every time we have been called upon to comment on the advertising of any of the Albany, N. Y., theatres we have been forced to say that they were very bad. Writers of advertising there seem determined to crowd the announcement for the entire week into the display, with a lot of reading matter and getting a messy result.

Here is the first creditable advertisement that we have seen come out of Albany. It is used by the Clinton Square theatre and is adapted from an advertisement which appeared in the MOTION PICTURE NEWS.

CLINTON SQUARE
--THIS WEEK--
Monday, Tuesday, Wednesday, Thursday,
Frank A. Keeney's
"A ROMANCE of the UNDERWORLD"
A PICTURIZATION OF
PAUL ARMSTRONG'S
GREAT DRAMA OF NEW YORK LIFE
Big Feature Attraction
CATHERINE CALVERT
THE CLINTON SQUARE
DAVID POWELL, EUGENE O'BRIEN, EDWIN FORSBERG and SYBIL CARMEN
Dramatic Feature for Friday and Saturday
JUNE ELVIDGE IN "JOAN OF THE WOODS"
MUSIC BY THE SUPERB CLINTON SQUARE ORCHESTRA AND GRAND ORGAN

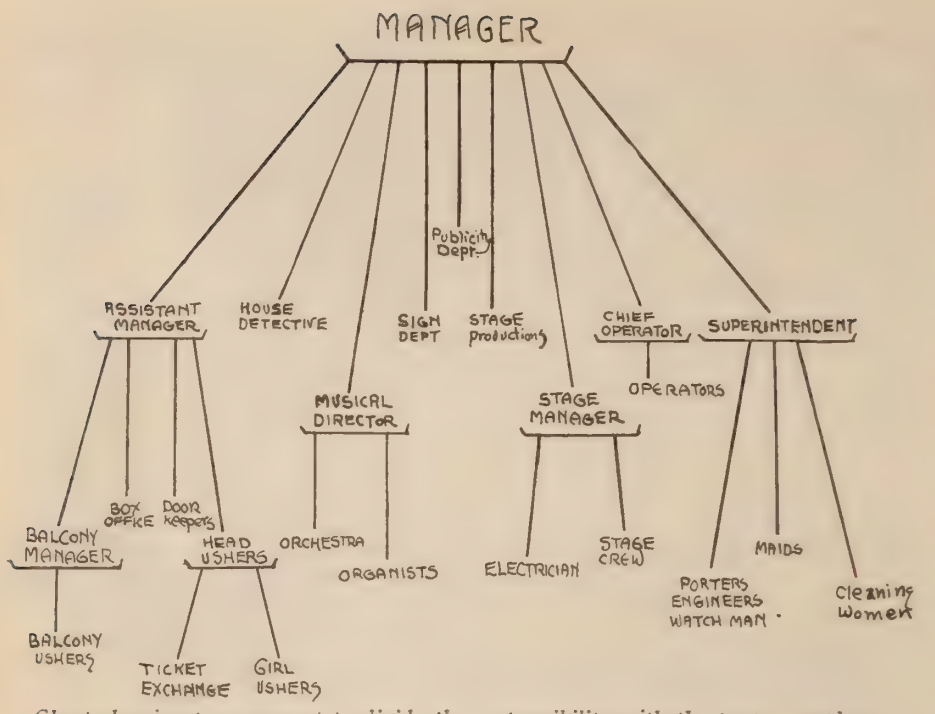


Chart showing arrangement to divide the responsibility with the proper employes

Franklin Urges Managers to Organize Theatres to Make All Do Their Work

"SUCCESSFUL business acumen of the present day requires system and organization, the old hit or miss method of running theatres is gone," said Harold B. Franklin, in an interview with the NEWS representative. "The manager should so systematize the regular routine of his theatre that it will run automatically, so to speak. As a result he will himself have more time for the arrangement and presentation of his program.

"Don't be an 'all around' manager," continued Mr. Franklin. "Get away from the habit of doing every little thing yourself. The time one spends in putting pictures in frames can be used more profitably. Arrange your operating schedule so that minor details be taken care of systematically and so that you can save your surplus energy for the big task of presentation; to meet and study your patrons.

"Many exhibitors are 'jacks-of-all-trades,' and in looking out for the little things overlook the big essentials. Organization is the first requisite of big business. This is especially true in a present-day motion picture theatre where there are so many intricate details to look after at all times.

"Of course, the manager should supervise every detail, guiding and helping his staff of employes until they are fully familiar with their respective duties. Once you have trained the staff to accept responsibility you will have an organization which will be an asset instead of a liability.

"The entire fabric of organization is built on the selection of house employes. Use good judgment in choosing your staff. It is advisable to draw out a plan where responsibility can be shouldered by employes. This is applicable to the small as well as the larger theatre. Hammer the idea into each employe that upon his faithful observance of his duty depends the smooth operation of your entire organization. Make he or she feel that they are part of a big chain, each link of which is essential to the smooth running of your program.

"At Sheas' Hippodrome we make the head of each department feel as though they are part of the management. All department heads are brought together once a month, sometimes oftener, when the progress of the preceding month is reviewed and when suggestions for the betterment of operation are always in order.

"One of the big problems of every business is to keep employes loyal. The busy manager cannot keep in close touch with all, but through the department head the manager can instill the proper enthusiasm and spirit.

"Our first step at the Hippodrome is a classification of all departments and their responsibilities. The chart illustrated here probably cannot be used by everyone, but it can be applied to almost every theatre, large or small.

"Each department head is required to make a daily report, noting any unusual incident which may occur in the house. This system is worked out so carefully that should there be a break of film at any time, this fact would be reported to the office automatically by four different department heads.

The above chart clearly shows the responsibility of all department heads, and there can be no mistake.

The true executive will cultivate cheerfulness and practice diplomacy—it smooths the rough spots. Taken up by your organization, it gives your patrons better service."

Current Programs at the Rialto and Rivoli

The programs for the week of August 11, at the Rialto and Rivoli theatres, are no less characteristic of the general excellence of bills presented there than usual. Managing Director Rothapfel switched back to the lengthy feature at the Rivoli, in direct contrast to the bill presented the week previous. This, as has been cited before in these columns, serves to break the more or less monotonous tone of a bill with a feature of five reels or more run week after week.

The show at the Rivoli begins with an overture from "William Tell," by Gioacchino Rossini, with Lieut. Rothapfel himself conducting. For exhibitors who use this overture it would not be a bad idea to follow Mr. Rothapfel's style and give a short story of the overture, as follows: "'William Tell,' based on Schiller's play, which in turn was based on the well-known Swiss legend, thought for a long time to be history, was produced at Paris, August 3, 1829. The overture pictures first the storm, a pastorale, and ends with a galop based on a theme which sounds like a hunting call. None of the music of the overture is drawn from the themes of the opera itself."

Then follows "American Troops on Furlough," taken by the Cinematographic Division of the French Army. Gladys Rice follows with a song, "I Hear You Calling Me," by John P. Marshall, which Lieut. Rothapfel repeated this week because of numerous requests for the number.

Rivoli Animated Pictorial, personally edited by Mr. Rothapfel, is then flashed on the screen. This includes also the Creel Committee's Official War Review. Next is a song by Desere LaSalle, the baritone, entitled "Dio Possente."

The Rivoli program now swings into the featured motion picture of the week, William S. Hart in "Riddle Gawne," an Artcraft picture directed by Hart, under the supervision of Thomas H. Ince. In the cast are William S. Hart, Katherine MacDonald, Lon Chaney, Gretchen Lederer, Gertrude Short, Leon Kent, Milton Ross and E. B. Tilton.

In the interval between feature and the short reel which followed the orchestra played selections from "Maytime." The subject at the close of the program was, "Who's Who in Baseball," showing the big league players in action. This is the third in a series of the Marty McHale Baseball Pictures.

The Animated Pictorial used at the Rivoli was composed of the following subjects selected from the various news weeklies: Gaumont News: Fourth of July parade in Paris; Gaumont Graphic: Opening of "Washington Inn," the Officers' Rest House in London; Gaumont Graphic: King George and Queen Mary inspect the nurses' training school at Aldershot. Also visit a clothing factory; Hearst-Pathe: Silver wedding celebration of King and Queen of England in London; Gaumont News:- Launching of the first ship from Hog Island, with Mrs. Wilson christening

(*Continued on page* 1227)

How Liberty Theatres Will Help Exhibitors

By Edward L. Hyman

Film Director for All Liberty Theatres in the U. S. Operated by the War Department Commission on Camp Activities

As manager of the Victoria theatre, Buffalo, Mr. Hyman was one of the most successful of the younger managers in the country. However, his services were volunteered to the Government and he was sent to manage the Liberty theatre at Camp Wheeler, Ga., and later was sent to Camp Gordon, Ga., and there put in charge of booking the pictures for ten Liberty theatres. A few weeks ago he was given his present post and he will select all the films that the soldier boys see. Unquestionably the war is going to have a big effect in shaping the future of motion pictures and Mr. Hyman's article will be found valuable to manager and producer alike.

Here is the soldier boy orchestra at Liberty theatre, Camp Gordon, Ga.

WHAT bearing does the military camp Liberty theatre have upon my business, is the way in which the average exhibitor is due to talk when the subject is mentioned.

It doesn't interest him—it's too far removed from his own house.

But it should interest him, for the Liberty theatre gets the raw recruit and the officer when both are shaping new visions upon life.

And then, too, looking at it from an economic standpoint, isn't it true that if a Liberty theatre feeds the men cheap stuff the hunger for better motion pictures will not be developed?

In running a house in civilian life I found that you could educate a patronage to higher class pictures and higher prices. And also you can keep them coming by giving them stuff that gets by.

Wouldn't you rather have a Liberty theatre screen the sort of plays you are offering so that when the men come home again they will seek out your place and pass up the cheaper haven of the animated?

There is a very important relation between the Liberty theatre and your house! Don't forget it for a second!

Let me give you an insight into the careful thought and psychology that goes into the operation of a Liberty theatre as exercised by the Fosdick Commission.

The Liberty theatre aims to give good stuff for a moderate charge, an admission just sufficient to clear expense items.

It doesn't aim to make money and naturally its ideals are perhaps a little higher than those of a small group of movie men in business life.

The Liberty theatre plays to all sorts and manners of men. But there is gold in all of them and often a good picture helps a man to see that he really likes the high-class stuff better than the senseless jumble of some junk that is unloaded on the film market.

Before becoming director of films for all Liberty theatres I managed the camp theatre at Camp Gordon. This is as large an institution as a big New York theatre, seating 2,400 men and with a stage equal in size to that of the largest metropolitan houses.

I found that in order to make the soldiers come in to this theatre, I had to show the sort of stuff that would please the officers. The private seems to figure that if a thing goes with an officer, it is real stuff. Naturally I had to feature high-class offerings to meet the standard of these splendid military leaders. They were the critics and were just as harsh as the privates. In other words I had to get right with the high moguls in order to impress those below them in military station.

The same applies back home. I impress the best people and the others will seek the same level. Every person has a yearning for the better things, especially if they are of a happy trend.

That advertising is the life of the film business, the very Alpha and Omega, is proven again in the administration of the Liberty theatre. You can't market something the public doesn't know you possess.

At first some of the theatres felt that being part of a military institution it wouldn't be necessary to advertise. They forgot that town attractions beckon, that the soldier often goes to the city near the camp and looks for excitement which may lead him into trouble and even the toils.

I insisted that the advertising be kept normal to that of a live, successful city theatre. The men want something that smacks of home, and if you advertise as much as they do back home, it helps. I "billed" the camp, let the boys know what they could get for a moderate expenditure. I used the camp organ, the military newspaper, and advertised in every way possible.

Of course the attendance increased and I was able to put on better stuff. There is always a temptation to show cheap stuff when there is a run of bad business and the practice is liable to become permanent if fostered.

I insisted on as good an orchestra as they would get back home. And as large a one, too. It was necessary to search the camp, but was able to find a group of instrumentalists, all professionals, that would please a New York or Chicago top-notch exhibitor.

An effort was made to engender friendliness between the men and the management. None of the up-state stuff existed. It was made apparent that the theatre was theirs and what they wanted in the way of service—was up to them. And faith was kept with them for many do not have much to expend upon amusement. When a soldier left the Camp Gordon Liberty theatre, he generally went out whistling and in complimentary mood rather than kicking and grouching.

In fact it is my objective and always will be, to keep the Liberty theatres on a par with the high ideals of the Fosdick Commission, and in so doing I will be keeping on a level with the best picture theatres in America.

You may rest assured, I believe, that when the men return victorious their sessions at the Liberty theatre will not have weaned them away from your type of theatre—if yours is at least 90 per cent RIGHT.

Woodward Theatre to Be First Run House

Charles H. Miles, lessee of the Woodward theatre, Detroit, has challenged any manager of his section by the announcements that he has made for the coming season. The theatre was operated last year as a combination house, but on September 1 it starts a policy of first run motion pictures only.

There will be a fifty-piece orchestra to furnish the music and this will be under the direction of Ward J. Hutton who led the Majestic theatre orchestra for three years. Henry Santroy, whose singing has made a big hit at Detroit theatres, has also been engaged for an indefinite term.

Shark Monroe
IF YOUR HUSBAND LOOKS AT A CHICKEN
dont get mad and call her a huzzy for that reflects on his taste
Remember he picked YOU as the best bet, so he must have good judgement.
Size up the chick: hubby admires if she wears fluffy clothes get some all the more fluffy. if she uses delicate perfume, put it up cold to your druggist to beat it. if she jollies the old man you kid him along all the more -you have the inside track- You know what he falls for most.
Dont imagine simply because youve married hubby you can keep him solely interested in you unless you keep at the head of the procession
Thats what Mrs Murdock found out to her sorrow about
OLD WIVES for NEW
ELSIE FERGUSON
A DOLL'S HOUSE

At the left is one of the striking three sheets made by H. H. Thomas, manager of the Rialto and Strand theatres, Omaha. In the center is a "talking" three sheet used with great success and at the right one of the one sheets. In the one sheets cut outs from the stock one sheets are used where available

Thomas Makes His Own "Paper"; Finds Ready Made Product Worthless

AT the start of the discussion of the exploitation of pictures by the Advisory Board, H. M. Thomas, manager of the Rialto and Strand theatres, Omaha, pointed out the inferior quality of the display matter that is being sent to exhibitors. Finding that he could not get from the manufacturers the sort of material that he wanted he set about to construct his own displays and in this work he had the co-operation of an excellent artist.

Most of the one sheets are made from cut outs of the stock one sheets, but these are blended in so that it is hard to tell them from the card itself and they appear almost as paintings.

"I am a believer in one sheets of this sort," says Mr. Thomas, "at least until the time that the producers are willing to put out a one sheet that will attract business.

"I have made this experiment any number of times: Put nothing but the stock one sheets up in the frames in front and then watch my patrons 'shop' the display. The majority of those who stopped to examine the display did not go in, but passed up the picture because the display did not look inviting enough. Understand that I do not say that everyone who goes to a motion picture theatre 'shops' the display frames, for there are a great number who know from the newspaper exploitation and other sources what picture you have. But especially do these displays appeal to the transients and those who have failed to read the papers that day and happen to be passing the theatre.

"To get the contrast on the very same pictures I have then put out attractive cut-out one sheets and the result certainly must have been gratifying and profitable for I am still using them. Oh, for the day when the producers will give us some real one-sheets."

The three sheets which Mr. Thomas uses are drawings and some of them can be seen for a block and work wonders in getting the people to the theatre. One of the most effective that Mr. Thomas has used was one that bore the large head of Hart and the simple title in large letters "Shark Monroe." Note that the name of the star was not used, but still these three sheets were given the credit for bringing increased business.

Mr. Thomas finds that the "talking" three sheets are mighty good business getters. He says that especially did the one on "Old Wives for New," which is reproduced cause crowds to gather to read them, but that they drew business into the theatre. This same wording was also used in the newspaper advertising and was varied on other ads.

In addition to the one and three sheets described Mr. Thomas also uses on each production a three sheet reading about as follows:

RIALTO DATA

NAME FEATURE:	SHARK MONROE
PRESENTED:	July 21, 22, 23 and 24
CAST INCLUDES:	WILLIAM S. HART, Katherine MacDonald
DIRECTED BY:	THOMAS H. INCE FOR "ARTCRAFT"
LOCALE:	Alaskan gold fields and on board steamer en route to Alaska
KIND OF STORY:	New characterization for Hart—playing part of ferocious sea captain, nicknamed "Shark" by his associates on account of being so bloodless and cold—a regular human icicle, but finally melting under a woman's smile.
OTHER PICTURES:	Official Government War Pictures! Rialto News, Mack Sennett Comedy with Chester Conklin, Harry Gribbon and Mary Thurman.
COMING THURSDAY:	Lina Cavalieri in "Love's Conquest"

Mr. Thomas finds that a three sheet of this kind gives the prospective patron all the information he desires, and is well worth the money it costs.

Wood Sends Ad Specimen

J. M. WOOD, manager of the Weneeda theatre, Milton, Wis., writes: "I read your comments in each week's News with great interest. They are a great help to the small town exhibitor." Then he encloses some of the specimens of his latest advertising. We suggested that since he was in a small town (census population 833), and that he used the country weekly as a medium, he should try to tell something about the picture. And he does a great deal more in this case than a celebrated New York theatre did when this feature was advertised. He told that it was made from Mrs. Burnett's "Sarah Crewe." Just a point here. Please, please all of you avoid the superlative. It is unnecessary and leads you astray. "Sarah Crewe" is a wonderfully charming story, but we'll wager that twice as many people read the same author's "Little Lord Fauntleroy." What's the use of making any statement that the reader will be inclined to refute?

Profit Sharing Week Puts New Record Up in Boston Theatre

"THE dullest week in the year made one-third more business than the same week in any other year."

That is the unique record that has just been set up by Thomas D. Soriero, manager of the Park theatre, Boston, and the Strand, Lowell, two of the most up-to-date houses in the country. To Profit-Sharing Week is credited this great showing.

Mr. Soriero is a careful student of affairs of the business world, and when he saw how successful the profit-sharing system was proving in big industries he came to the conclusion that the same principle would apply to motion picture houses, where so much depends on the employes having the interests of the house and the patrons always at heart. So he arranged the Profit-Sharing Week. Now the result of the practical working of the week was that fewer passes were used than ever before and that checks and money for tickets came in in greater quantities than ever before.

The benefit of this was equally divided between patron, employer and employe because business increased, the patrons were in a happy frame of mind and the employe was financially much better off. Uncle Sam also benefited because the condition of the profit sharing was that the employes should buy War Savings Stamps with their share of the profits, thus helping the Government and encouraging thrift.

Mr. Soriero declares that the plan was a success in every way and was well justified by the results. He believes that employe as well as employer is decidedly concerned in the financial success of the institution which employs him and he should be encouraged to greater efficiency by the knowledge that he is to share in the benefits which his additional efforts help produce. Employes in a theatre are no different from those in any other occupation and must be given assurance of steady employment fifty-two weeks in the year if they are to be kept contented and efficient. Proper treatment, profit sharing, steady work, adequate pay and fair chance of advancement will go a long way toward attracting the right kind of employes to the moving picture industry.

So far as we have any record this is the first time that the plan has ever been followed in a theatre. There is no reason why it cannot be used anywhere where there are a considerable number of employes.

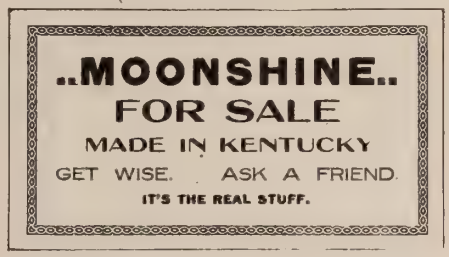
Ad Talks Will Be Found On Pages 1262 and 1263

Iowa Manager Takes Advantage of Raid on Moonshine to Put Over Picture

ABILITY to take advantage of an opportunity often differentiates a successful manager from a poor one. The man who is not up on his toes looking to make the most of what is going on, in a legitimate way, is not going to be long at the top. And though we do not like the usual stunt suggested by the press books, the ability to convert some local situation into advertising for the theatre or the picture is well worth while.

An example of that comes from Burlington, Iowa, where Manager L. P. Blank of the Palace theatre, put over a remarkable campaign on "Moonshine," the Fatty Arbuckle picture, by taking advantage of something that really happened. Here is Mr. Blank's own story of it:

"The basis of my campaign was taking advantage of a situation. As you know, Iowa is 'dry,' both by State and Federal laws. Bootlegging was carried on in our city and the State officials decided to take a hand. They sent several agents in town to clean it up. The first day they landed, they rounded up about twenty alleged boot-



First of teaser cards distributed by Palace theatre, Burlington, Iowa

leggers. This is the synopsis or basis, on which we started.

"A couple of days after the first raid by the State men, we got out card No. 1. These cards were put out after 12 o'clock at night, in newspaper offices, business houses and out in residence districts. The next day people commenced to talk. Some thought it a joke, others said the liquor interest did it. Anyway, they talked; each one trying to find out who knew something about the cards. The next move was the finding of a moonshine still. That night we put out a second card.

"The next day everything was 'Moonshine'; it was the chief topic wherever one went. Fellows had cards in their pockets, they were up in barber shops, factories, etc. The majority of people, by this time, had it doped out that the liquor element was surely doing it; the dry ones were looking for the moonshine place. The day before we played the picture, we put out card No. 3. When the people found out what it was all about, they thought it a good joke; and will add, all wanted to see the picture.

"In conjunction with this blind advertising campaign, we worked the billboards this way: When we started the cards, we put out 300 one-sheets reading: 'Fatty Arbuckle Will Appear at Palace in His Latest Scream, July 17 and 18.'

"Two days before showing, we put out

Moonshine!
EXPOSED.
"FATTY"
ARBUCKLE
in his official capacity as a hunter of illegal whisky goes thru a series of rollicking and laughable stunts in his latest comedy,
MOONSHINE
PALACE THEATRE
WED. & THURS., JULY 17 & 18.
BILLIE BURKE as EVE'S DAUGHTER
will also be shown on above dates.
RESERVED SEATS NOW SELLING. PLACE YOUR ORDER

Third of the cards, which exposed the "Moonshine"

sixes and ones, on billboard stands over the city, the regular paper, and also used numerous cutouts of Arbuckle. You can see how the two stunts worked by themselves, and in the end, how they both centered on the one object: 'Moonshine' and Arbuckle.

"We were very successful, and will say that it proved to be the greatest thing we ever did or saw pulled off. It not alone worked in our city, but was spread in all nearby towns. Of course, as stated in the first place, we took advantage of a situation, but we cannot see why it would not work with equal success in any State that is 'dry.'

"I assure you, personally, that I had a regular circus out of it, listening to all the talk and remarks made during the campaign. Of course, this might not appeal to many exhibitors, on account of the cost of campaign, but if you want a good stimulator, this will do it."

Rialto-Rivoli Program

(*Continued from page* 1224)

it; Gaumont Graphic: Launching of the destroyer "MacDermott" at Squantum, Mass.; Official War Review: American troops marching across France. Major-General Edwards and staff. Y. M. C. A. first-line post. Italian positions near Mt. Tomba. Defense of Rheims; Screen Telegram: Concentrated shell fire; Official War Review: Shelling of Rheims, with pictures of Geraldine Farrar as Joan riding at the head of her hosts and a solid column of French soldiers super-imposed over views of Rheims Cathedral with a supplementary projection machine.

At the Rialto the program begins with a selection from "Rigoletto," with Hugo Riesenfeld conducting. As is the case at the Rivoli, the brief story of the music is given, as follows: "Rigoletto" was first produced in Venice, March 11, 1851. It is based on Victor Hugo's drama, 'The King Amuses Himself,' but the locale of the play is changed from France to Italy, and the French King becomes a Duke of Man-

(*Continued on page* 1230)

Manager J. A. Jennings, of the Sunset theatre, Portland, Ore., uses a simple but striking effect in putting over "The Kaiser." At the left is the Washington street evidence with the tombstone of the Hun ruler. In the Broadway lobby shown at the right with a huge cartoon of the Kaiser's face over the ticket office

San Francisco Papers Put Picture News on Strict "Dollars and Cents Basis"

(*Continued from page* 1218)

Progress, a 1,000-seat house, under the same management, seldom uses the papers. There are eight smaller and cheaper downtown houses, which do not use the papers at all.

Then let's look at the Saturday afternoon issues. Now we want to tell you in advance, that the men in charge of these papers, as a general rule, seem to have a heavy leaning to the legitimate stage and are willing to do a great deal more for such attractions than the motion picture. One must remember also, that the specimens reproduced are from late in mid-summer papers, at a time when the legitimate houses are not at their best. But you will find them getting an even break with the motion picture, in spite of the fact that the great bulk of the advertising comes from the motion picture.

First, let's take the *Call-Post,* which we would expect to be liberal, since it is starting a drive for motion picture advertising. The first page of this is devoted to the legitimate and vaudeville, although we figure but 16½ inches for all of those houses, to 85 inches for motion picture houses. We have counted in the advertising on "Hearts of the World," which is at the Alcazar, normally a legitimate house. Strand theatre here used five inches double, Rialto ten inches across three columns, and the Tivoli 10 inches double. The others have two inches single, except the Alhambra, which uses three.

As to co-operation. There is a six-column layout and a reading notice for each theatre, with the heavier advertisers getting little more recognition than is given those who are using two inches with more or less regularity. NO NEWS on either page.

The *Bulletin* accords practically the same treatment and carries the same advertising, except that of the Rialto, which uses only two-inch space here.

However, let us say here, that the Imperial, in both the *Call-Post* and the *Bulletin,* pays for fourteen inches triple column, in connection with the same amount from the Famous-Players, and is, therefore, the largest advertiser of them all.

In the Saturday *Daily News* there are parts of two pages devoted to motion picture and general theatrical matter, each reading notice given a separate head. California and Columbia are in with their regulation two inches, while Strand, Rialto and Tivoli have their large ads, as in the *Call-Post.* Still NO NEWS

Turning to the *Examiner,* Sunday Morning, we find the California and Fillmore each with two inches single, Rialto with three inches double, the Strand and Tivoli with five single and the Imperial with 6½ single. But note the space that is given to the layout. The *Examiner* wants to make a splash. It evidently wants to make the appearance that it is giving recognition to the motion picture, but certainly it is blind to the sort of matter its readers want. Still NO NEWS.

In the *Chronicle* the same conditions apply, reading notices and layouts, but it has slightly the more advertising; Rialto, Imperial and Strand have the same advertising that they use in the *Examiner,* with the Portola joining the California and Fillmore in two-inch space.

AND STILL NOT A LINE OF MOTION PICTURE NEWS IN ANY OF THE SATURDAY OR SUNDAY PAPERS.

Of course, we believe that it pays a theatre to advertise, even if it does not get a line of matter free, but what we want to again register our protest about is that continued amusement rate when there is not any real co-operation. Now let us admit that the theatres are paying that amusement rate to cover the cost of the cuts that are made and the white paper used for the reading notices. From that point of view and to the extent of a certain amount of advertising the amusement rate may be applicable.

But aside from that, haven't any of the Saturday or Sunday papers of San Francisco any interest in what their readers want—don't they believe in printing a complete paper that will interest everyone? If they do, why do they ignore the interest of at least half of the people in their city and fully eighty per cent of their whole subscription list?

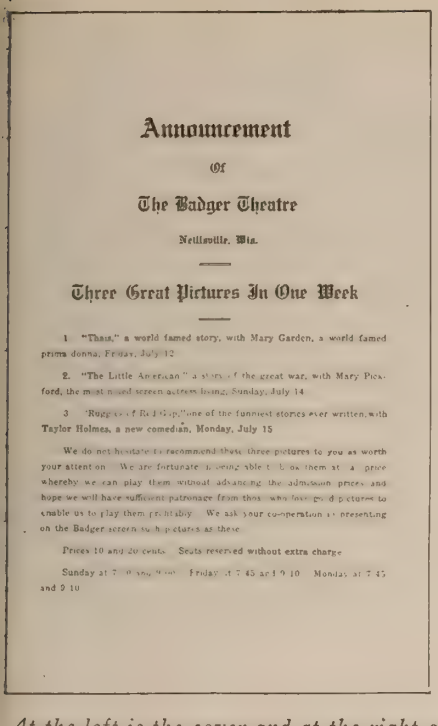
Patriotism in News Film Told by Rothapfel

(*Continued from page* 1220)

honor. If you have, for instance, the ruler of Great Britain reviewing troops which is followed by something else, always give him the place of honor in the subjects mentioned.

Avoid swaggering, boasting titles by all means. Instill spirit, pride of country and oodles of patriotism, but don't brag and don't let anyone in the Weekly brag. Carefully rehearse the News Weekly with the music and arrange it so that it will play smoothly and the music will not have any abrupt breaks or stops. It isn't necessary always to start a march from the beginning. Play according to your subject and if necessary start at the trio and then go back to the beginning. Oftentimes a piccolo and drum is very effective or bugles and drum. The big national airs like "Hail, Columbia," "Red, White and Blue," "Battle Hymn of the Republic," "Marseillaise" and "Rule Britannia," should always be played as a big Maestoso movement using plenty of organ. In other words, they must have a martial spirit.

Next week I will go into a little more detail and take one of the Magazines, telling you exactly why I placed the subjects in the order which I did and why I selected certain music.



Announcement

Of

The Badger Theatre

Neillsville, Wis.

Three Great Pictures In One Week

1 "Thais," a world famed story, with Mary Garden, a world famed prima donna, Friday, July 12

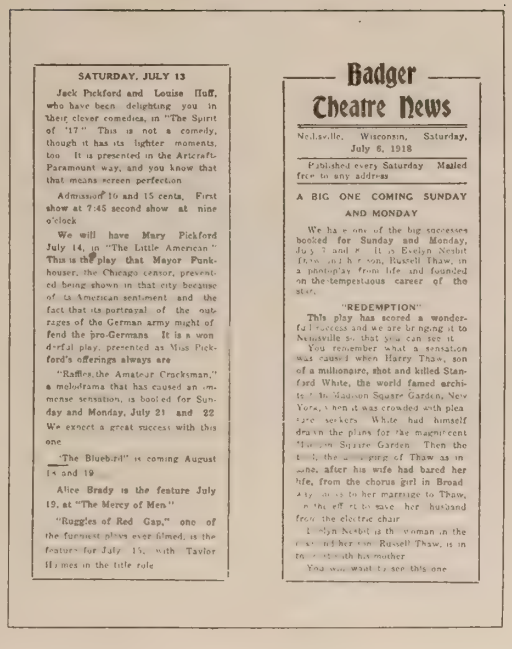
2. "The Little American," a story of the great war, with Mary Pickford, the most noised screen actress living, Sunday, July 14

3 "Ruggles of Red Gap," one of the funniest stories ever written, with Taylor Holmes, a new comedian, Monday, July 15

We do not hesitate to recommend these three pictures to you as worth your attention We are fortunate in being able to show them at a price whereby we can play them without advancing the admission prices and hope we will have sufficient patronage from those who love good pictures to enable us to play them profitably We ask your co-operation in presenting on the Badger screen such pictures as these

Prices 10 and 20 cents. Seats reserved without extra charge

Sunday at 7:00 and 9:00 Friday at 7:45 and 9:10 Monday at 7:45 and 9:10



SATURDAY, JULY 13

Jack Pickford and Louise Huff, who have been delighting you in their clever comedies, in "The Spirit of '17" This is not a comedy, though it has its lighter moments, too It is presented in the Artcraft-Paramount way, and you know that that means screen perfection

Admission 10 and 15 cents. First show at 7:45 second show at nine o'clock

We will have Mary Pickford July 14, in "The Little American" This is the play that Mayor Punkhouser, the Chicago censor, prevented being shown in that city because of its American sentiment and the fact that its portrayal of the outrages of the German army might offend the pro-Germans It is a wonderful play, presented as Miss Pickford's offerings always are

"Raffles, the Amateur Cracksman," a melodrama that has caused an immense sensation, is booked for Sunday and Monday, July 21 and 22 We expect a great success with this one

"The Bluebird" is coming August 18 and 19

Alice Brady is the feature July 19, at "The Mercy of Men"

"Ruggles of Red Gap," one of the funniest plays ever filmed, is the feature for July 15, with Taylor Holmes in the title role

Badger Theatre News

Neillsville, Wisconsin, Saturday, July 6, 1918

Published every Saturday Mailed free to any address

A BIG ONE COMING SUNDAY AND MONDAY

We have one of the big successes booked for Sunday and Monday, July 7 and 8. It is Evelyn Nesbit Thaw and her son, Russell Thaw, in a photoplay from life and founded on the tempestuous career of the star.

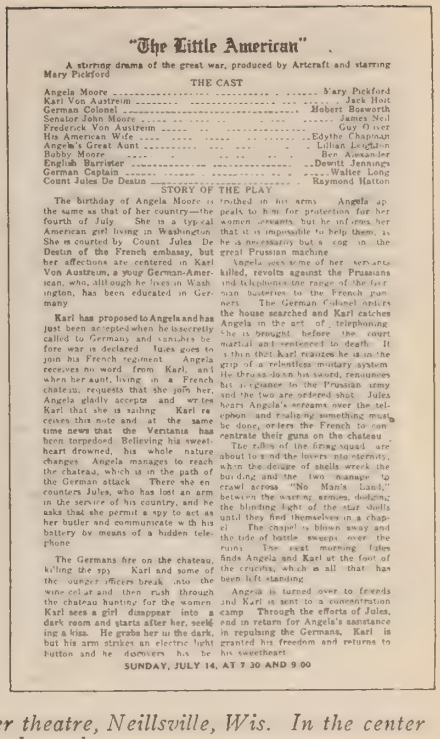
"REDEMPTION"

This play has scored a wonderful success and we are bringing it to Neillsville so that you can see it.

You remember what a sensation was caused when Harry Thaw, son of a millionaire, shot and killed Stanford White, the world famed architect, in Madison Square Garden, New York, when it was crowded with pleasure seekers White had himself drawn the plans for the magnificent Madison Square Garden Then the trial, the wedding of Thaw as in prison, after his wife had bared her life, from the chorus girl in Broadway up to her marriage to Thaw, in an effort to save her husband from the electric chair

Evelyn Nesbit is the woman in the case and her son Russell Thaw, is in town with his mother

You will want to see this one



"The Little American"

A stirring drama of the great war, produced by Artcraft and starring Mary Pickford

THE CAST

Angela Moore ..... Mary Pickford
Karl Von Austreim ..... Jack Holt
German Colonel ..... Robert Bosworth
Senator John Moore ..... James Neil
Frederick Von Austreim ..... Guy Oliver
His American Wife ..... Edythe Chapman
Angela's Great Aunt ..... Lillian Leighton
Bobby Moore ..... Ben Alexander
English Barrister ..... Dewitt Jennings
German Captain ..... Walter Long
Count Jules De Destin ..... Raymond Hatton

STORY OF THE PLAY

The birthday of Angela Moore is the same as that of her country—the fourth of July. She is a typical American girl living in Washington She is courted by Count Jules De Destin of the French embassy, but her affections are centered in Karl Von Austreim, a young German-American, who, although he lives in Washington, has been educated in Germany

Karl has proposed to Angela and has just been accepted when he is secretly called to Germany and vanishes before war is declared Jules goes to join his French regiment Angela receives no word from Karl, and when her aunt, living in a French chateau, requests that she join her, Angela gladly accepts and writes Karl that she is sailing Karl receives this note and at the same time news that the Veritania has been torpedoed. Believing his sweetheart drowned, his whole nature changes Angela manages to reach the chateau, which is in the path of the German attack There she encounters Jules, who has lost an arm in the service of his country, and he asks that she permit a spy to act as her butler and communicate with his battery by means of a hidden telephone

The Germans fire on the chateau, killing the spy Karl and some of the younger officers break into the wine cellar and then rush through the chateau hunting for the women Karl sees a girl disappear into a dark room and starts after her, seeking a kiss. He grabs her in the dark, but his arm strikes an electric light button and he discovers his sweetheart

Angela in his arms Angela appeals to him for protection for her women servants, but he informs her that it is impossible to help them, as he is a necessary but a cog in the great Prussian machine

Angela sees some of her servants killed, revolts against the Prussians and telephones the range of the German batteries to the French gunners The German Colonel orders the house searched and Karl catches Angela in the act of telephoning She is brought before the court martial and sentenced to death It is then that Karl realizes he is in the grip of a relentless military system He throws down his sword, renounces his allegiance to the Prussian army and the two are ordered shot Jules hears Angela's screams over the telephone and realizing something must be done, orders the French to concentrate their guns on the chateau

The rules of the firing squad are about to end the lovers into eternity, when the deluge of shells wreck the building and the two manage to crawl across "No Man's Land," between the warring armies, dodging the blinding light of the star shells until they find themselves in a chapel The chapel is blown away and the field of battle is swept over the ruins The next morning Jules finds Angela and Karl at the foot of the crucifix, which is all that has been left standing

Angela is turned over to friends and Karl is sent to a concentration camp Through the efforts of Jules, and in return for Angela's assistance in repulsing the Germans, Karl is granted his freedom and returns to his sweetheart

SUNDAY, JULY 14, AT 7:30 AND 9:00

At the left is the cover and at the right one of the pages of a special folder issued by the Badger theatre, Neillsville, Wis. In the center are the back and front covers of the "Badger News" issued each week

Theatre in Rural Town Scores Success by Intelligent Printed Talks on Pictures

ON this anniversary of the establishment of the Exhibitors' Service Bureau this story is appropriate in showing that the exhibitors in the smaller cities are reading and benefiting from the articles that appear here. This is only one of the scores of cases in which this SERVICE has been accomplished by personal correspondence in addition to the general matter that appears in these columns.

Early in April, W. D. Martin, manager of the Badger theatre, Neillsville, Wis., sent us some of the specimens of the programs and the printed matter that he was using. They were very bad and we wrote him to that effect without hesitating to say what was wrong. Mr. Martin has the ability to do things and only needed to be shown what to do. The result is that in four months he has progressed from the point where he was wasting money and geting no results to intelligent, effective exploitation.

Neillsville is a town of about 2,500 and located in a dairy community. Because the residents of the section are busy through the day matinees have been found not to pay. Now naturally the Badger theatre must appeal to the patronage of not only the people who live in the town itself, but the surrounding territory. The problem of the Badger theatre therefore was as much of making the theatre an institution as is the Rialto or the Circle of any of the other fine houses of the country.

In announcing recently that we were going to devote more space to the problems of the exhibitors in the towns and the villages we referred to the fact that while these exhibitors could not do things on the same scale that the really big houses in the principal cities follow they can get a great deal out of the accounts of what they were doing, because the same policies can be modified and applied on less expensive scale to smaller theatres and less important communities.

Now let us quote for a second some of the things that we wrote to Mr. Martin about the programs that he sent us: "The whole program is unattractively set up, consisting of a mere mass of type that will never attract attention and which will be thrown away by three-fourths of the people who get it. . . . In its present form it is good for nothing but scrap paper and we are not surprised that it fails to bring you substantial returns." Then we proceeded to tell him what should be done. And then Mr. Martin set to work. He only needed a hint for he knew what to do. But he wasn't afraid to spend a little more money and to get real results. And he is getting them.

We illustrate here two of the program folders which he issued and which he is distributing through the country. One of these consists of four pages, 3¼ by 8 inches. We have reproduced the front and back pages of this. Now these consist in talks about the pictures, covering each day of the week. The following week the Badger had three unusually strong pictures in the same week, "Thais," "The Little American" and "Ruggles of Red Gap." So Mr. Martin issued a four-page folder, 5½ by 8¼, printed on a good stock of white paper, covering the announcement of the three attractions. We have reproduced the first and third pages of this. Each of the pictures is treated similarly, the casts being given and the story of the picture told.

Now this is matter that the recipient will save and read. It is splendid exploitation for a small town or a rural community. Mailed to the people of the section we believe that ninety per cent will read every line of this matter and that a considerable portion of them will then come to the theatre.

Because you have a small house and are located away from a city there is no reason why you should not do things in the right way. Because it costs a few dollars to do things right, many exhibitors cannot see why they should increase expenses, especially if they are already doing poor business. But doing things better pay wherever you are. If you cannot do the thing right, better drop it entirely. Four months ago the Badger was not doing things the right way and the money that was being spent on printed matter was practically wasted. Today it is doing things the right way and with success.

"There's a reason."

ZUKOR SAID IT

JEROME BEATTY, advertising manager for Famous Players-Lasky Corporation, has called our attention to the fact that Exhibitor C. A. Lick, of Fort Smith, Ark., made use of Adolph Zukor's recent statement in the Famous Players-Lasky 1918-9 announcement for his dandy ad, "An Essential Wheel in Uncle Sam's Great War Machine," which was reproduced in the August 10th issue of Motion Picture News.

There is value in the tip to exhibitors to study carefully the possibilities of the trade paper advertising pages in preparing their own local material.

Huge letters used by Ralph Ruffner at Butte to advertise "Heart of the Sunset"

Neighborhood Theatre Sends 30-Day Pass to Everyone in the Section Called in Draft

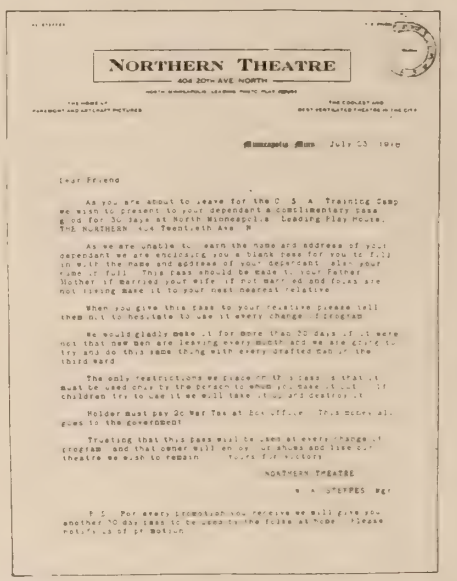
W. A. STEFFES, manager of the Northern theatre, one of the principal neighborhood houses at Minneapolis, is using an idea that is bound to make a hit in any smaller community or in neighborhood theatres in the larger cities. It is simple and inexpensive, but it shows that the theatre is in touch with its patrons and apparently interested in their welfare and enjoyment of life.

It consists in sending a pass good for a month to each person called in the draft from the section of the city to which the theatre appeals, in this case North Minneapolis. The letter, which is reproduced here, begins: "As you are about to leave for a U. S. A. training camp we wish to present to your dependent a complimentary pass good for thirty days at North Minneapolis' leading playhouse, The Northern, 404 Twentieth ave., N."

Northern Theatre
404 Twentieth Avenue North
Tri-State 45643
NORTH MINNEAPOLIS LEADING PHOTO PLAY HOUSE
ADMIT
M
Account in National Army
Good every day but Sunday until
SEPTEMBER 1st, 1918
HOLDER OF PASS MUST PAY 2c WAR TAX AT BOX OFFICE
NOT TRANSFERABLE

Thirty-day pass issued by Northern theatre to draft men

There is also a clever little postscript to this letter saying that for every promotion the recipient received the theatre will give another thirty-day pass to be used by the folks at home, and then adds, "Please notify us of promotion." That one paragraph brings the theatre into close touch with the boys that are going away. And remember that most of these boys are coming back again and the interest that the theatre is taking in them is going to mean future business.


NORTHERN THEATRE
404 20TH AVE NORTH

Dear Friend

As you are about to leave for the U. S. A. Training Camp we wish to present to your dependent a complimentary pass good for 30 days at North Minneapolis Leading Play House, The NORTHERN 404 Twentieth Ave. N

As we are unable to learn the name and address of your dependent we are enclosing you a blank pass for you to fill in with the name and address of your dependent. Also your name in full. This pass should be made to your father Mother if married your wife if not married and folks are not living make it to your next nearest relative

When you give this pass to your relative please tell them not to hesitate to use it every change Etcogram

We would gladly make it for more than 30 days if it were not that new men are leaving every month and we are going to try and do this same thing with every drafted man of the third ward

The only restrictions we place on it is that it must be used only by the person to whom it is made out If children try to use it we will take it away and destroy it

Holder must pay 2c War Tax at Box Office This covers all taxes to the government

Trusting that this pass will be used at every change of program and that some will on or of whom and time our theatre we wish to remain Yours for victory

NORTHERN THEATRE

W. A. STEFFES Mgr

P. S. For every promotion you receive we will give you another 30 day pass to be used by the folks at home Please notify us of promotion

Business building letter sent to every draft man in section

No one expects that the reward of a thirty-day pass is really going to make any soldier win the promotion, but it does keep the man in close touch with the theatre, and we feel mighty sure that the Northern will get postcards from the training camps and from the front that will bring lots of news of the successes that the boys of the section are making.

While many theatre managers would like to admit all men in uniform free to their theatres it is a problem that cannot be solved. That is simple in most communities where there are only a few men in uniform at home at any time, but in the larger cities and especially those near training camps it is impractical because the result would be that the theatres would be filled with soldiers and sailors and there would be no revenue to even pay the rent. But Mr. Steffes has gotten around that point, and he has really put over an idea worth while.

Immense Letters Attract Attention to "Heart of the Sunset"

A MOST unique and effective exploitation plan has just been used by Ralph Ruffner, manager of the Rialto theatre, Butte, Mont., in exploiting Rex Beach's "Heart of the Sunset." It consisted merely by placing three-foot Compo board letters spelling the words, "See the Texas Rangers in Action in Rex Beach's 'Heart of the Sunset' at the Rialto" The accompanying photograph shows how the letters looked "in action."

Between the windows of the third and fourth floors was the first half of the sentence in red letters and between the second and third was the title of the picture in blue letters. Of course these stood out so that every one noticed them, and though it was unusually simple the scheme attracted great attention. The combination of colors—blue and red letters against the white background of the building—brought out the pleasing and timely effect of the Red, White and Blue.

Over the marquee at the Part Street entrance to the theatre was a cut-out from a 24-sheet, showing the heroine of the play with her horse. This display was in vivid yellow and its novelty attracted wide attention. During the period in which the picture was run the pavement directly in front of the Rialto was undergoing repairs, and Mr. Ruffner again proved his originality and showmanship by placing a large sign on a pile of bricks and rubbish. The sign carried the warning and the invitation: "No Man's Land—Seek safety in the Rialto—the Texas Rangers will protect you."

"When I have faith in a picture, I don't hesitate to spend real money to advertise it properly and place it before my public." Mr. Ruffner said. "I know positively that Rex Beach productions have no equal as drawing cards, and this was proved beyond all question in 'Heart of the Sunset.' We had to use the S. R. O. sign daily during the four-day run, and the very fact that Rex Beach's name appeared on display signs was enough to attract the crowds to my theatre."

Rialto-Rivoli Program

(*Continued from page* 1227)

tua. It is one of Verdi's masterpieces, not only in its dramatic characterization, but in its consistent musical developments.

Then follow pictures of Mexico under the title, "In the Silver Country." These are released by Educational Films Corporation.

Emanuel List, basso, sings the "Bedouin Love Song," and then the screen takes up the Rialto Animated Magazine, edited personally by Lieut. Rothapfel. Josephine Garavelli, soprano, is next, singing "Caro Nome" from "Rigoletto."

The feature production of the week is Dorothy Dalton in "Green Eyes," a Paramount Picture, Ince supervised. In the cast are, besides Miss Dalton, Jack Holt,

(*Continued on page* 1238)

Scene in prologue arranged by Miss Flossie Jones in putting on "Toys of Fate" with Nazimova

Atmosphere Achieved by Woman Exhibitor Who Uses Local Talent in Her Prologues

ATMOSPHERE is the thing to get in the theatre. It doesn't matter whether you have the biggest house on Broadway or the only theatre in a town of 800. It is the biggest selling power that you have.

This is a story of the way that Miss Flossie A. Jones put over "Toys of Fate" in a little city of less than 10,000 people. The answer to all of your questions is this: She thought.

The gypsy atmosphere of the picture was carried out in the prologue that she arranged. The setting showed a typical camp scene, with the trees in the background and the group of characters gathered around. Those who took part in the prologue were largely amateurs. That means something more than getting the people cheap.

Recently an exhibitor in Chicago wrote us, asking for some suggestions in putting on a certain war picture. He runs a neighborhood house with a wide community appeal. We suggested to him a trench scene, and that he use in this a couple of dozen Boy Scouts. He wrote back to us and said that he could get a detail of six soldiers. In return are answered that the Boy Scouts would be the best. Why? Of course, the audience would see that these boys of from fourteen to sixteen were not the real soldiers, but they would get the same spirit of democracy with them.

For a big first-run house down in the centre part of the city we would not consider this good business. But in a neighborhood or a small city theatre, you have the local interest to consider. You have these "actors" that the people know. You have these people and their friends going about and talking about the theatre. Any reader of this department knows how strong we are in advocating the use of newspapers, but we have told you time after time that if you can get the right sort of "word of mouth" advertising it is the most valuable of all. Use of local people will bring this most desirable asset.

If we had a theatre in a city of less than 50,000 people we would encourage the use of local actors within their sphere. We do not mean that when we wanted to put on some big effect we would use some local person that we knew would not get quite up to the mark, but we would bring them in where we knew that they could get away with it.

But back to the presentation of "Toys of Fate." The gypsy camp scene was shown with the lights down and the camp fire burning to the dreamy Romany music. There were a couple of basket weavers shown and a group of the most ragged urchins that could be found in the community. The curtain went up with the orchestra playing soft and low, and a girl singing a gypsy love song, with her lover answering in the chorus. Then they repeated the chorus together. Following this the princess did the "Gypsy Fire Dance," and at the finish of this the gypsy seeress recited to the band:

"You are all but Toys of Fate.

"Happy in your ignorance of life, being content to drift from place to place."

Then stepping forward and taking the princess by the hand, she foretold her future in these words:

"But you, Azah, gypsy princess, will be brought in contact with civilization.

"Misery will take possession of your soul.

"You will suffer.

"Then comfort with its healing powers will revive and refresh you.

"Then love will gladden you and happiness will be yours forever after."

This scene then faded into the picture itself.

It was most effective. It was comparatively simple. But it was unusual because Miss Jones does the unusual things at her theatres. Why don't you?

2 MORE NAMED

Representatives of Smaller Cities Appear on the Advisory Board

WEEK after week we are showing you that we meant business when we were going to see that the smaller cities were well represented on our Advisory Board. We have proceeded slowly, but wisely.

The new members who appear this week are W. S. McLaren, manager of the Majestic and Colonial theatres, Jackson, Mich., a city of 34,097, and A. H. Hilton, manager of the Paramount theatre, Lewiston, Idaho, a city of 6,043. We know what some of these men have done in the past and we are mighty sure of the real service they can give on behalf of their fellow exhibitors.

Mr. McLaren writes: "I assure you that I will be glad to be associated with your fine publication in doing what I can for my fellow exhibitors. I feel highly complimented that you have felt that I was the proper man for the place and assure you that at all times I will endeavor to give you the best that I have."

Mr. Hilton has this to say in his acceptance: "I take great pleasure in accepting your offer to become a member of the Advisory Board of the Exhibitors' Service Bureau and assure that I will do all in my power at all times to help the good cause along.

"I have been reading the articles written by other members and can realize that not only the exhibitors but the entire industry can derive a great benefit from the Service Bureau."

Live News from the Producers

"The Great Love" Scores Hit

Runs Week to Excellent Houses at Strand on Broadway—Exhibitors Promised Unusual Feature in Griffith's Picture

D. W. GRIFFITH'S special Artcraft picture, "The Great Love," broke records at the Strand theatre, New York City, and turn away business was the rule since the opening of this film August 11th, at which time a line of patrons formed in front of the theatre a half hour before the show started. The drawing power of Griffith and the merits of the Artcraft picture have been considerably enhanced by an advertising and publicity campaign by the Strand theatre in co-operation with the Famous Players-Lasky Corporation.

As guests of Manager Harold Edel, a large number of representatives of the various British war missions now in this country, together with officials of the British, Canadian and American recruiting and relief organizations and many prominent individuals, were present on Monday evening at a performance given in their honor.

Among those who attended were representatives of the British Consulate in New York, British and Canadian Recruiting Mission, Y. M. C. A., Nurses' Concentration Association, British-American War Relief, British War Mission, British War Relief, National Security League, American Red Cross, National Allied War Relief, French Heroes Fund, Mayor's Committee of Women on National Defense and Stage Women's War Relief.

An audience which packed the theatre to the doors applauded the picture from main title announcement to the final fade-out, while outside would-be spectators stood in line throughout the first performance of the evening, many of them standing in vain, for it was impossible to accommodate all who wished to see the latest Griffith production. Especially pleased with the picture were the invited guests, for whom the boxes had been reserved, and who gave much evidence of their pleasure.

Among those present on this occasion were Hon. C. Clive Bayley, H. B. M. Consul-General, and party; Brig.-Gen. W. A. White, C. B., G. M. G., British and Canadian Recruiting Mission, and party; Major Norman G. Thwaites, M. C., O. B. E., and party; Col. Sir William Wiseman, Bart., C. B., and party; Sir Henry Babington Smith, K. C. B., and party; Commander T. N. Blackwood, R. N., and party; Percy S. Bullen, S. J. Clark, W. W. Davies, Sir John Fraser, J. W. Harding, J. Walter Williams, W. W. Hawkins, Warren Mason, Norman MacCallum, P. Whitwell Wilson, W. G. Bullock, Levy Lawson, Frank Dilnot, F. T. Circhall, Charles M. Lincoln, Frank Munsey, Fred J. Wilson, J. J. Ohl, Roy Martin, Arthur M. Howe and Frank Simonds.

The Strand theatre staff, although considerably augmented in anticipation of big business, was taxed to its utmost in handling the daily crowds that flooded the neighborhood of the theatre.

Mr. Edel, on Monday following the opening, wired to D. W. Griffith his congratulations as follows: "At opening of 'The Great Love' yesterday, line formed at 11 a. m., and there was continuous turn away all day. 'The Great Love' eclipsed all former Strand records for attendance, thereby showing to more people in one day than any theatre in the world. Artcraft extended every aid and co-operation. Congratulations to you and your players."

Exhibitors Use Records with Pershing Film

Many exhibitors have been quick to take advantage, it is said, of the opportunity afforded them by the Columbia Graphophone Company, which is announcing the production of a record containing "Pershing's Own Voice from the Battlefields," and "Ambassador Gerard's Address on Loyalty."

When showing "Pershing's Crusaders" or "My Four Years in Germany," many First National exhibitors have been quick to take advantage of the opportunity presented to install a phonograph on the stage or in the lobby to run this timely record.

In many of the towns the newspaper publicity received for this innovation has amply repaid the exhibitors for the small extra expense involved.

Vitagraph Names List for August 26

The Vitagraph program of releases for the week of August 26 is announced as follows:

Blue Ribbon Feature—5 parts—"The Clutch of Circumstances," featuring Corinne Griffith. Directed by Henry Houri.

Serial—2 parts—"The Gorge of Destruction," Episode No. 7 of "A Fight for Millions," featuring William Duncan, supported by Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big V Comedy—1 part—"Flappers and Friskies," featuring Earle Montgomery and Joe Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy—1 part—"The Professional Patient," featuring Mr. and Mrs. Sidney Drew.

An Endearing Moment In "Sauce for the Goose," In Which Constance Talmadge Appears for Select

Second Calvert Feature Now Showing

With the release of "Out of the Night," which was shown to the public for the first time during the week of August 11, the Frank A. Keeney Pictures Corporation has presented to the public its second feature photoplay with Catherine Calvert as star. Reports from exhibitors are to the effect that the two pictures have taken a very strong hold on public favor, and rosy predictions are made for the future of the Keeney enterprise. All of the pictures thus far made by this concern have been under the direction of James Kirkwood. All are being distributed through the William L. Sherry Service.

For a week or more Bennet Musson, Mr. Keeney's scenario editor, and Larry Williams photographer, have been busy cutting and titling the next Keeney release, "Marriage," by Guy Bolton.

Allison-Metro Nears Completion

"The Testing of Mildred Vane," May Allison's forthcoming picture, following "The Return of Mary" and "The Successful Adventure," is nearing completion at Metro's west coast studios in Hollywood, with Wilfred Lucas directing.

The star has the only feminine role of consequence in the production. Darrell Foss is her leading man, and others in the cast are George Field, as the physician with the withered hand; Fred Goodwins, as a snob, and Nigel De Brullier.

Metro Plays Big Part in Parade

Metro's west coast studios in Hollywood were represented prominently in the great victory parade held in Los Angeles on Wednesday evening, July 31st, under the auspices of the Motion Picture War Service Association. The procession, held at night by torchlight, was perhaps the most pretentious ever staged in the City of the Angels.

Anna Q. Nilsson, who was leading woman to Bert Lytell, young Metro star, in two of his recent pictures, "The Trail to Yesterday" and "No Man's Land," impersonated Liberty, receiving the sword of Cuba, impersonated by Ilean Hume, to be unsheathed in the great cause of democracy. A hundred miniature electric lights, operated by storage batteries, illuminated the float.

The parade was in celebration of American and Allied successes on the battlefields in France. The Metro float was designed and built by the technical department at the studios under the supervision of Ralph C. Godfrey.

August 26 Brings Blue Ribbon Winner

"The Clutch of Circumstance," the Vitagraph Blue Ribbon Feature announced for release the week of August 26, presents Corinne Griffith in what is said to be one of her strongest and most appealing roles—that of a girl-wife who makes supreme sacrifices and wins fame for the sake of a crippled husband who, saturated in Puritan intolerance, spurns her because of the bigoted belief that no woman can succeed alone in life's battle and remain good.

Miss Griffith is supported by Florence Deshon, David Harblin, Robert Gaillard, Denton Vane and Esta Banks. The author is Leighton Graves Osmun, and the picture was produced in Vitagraph's Brooklyn studio. Henry Houry, who directed Miss Griffith in "Love Watches," also directed her in this.

Harry Mestayer and Yvonne Pavis Are Presented by Triangle In "High Tide"

Not a Factory—But the World Studio, During the Making of a New Production

Vitagraph Proves Its Efficiency

Plans for New Blue Ribbon Booking Policy Mapped Out Well in Advance—Contracts Assure Its Success

WALTER W. IRWIN, general manager of the Vitagraph Distributing Organization, revealed last week that the announcement of the new Blue Ribbon feature booking policy was preceded by several weeks of preparation during which the entire sales organization of the company was thoroughly instructed on all angles of the plan. The result was that on August 10, the date set for simultaneous publication of the plan, the salesmen in the twenty-seven branch offices of the organization were turned loose and in forty-eight hours had returned far more than enough contracts to insure the success of the newly devised plan, which is unique for its fairness, reliability and elasticity.

Mr. Irwin states that the response of exhibitors to the new Vitagraph plan has been extremely gratifying, and the home office and the branch offices already are beginning to receive letters of commendation on the extreme equity of it. One of these letters, addressed to Mr. Irwin by J. H. Hitchins, manager of the Frostburg, Md., Opera House, read in part:

"Your announcement of a new era in Vitagraph Service, in MOTION PICTURE NEWS reads good. Some of our motion picture producers are introducing business methods and "conscience" in booking contracts that is positively unknown with the great majority of exchanges. Many of the branch representatives are men who would put the average mercantile house on the bum in ninety days. A man ought to have the same standard of honor in selling pictures as the salesman representing a responsible wholesale mercantile firm, visiting his merchant trade every little while, where his word must be as good as his bond and his goods reliable beyond question."

The new Vitagraph plan, as laid out in the official announcement published in the trade papers last week, definitely fixes the release date of each production of each star during the entire fifty-two weeks beginning September 30, 1918, with six stars rotating on the program, at exactly six weeks intervals. Thus the exhibitor not only knows the star, pictures and the dates upon which he will receive them, as far ahead as September, 1919, but he also knows that he will receive a picture of each star at exactly six weeks intervals.

As outlined, there will be eight Earle Williams productions, eight Alice Joyce features, nine Bessie Love pictures, nine Harry T. Morey productions, nine Corinne Griffith productions and nine Gladys Leslie productions.

As outlined by Mr. Irwin, these stars may be booked by exhibitors on the basis which best suits their business, provision having been made for booking on the rotating star plan for fifty-two weeks; on the single star series plan whereby a particular star's plays may be contracted for; on a star combination arrangement permitting the booking of two or more stars, or, in case of an emergency for the accommodation of an exhibitor, the booking of a single picture of a star series.

Screen Examinations Begin on page 1257

Jewel Handles Laemmle Film

"Crashing Through to Berlin" Opens to Large Audiences at Broadway Theatre in New York—History of the War

THE pulling power of a film and the enthusiasm of a crowd caused a quick deal by Jewel Productions, Inc., when it secured "Crashing Through to Berlin" immediately after the first showing of that photoplay.

Unheralded and almost unannounced except for brief notices that appeared a few hours ahead in the daily press, "Crashing Through to Berlin" made a crash with its debut August 11 at the Broadway theatre, New York. The film attracted an attendance that packed the theatre.

There were said to be about 1,000 persons in the disappointed crowd that swarmed outside for admittance, when Manager Kashin was compelled to stop the sale of tickets.

The officers of the Brooklyn Navy Yard, the Department of the East, and members of the Committee on Public Information, who were invited guests at the opening, joined in the indorsement of that first night crowd.

Another demonstration of favor came the next morning when the critics of all the newspapers voiced unstinted praise. They had seen an audience go wild, and they testified their belief that "Crashing Through to Berlin" was worth the acclaim it had received.

The photoplay was produced by Carl Laemmle. Its scenes were compiled and arranged by Jack Cohn. It is a historical document, a fact narrative of the world war. The film reviews recent history from the very beginning of humanity's tragedy to the very present. It depicts in actuality the real flesh and blood characters and high-light events of the last four years with vivid detail.

Aside from the thrills, its scenes provide, "Crashing Through to Berlin" has a big appeal as a refresher of one's memory.

Those who have forgotten facts and dates and events of the war, and who are confused by the crowded recollections of four years, will have their minds cleared by this photoplay. History is made to repeat itself. One sees all the misty happenings of the past enacted over again in all their truth and horror.

"Crashing Through to Berlin" picks up the war narrative with the burial of the Archduke Francis Ferdinand of Austria and his consort. This scene was vital prelude, the pretext, the spark that set the world ablaze. Here the film reveals the huge coffins, the white robed priests and the enactment of the ritual for the dead that four years ago distilled death for future millions.

Jewel Productions is working overtime turning out a supply of prints to meet the demand it is certain will be made for "Crashing Through to Berlin." Patriotic societies have already announced their intention to co-operate with Jewel in bringing about a wide circulation of the film.

"Pershing's Crusaders" Invites New Ideas

WHILE several novel ideas have been used by various exchange managers in the intensive booking campaign inaugurated for "Pershing's Crusaders," it remained for Douglas Hawley, new manager of the First National Exhibitors' Circuit at Dallas, Tex., and former news editor of the *Times-Herald* there, to introduce still another rather unusual and effective plan to secure bookings and at the same time bring the exhibitor and the local newspapers into closer co-operation.

When Mr. Hawley sent quotation cards on "Pershing's Crusaders" to the theatres in Texas and Arkansas he also sent a strong circular letter to the editors of 150 selected newspapers, with an advance story enclosed on the United States Government's first official war feature. In the letter to the editors Mr. Hawley urged that they call upon the local exhibitor as a patriotic duty and request the exhibitor to book "Pershing's Crusaders," with the assured co-operation of their respective newspapers.

Portland, Ore., is another of the large cities in which the local newspapers have given columns of publicity to the big picture, and as a result it has been held over at the Heilig theatre for an additional week.

In Denver, "Pershing's Crusaders" was shown twice daily at the Broadway theatre under the auspices of the Civic and Commercial Association. The band from Fort Logan played at the opening performance and recruiting officers were on hand at all times.

Arthur S. Kane, of Select Pictures Corporation

W. H. Releases Second Barriscale

W. H. Productions Company announce that they are now ready to release the second of the Bessie Barriscale super-features, which is entitled "The Straight Road," formerly entitled "The Painted Soul," which features Bessie Barriscale and Charles Ray. The first of this series of five features, "Satan's Pawn," adapted from the famous French play, "The Devil," was released several weeks ago. There are several territories still open on this production, and from the results achieved on this feature, the second of the series, "The Straight Road," is destined to go over with even greater success.

W. H. Productions Company have also prepared for distribution among the exhibitors by the exchange, a press sheet on this production, covering the various advertising aids furnished for this feature, viz., one, three and six sheet posters, a lobby display of ten 8x10 and six 11x14 sepia brown photos, title cards, press stories, single and double column half-tone and line cut advertisements for use in local newspapers, etc.

Blackton Children in "The Common Cause"

The two youngest but by no means least important stars in the all-star cast which Commodore J. Stuart Blackton is directing in his production of "The Common Cause," are the producer's small children, Violet, who is eight years old, and Charles Stuart, "going on five." As two little French refugees, their work in this superfeature which Commodore Blackton is producing under the auspices of the British-Canadian Recruiting Mission, to be released through the Vitagraph distributing organization promises to be one of the surprises of the production.

Claire Anderson with Wellington Cross

Wellington Cross, favorably known as a vaudeville headliner, and also for good work in various musical reviews, has forsaken the glare of the footlights for the silent drama and will make his initial appearance in screen work under the Triangle trade-mark. His first picture will be "A Gray Parasol," in which he will be jointly featured with Claire Anderson, another Triangle player. The directing will be in charge of Lawrence Window, and the story is by Fred Jackson, a New York playwright of reputation.

De Luxe Sets Release of New Film

With favorable reports coming in from "The Street of Seven Stars," the first of the releases of Doris Kenyon, at the head of her own company, De Luxe Pictures, Inc., Theodore C. Deitrich, president of the company, has arranged for the release of its second production, "The Inn of the Blue Moon,'" on August 18. Both pictures are by American authors.

Commodore J. Stuart Blackton Is Making Excellent Progress on "The Common Cause," a Propaganda Special, Which has Herbert Rawlinson and Sylvia Breamer in the Star Roles. Commodore Blackton Is Shown in the Centre

Will Rogers Story Makes Good Progress

Work is progressing rapidly at Goldwyn's Fort Lee Studios and at various nearby locations on "Laughing Bill Hyde," Rex Beach's story of "the men who licked Fate,'" which Mr. Beach and Willard Mack are making into a motion picture for release under the Goldwyn star series plan. With good weather the production should be completed in another ten days or two weeks.

Will Rogers, famous lariat-throwing wit of the "Follies,'" who has the name role in the picture, is ready to admit that all is not movie gold that glitters. For nearly two weeks he has labored like a Hercules, working days in the picture and nights at the New Amsterdam theatre. Two whole days he spent climbing up and down the Palisades, most of the time carrying in his arms the inert figure of an actor representing his penitentiary pal, with whom he had escaped some hours before.

Later Rogers was called upon to jump to Boonton, N. J., for work on location. There he had his first chance to make love for the camera; and to say that he did it well would be gilding the lily. Any man with four years' experience in the "Follies" to his credit admittedly is a past master at the art. Anna Lehr has the role opposite him, that of an Alaskan Indian girl, in the picture.

"Oh, Annice" Bought for Viola Dana

Viola Dana is promised another charming role in "Oh, Annice," soon to be produced from the *Woman's Home Companion* serial of the same name. Director John H. Collins is now working on the screen adaptation of the story, which will be made under the personal supervision of Maxwell Karger, manager of productions for Metro.

"Oh, Annice," finds the star in the role of a little girl in a country town whose chief sorrow is that many young men go through the town in automobiles, but none ever stop. She uses force to make one stop and there the story begins.

Hodkinson Completes Program

Promises Any Type of Star and Picture with Rental Based on Location Instead of on Census Population

WITH the addition of the Lillian Walker Productions to its program, the W. W. Hodkinson Corporation believes it can supply any type of star and picture, thereby offering the exhibitor several series of pictures possessing individuality.

Lillian Walker brings to Hodkinson Service a series of "happy" pictures, the first of which, "The Embarrassment of Riches," by Louis K. Anspacher, is a comedy drama of New York life, in which Miss Walker starts life as a child of the tenements and rises to a high social position, only to find it is not the exalted region she believed it to be.

J. Warren Kerrigan, so far the only male star on the Hodkinson program, will be presented by Jesse D. Hampton in stories of romance and adventure, such as his current release, "Burglar for a Night," which has been well received by both critics and public. "Prisoners of the Pines," the Kerrigan-Hampton release for September, is a story of the Wisconsin-Canadian woods adapted from Kenneth B. Clarke's story, "The Swamper," which appeared in the *Saturday Evening Post* two years ago.

Louise Glaum, believing war time unpropitious for tragedy, has wrapped his cruel, wicked, calculating temptresses up in their scarlet gowns and put them away. Her future Paralta-Hodkinson plays will be strong dramas providing her with sympathetic roles, such as "A Law Unto Herself,'" a story of France and Miss Glaum's best effort.

Bessie Barriscale adds spice and piquancy to her appearances in being, one moment, a comedienne and the next an emotional actress. However, her future Paralta plays are to be mostly intense dramas. "The White Lie" is such a picture, telling the story of a woman who lied to bring happiness to her husband and then almost lost his love because of her deed.

The new brand of Plaza pictures present Anita King in outdoor stories of love and adventure. As a suffragette in "Petticoats and Politics," her first Plaza-Hodkinson release, she keeps not only herself, but a whole town, in action.

Kathleen Clifford gives a child delineation in "Angel Child" that is as novel as it is refreshing. Miss Clifford is also a Plaza star.

The Douglass Natural Color pictures fill out the Hodkinson Service program with scenic pictures in nature's own colors. "Cupid Angling,'" which has already enjoyed hearty ovations given it on the Pacific Coast, where it was given pre-release showings, combines story and scenery. Ruth Roland is the star.

The schedule of prices instituted by the W. W. Hodkinson Corporation for its product is believed to be a new one, based, as it is, on the tested and proven box office value of each star in each and every section of the country, instead of on census population.

It is the belief of Mr. W. W. Hodkinson that this way of scheduling the price of stars is the only fair and equitable one for not only the exhibitor, but the producer as well.

Hampton Names First Kerrigan Film

The first Jesse D. Hampton picture starring J. Warren Kerrigan has been titled, "Prisoners of the Pines," so called because it is a story of the workers in the lumber camps of the north, so far away from civilization as to be literally prisoners of the trees from which they earn their living.

"Prisoners of the Pines" is a picturization of "The Swamper," a Kenneth B. Clarke story published in the *Saturday Evening Post* two years ago. It will be distributed by the W. W. Hodkinson Corporation.

William Farnum, In "Les Miserables," Seems Destined to Place That Fox Production In the Hall of Fame. On the Right Is Jewel Carmen, In "Lawless Love," Adapted From "Above the Law"

Fox's Big Six Smash Through

Favorite Films Including Bara and Farnum as Stars "Carry On" in Fine Shape—Exhibitors Pleased

THE William Fox Big Six of 1918, which started as one of the sensations of the summer season, continue to prove bonanzas for the exhibitors who booked them, it is shown by telegrams from exhibitors all over the country received by the Fox Film Corporation. In practically every case where theatres took the Big Six—"A Fool There Was," "The Two Orphans," "The Clemenceau Case," "The Bondman," "A Soldier's Oath" and "The Plunderer"—capacity business was the rule.

W. A. McCarthy, manager of the Princess theatre, Oil City, Pa., has telegraphed to the Fox Film Corporation the following: "Have just finished playing 'A Fool There Was' and 'The Bondman' at advanced prices to the biggest business of any week so far this summer. The public remember the good ones." John Hemrick, the Little theatre, Seattle, Wash., declared: "Played 'A Fool There Was' to capacity business—this in spite of extremely hot weather and unusually keen competition." From George Zepper, Rex theatre, Wheeling, W. Va., came this wire: "I ran William Farnum in 'The Bondman' and it certainly did pull like the name—big." Martin R. Toohey, manager of the Emery theatre, one of the principal motion picture theatres in Providence, R. I., stated: "On Monday, Tuesday and Wednesday of this week I played Theda Bara in 'A Fool There Was' to sell-out business. I also just signed first run for Providence 'Cleopatra' and 'Les Miserables.'"

"The biggest three days' business we have had in eight weeks," is the report of W. Ledonx, president of the Empress Theatre Company of Omaha, Neb., on the showing of Theda Bara in "A Fool There Was." C. E. Rogers, manager of the Crumps theatre, Columbus, Ind., telegraphed that his theatre played "A Fool There Was" to capacity audiences, resulting in big business. "Big Six production, 'A Fool There Was' opened to satisfactory business Sunday," was the report of the Royal theatre, Des Moines, Ia. Stanley Chambers, manager of the Princess theatre, Wichita, Kan., telegraphs: "'A Fool There Was' and 'A Soldier's Oath' played to capacity all week. Big winners." F. J. Meyer, manager of the Grand Opera House, West Chester, Pa., wired that "the Big Six are the best hot weather tonic I have had in my house this summer, both for business and satisfied patrons."

Director Claims New Record in Expensive "Shooting"

Wallace Worsley, who directed "A Law Unto Herself," the latest Louise Glaum Paralta play, is authority for the statement that he has filmed in this picture the costliest dissolve yet made in film history. The making of the five feet of film, which flash by in five seconds on the screen, cost approximately two thousand dollars. Needless to say it is also the highest priced five-foot strip of film on the market.

This cost was necessitated by the fact that a huge cannon, an exact reproduction of the Krupp 42-centimeter which was so popular with the Hun at the beginning of the war, was called for in this dissolve. It had to be taken from the studio to a location in a vineyard in the town of Sierra Madre. Here a cement foundation had been prepared for it. The dissolve shows one of the characters of the story gazing at the foundation before the gun is upon it, and before him appears the vision of the gun which is to be placed there in later years.

The camera was set first to take the empty foundation, and then it was left rigidly in place, with the cameraman standing guard over it to see that no one moved it, for two hours and a half, while the heavy gun was brought up in trucks and mounted on the emplacement. Then came the other part of the dissolve showing the monster cannon being fired.

Complete Many New Triangles

Finishing touches are being put to a number of productions at the Triangle Culver City studios. The roster includes attractions starring Gloria Swanson, Jacke Abbe, Jack Richardson and Pauline Strake.

Miss Swanson will be seen in "The Secret Code," with Barney Sherry, Rhy Alexander, Dorothy Wallace, Joe King, Leslie Stewart, Lee Phelps and little Irene Yeager. Albert Parker is directing.

"The Spirit of Adventure" is the coming Jack Abbe vehicle. E. Mason Hopper is producing. The support includes Clara Morris, Martha Taka, Larry Steers, W. H. Bainbridge, Liu Chung, M. Seki and others.

Jack Conway is directing the Jack Richardson feature, "Mountain Law." Leotta Lorraine, Ray Hanford, Leo Pierson, George Pearce, Albert Whitman, Bert Appling, James Farley, Phil Gastrock, Curly Baldwin and Joe Singleton complete the cast.

Pauline Starke is working under the direction of William Dowlan. She will be seen in "The Atom." Miss Starke will be jointly featured in this production with Harry Mestayer, who has just finished working in "High Tide," under Director Hamilton.

Theda Bara Finishes "The She-Devil"

A telegram received by the Fox Film Corporation from the William Fox studios at Hollywood, Cal., states that Theda Bara has completed photographing "The She-Devil," a super-production which tells the story of a beautiful woman without a conscience.

"The She-Devil" was directed by J. Gordon Edwards, this being the twenty-eighth picture which Mr. Edwards has made for William Fox.

In "The She-Devil" Miss Bara portrays the role of a Spanish girl, who is the reigning belle of the mountain town where she lives.

Geraldine Farrar, New Goldwyn Star, In "The Turn of the Wheel"

Tom Moore Begins New Goldwyn Film

With "Just for Tonight," his first Goldwyn starring subject, being shown at Goldwyn branches throughout the country, Tom Moore is at work in the Goldwyn studios at Fort Lee on his second production as a star. It is "Thirty a Week," from the stage play by Thompson Buchanan, and is said to give Mr. Moore a role even more suitable than that afforded by his first production.

"Thirty a Week" is being directed by Harry Beaumont, engaged especially by Goldwyn to supervise the Tom Moore productions. His successful direction of the "Skinner" pictures—"Skinner's Dress Suit," "Skinner's Baby" and others, in which Bryant Washburn was starred, makes him especially well fitted to handle Tom Moore. He and the star are in accord in believing that "Thirty a Week" will be a whirlwind of adventure and fun.

The supporting cast of "Thirty a Week" and other details of the production have not yet been announced. Goldwyn promises a surprise in the announcement of the name of Mr. Moore's leading woman.

Zukor to Aid U. S. on Billboards

Following the recent announcement of the elaborate Famous Players-Lasky billboard campaign throughout the country, correspondence between Government officials and Adolph Zukor has resulten in the latter pledging space on the billboards and other aid to the work of the Department of Labor.

David K. Niles, of the Department of Labor, requested space on the twenty-four sheets of the film company to carry the message of that department to the public, but in his reply Mr. Zukor not only volunteers this space, but also opens up an interesting field in offering co-operation to distribute one sheets and other posters in theatre lobbies throughout the country. The full resources of the Famous Players-Lasky Company are put at the department's disposal.

Farnum Begins on "Man of Power"

William Farnum has just begun work on a new play at the William Fox studios at Hollywood, according to a wire received by the Fox Film Corporation this week. The play is titled "Man of Power." It was written by Frank Lloyd, Mr. Farnum's director, and the production, of course, will be directed by Mr. Lloyd. The play is said to be one of exceptionally strong situations.

Mr. Farnum's tremendous industry is shown by the fact that he rested less than a week following the filming of "The Rainbow Trail," before beginning work on "Man of Power." "The Rainbow Trail" has been put together and shipped East to the Fox home office. Both "The Rainbow Trail" and "Man of Power" will be Standard pictures.

"The Wooing of Riley" Is a New Wolfville Tale by Alfred Henry Lewis, which General Film Is Distributing to the Exhibitors

General Places Red Cross Film

U. B. O. Takes It for Vaudeville Theatres of the Circuit—Was Shown First at Rivoli on Broadway

THE American Red Cross film called "The Fourth of July in Paris" has been assured an immediate countrywide showing in the vaudeville houses of the larger cities, it was announced this week by General Film, which is handling the distribution of the subject for the American Red Cross.

The announcement carries the news that, due to the interest of E. F. Albee and John Murdock, of the United Booking Offices, in all that appertains to the Red Cross, the vaudeville theatres which draw their bills through this booking organization will show the Red Cross film as part of the program.

In co-operation with General Film, Albee and Murdock have closed a broadcast booking. This means a time of 2,000 days or so, it is said.

A pre-release showing of one week at Rivoli in New York demonstrated that the subject, which shows our boys and Red Cross nurses marching in the Fourth of July parade in Paris, is a suitable picture for any theatre. It reflects much credit upon the American Red Cross Bureau of Pictures, which secured and brought over the film.

The U. B. O. engagement of "The Historic Fourth of July in Paris" means that the film will be programmed in the larger vaudeville theatres in the country, besides about 400 smaller houses. Perhaps 2,000 days of exhibition is thus assured the picture. Some of the houses included are the Keith, Proctor, Poli, Orpheum, Interstate, Tri-State, Wells and Western and Southwestern circuit houses. Keith houses Greenpoint; Orpheum, Brooklyn; Keith's, Cincinnati; Keith's Hippodrome, Cleveland; Keith's at Columbus, Dayton, Indianapolis, Jersey City; the Mary Anderson and the National at Louisville; Keith's at Lowell, Mass.; the Alhambra, Colonial, Harlem Opera House, Palace, Riverside and Royal in New York City; the Scenic at Pawtucket; Keith's at Philadelphia, Portland, Me.; Providence and Toledo; the Hudson at Union Hill, N. J.; Keith's at Washington and the Bijou at Woonsocket, R. I. The Proctor houses include the Fifth Avenue, the Twenty-third Street, the Fifty-eighth Street and the 125th Street in New York City, and the Proctor theatres in Albany, Elizabeth, Mt. Vernon, Newark, Schenectady, Troy and Yonkers.

The following big independent houses, that book through U. B. O. are also concerned: The Maryland at Baltimore; Shea's at Buffalo; Temple, Detroit; Colonial, Erie; Empress, Grand Rapids; Lyric, Hamilton, Ont.; the Davis, Pittsburgh; Temple, Rochester; Shea's, Toronto; Garrick, Wilmington; Hippodrome, Youngstown.

Southern houses represented in the booking through the U. B. O. include the Lyric, Augusta; Lyric, Birmingham; Rialto, Chattanooga; Academy of Music, Charleston; Arcade, Jacksonville; Bijou, Knoxville; the Trenton, Lynchburg; Grand, Montgomery; Grand, Macon; Palace, New Orleans; Princess, Nashville; Lyric, Richmond; Academy of Music, Norfolk, and the Bijou, Savannah.

Alex Yokel with Fox

Alex Yokel, who handled the publicity for Universal in "Twenty Thousand Leagues Under the Sea," screened at the Broadway, New York, has joined the publicity staff of the Fox Film Corporation.

Laemmle Shows New War Film

"Crashing Through to Berlin" Is Among First Animated Pictorial Histories of Conflict—Invited Guests at Initial Presentation

KARL LAEMMLE'S new Universal production, "Crashing Through to Berlin," which is declared in an announcement from Universal to be the first animated pictorial history of the world war, was shown for the first time at the Broadway theatre in New York on August 11. The picture, in seven reels, shows the causes of the war and the principal historic events from the beginning of the conflict to the cyclonic Allied attacks which forced the Germans to retreat to the Marne.

To this formal opening the officers of the Brooklyn Navy Yard and the Department of the East at Governor's Island, as well as the members of the Committee on Public Information, were personally invited by Carl Laemmle, to whom "Crashing Through to Berlin" stands in the light of a personal contribution to honor America's part in the great conflict.

Starting with the events in 1914, "Crashing Through to Berlin" shows the funeral of the Archduke, Francis Ferdinand, and his consort, murdered in Serajevo. This film shows the entrance of every one of the Allies, first Russia, then France, then England, then Italy and finally the United States, in the Allied determination to make the world for all time safe for democracy; the preparation of every one of these nations for its tremendous task, the frantic opposition to the Boche war machine as it rumbled through Belgium, the successful opposition of Marshal Joffre at the first battle of the Marne, Italy's wonderful Alpine warfare, the Allied campaigns in Egypt, Mesopotamia and Palestine, the frightful submarine warfare, unspeakable German atrocities in Belgium and Northern France. All of the outstanding features of the terrible conflict are graphically depicted in "Crashing Through to Berlin" until we come to the culminating scenes of triumph at Cantigny and Chateau Thierry and the promise through the huge airplane production of this country of final victory over the beast of Berlin.

In view of the fact that almost every scene which it contained came within the province of the Committee on Public Information to review, Carl Laemmle ordered the print of "Crashing Through to Berlin" to be shown to that committee at the earliest opportunity. The committee viewed the subject and passed it for presentation, with the elimination of a few scenes which it has been its practice to eliminate from every film for public exhibition.

Famous Players Reports New Contracts

FAMOUS PLAYERS-LASKY declared in an announcement this week that never since the inception of that organization has the sales department seen such activity as is at present being evidenced in connection with the handling of the new year's bookings. It is reported that contracts are coming in every day requesting 100 per cent service. These, it is said, come from exhibitors, large and small, throughout the country. Despite many additions to the home office staff, the sales and booking departments are said to be working day and night in an endeavor to keep up with the flood of contracts.

It is said that many expressions of appreciation in connection with the merit and drawing power of the Famous Players-Lasky product have been received from exhibitors who have closed for all Paramount and Artcraft pictures for the season of 1918-19, beginning September 1.

Among the most recent theatres listed in the Famous Players-Lasky announcement are: Hippodrome, in Philadelphia, Pa.; Grand, Chester, Pa.; Majestic, Grand Island, Neb.; Lehigh Orpheum, South Bethlehem, Pa.; Grand, Vineland, N. J.; Grand, Marietta, Ga.; Third Street, Easton, Pa.; Lorain, Bethlehem, Pa.; Leader, Philadelphia, Pa.; Lyric, Cheyenne, Wyo.; Princess, Colorado Springs, Colo.; Princess and Scenic, Waterbury, Conn.; Bedford, Bedford, Mass.; Ideal, Columbia, S. C.; Rialto-Princess, Denver, Colo.; Coliseum and Liberty, Seattle, Wash., and Kinema, Oakland, Cal. Other big contracts signed within the past few days have been entered into with such theatres as the Modern and Beacon theatres, Boston, Mass.; the Exeter St. theatre, Boston, Mass.; Circle, Indianapolis, Ind.; Majestic, Columbus, O.; Fenway, Boston, Mass.; Imperial, San Francisco, Cal.; Kunsky's theatres in Washington, Madison and Detroit; Liberty, Portland, Ore.; California, San Francisco, Cal.; Modern, Providence, R. I., and Strand, Providence, R. I.

Goldwyn Inspires Exhibitor to Enlist

In an announcement this week Goldwyn stated there are two opportunities for engaging "For the Freedom of the World." The first is to write any exchange of the Goldwyn Distributing Corporation. The second is to roll up your sleeves and tell Uncle Sam you're ready to enlist "for the freedom of the world."

Mac Scoffield, owner of the Film theatre, Vollmer, Idaho, wanted "For the Freedom of the World" for his theatre, so he booked it. He looked it over and was so impressed that he decided to join the army of freedom.

Mr. Scoffield notified the Goldwyn Distributing Corporation of his decision. Here's how the notification read: "I am sorry that I will not be able to use 'For the Freedom of the World,' as I am going to be engaged in a little battle 'for the freedom of the world' myself. I am now in the army and leave shortly for training camp."

Mr. Scoffield personally told a Goldwyn representative that he had advised his successor to play "For the Freedom of the World" at the Film theatre.

Rialto-Rivoli Program

(*Continued from page* 1230)

Emery Johnston, Doris Lee, Robert McKim and Clyde Benson.

Following the feature the orchestra plays selections from "Nobody Home," by Jerome Kern, after which the program is brought to a close with "She Loved Him Plenty," a Paramount-Mack Sennett Comedy with plenty of laughs.

The Animated Weekly at the Rialto is composed of the following, selected by Mr. Rothapfel: Hearst-Pathe: Los Angeles, Cal., military parade, Civil War veterans in line; Gaumont: New York City. Sailors see Cubs wallop Giants; Gaumont: Think in these hot days what you were experiencing in winter. Scenes of the frozen Hudson, etc.; Screen Telegram: Tennessee. Up in the mountains to take a swim; Gaumont: Salina, Kansas. 50,000 farmers attend tractor demonstration. Ford, etc.; Gaumont: East is East and West is West. Harvesting the largest wheat crop; Screen Telegram: Making Hogs of Themselves for Mr. Hoover. Hog raising; Hearst-Pathe: Haywood, Cal. Training pigeons for war work; Screen Telegram: Mozely, Ga. Joining the church in the good old-fashioned way. Baptizing in the river; Gaumont: Camp Devens. Sweetheart Arch. Built by the stones brought by soldiers' sweethearts; Gaumont: London. American soldiers on way to France are entertained on River Thames; Screen Telegram: Camp MacPherson. "Frenchy," war dog, invalided home; Gaumont: Paris. Gen. Alexander, commanding an American Division. His French staff; Gaumont: Washington. Gen. Pau, French hero, meets President.

New Studio for Harold Lockwood Company

With the beginning of work on "Pals First" the Harold Lockwood forces are located in the Sanger Studios, 134th Street and Park avenue, New York, having moved from the Bacon-Backer studio. Edwin Carewe, managing director of the Lockwood organization, is staging "Pals First."

Norma Talmadge Is Again a Bride in "Her Only Way," Select Picture

General Names New O. Henry Releases

As a fitting celebration of the fifty-fifth anniversary of O. Henry's birthday in September, General Film will release two of this author's most intensely amusing satires upon human nature. The subjects are "Transients in Arcadia" and "Tobin's Palm." Both stories have a New York atmosphere. The former is located in a fine, dignified old downtown hotel, believed by O. Henry experts to have been the Astor House. The other story, "Tobin's Palm," has its setting partly at Coney Island and partly in the Chelsea and Greenwich Village sections of the city.

These two-part releases, "Transients in Arcadia" September 14, and "Tobin's Palm" September 28, are expected to be worthy successors to the recent O. Henry bookings at the Rivoli, New York. They alternate as Broadway Star Feature releases with the Wolfville Tales, by Alfred Henry Lewis. The first of these for September is "The Wooing of Riley," with Kate Price and Otto Lederer in the leading parts, it being a comedy with, as usual, a touch of drama.

Gerard Film Scores in Australia

It was declared by First National Exhibitors' Circuit in an announcement this week that James W. Gerard's picture, "My Four Years in Germany," is creating unusual interest in Australia, and the eight prints now there are said to have already established a record for that territory. First National announced that this statement had been substantiated by Millard Johnson, American representative in New York of Australasian Films, Ltd.

"The showing of 'My Four Years in Germany' will cement the bonds of friendship between America and Australia by permitting America and its enormous resources and forceful spirit to be shown to our people on the screen," Mr. Johnson also stated, according to First National.

Lawrence Semon Is the Producer and Principal Laugh-Getter In Some of the Vitagraph Big V Comedies

Goldwyn Ships Its Star Series

Farrar, Normand and Moore Productions Being Exhibited to the Trade Throughout Country —Exploitation Conferences Hold Sway

How She Can Stare! But Such a Magnetic Look of Surprise. Yes, It's Madge Kennedy In Goldwyn's "Friend Husband"

EXHIBITORS in all sections of the United States are this week seeing Goldwyn's first star series releases for the coming season—Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," or all three productions.

Shipments of prints were made last week by Goldwyn to all of its offices to enable exhibitors to have pre-views of the three pictures with which the company launches its second year, increasing its output from twenty-six to fifty pictures.

Coincident with the shipment of these productions the Goldwyn Cleveland office, through its manager, H. A. Bandy, and his service department aide, W. J. Brandt, held the most novel meetings ever devised in the industry.

Every Goldwyn customer in the Cleveland territory, as well as all other interested exhibitors, attended an exclusive showing of Miss Farrar's first production, not merely as spectators, but as theatre specialists co-operating with each other for the purpose of agreeing upon an advertising campaign in their respective Ohio cities. Among those attending this showing were George J. Schade, of the Schade theatre, Sandusky; C. W. Deibel, general manager of the new Liberty theatre, Youngstown; H. C. Horater, of the Alhambra theatre, and Edward A. Zorn, of the Temple theatre, Toledo.

In truth, the meeting was an exploitation conference that had been prearranged for several months—a score of successful showmen having decided that for the first time in picture history they would analyze a picture together and each give the other plans and suggestions for the promotion and exploitation of the production. Therefore, when "The Turn of the Wheel" is advertised in Ohio the advertising campaign will represent the combined ideas of twenty or more men, and the methods of lobby display and outdoor local campaigns for the various cities will embody the suggestions of experts.

Sarver Would Encourage Scenario Writers

"AFTER seeing the mass of photoplays presented day after day in the motion picture theatres and looking over the past releases of the different producing companies, one wonders how long will it be before the supply of material for screen entertainment becomes exhausted," says Charles Sarver, scenario editor of World Pictures.

"In Reginald Clarence's 'Stage Cyclopædia' there is mention made of over fifty thousand English plays. The French drama include over twenty-seven thousand plays. Spain, Italy and the rest of the continent have given us nearly twenty-five thousand. Of course, out of this great mass of dramatic literature less than fifty per cent are adaptable for motion picture purposes.

"We have also as a source of supply the current magazines and collection of novels and short stories. But from these inspirations we are bound to pick and cull, because they include in many instances the same situations that give the photoplay its punch. There is one thing we must bear in mind—that the day is fast approaching when a picture play entirely original in every way will be an isolated production. There will creep in these features something that either reminds us of a picture we have seen or a situation that has been used over and over again.

"The number of stories that daily come to the scenario editors passes all belief. From the length and breadth of this land are writers who are making valiant efforts to break into the ranks of photoplay writers, and it is well for scenario editors to encourage these people. For it is from such sources that we will in the future have to depend for stories that have the elements of originality. After so long a time the experienced writer becomes so blase that his output is marked with commonplace ideas."

Quinn's Rialto Gets General O. Henry's

Continued evidence of the popularity of the O. Henry stories is found in the fact that Quinn's Rialto theatre in Los Angeles has just signed a contract with General Film to screen the O. Henry stories as rapidly as they can be released. Initial showings of these subjects in the Rialto won instant favor.

For several months the O. Henry stories have been shown continuously at the Rialto theatre in San Francisco, where they have obtained an unusually large following. The Wolfville Tales, which are released adternately with the O. Henry stories, also are becoming regular features of the Rialto program and are proving a hit.

Hedda Nova and J. Frank Glendon Are Starred In "The Changing Woman," a New Vitagraph Blue Ribbon Feature Taken from An O. Henry Story

Art Museum Praises New Pathe Poster

THE Pathe twenty-four sheet poster advertising the new serial, "Hands Up," which is now posted in every city of any size in the country, has received distinguished mention from one of the most exacting art juries in the world, the Metropolitan Museum of Art in New York City. Under date of July 31 they wrote Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., requesting that they be sent one of these twenty-four sheets to place on file in their library of Commercial Art. In this library, they state, they only file the best posters. As the ones, threes and sixes are of the same high class as the twenty-four, exhibitors are thus assured that the paper they are receiving on "Hands Up" is of a character that will materially aid them in securing notable business.

With the release date set for August 18, the various Pathe Exchanges have reported many excellent bookings. As a matter of fact, "Hands Up" starts with a better showing in the matter of business booked than any serial Pathe has ever put out. Pantages has booked it for every one of his houses.

The Consolidated Amusement Co. of New York, operating eight theatres, has booked it for them all. The Atlanta office of Pathe reports booking the Odeon, of Birmingham, for two days; the Champion of the same place for two days; Dallas reports the Queen and Wigwam, of San Antonio, for three days each; Boston reports the Fox, of Springfield, Mass., for three days; the Orpheum, of New Bedford, three days; the Orpheum, of Malden, three days; the Lyceum, of New London, Conn., two days; the Central Square, of East Boston, two days; Royal, of Lowell, two days; the Casino and Allen, of New Bedford, two days each; Orpheum, of Haverhill, Mass., two days; Broadway, of Somerville, two days; Crown, of Manchester, N. H., two days.

This list is incomplete, as other bookings have been added.

Walsh Brothers Work on Breezy One

Another George Walsh-R. A. Walsh picture has been started. Under the direction of his brother, R. A. Walsh, George, the athletic Fox star, has just begun work on "How Do You Get That Way?" a picture which promises to be as breezy and as full of snap as its title.

"How Do You Get That Way?" was written by R. A. Walsh and Ralph Spence, and, while it is not a war play, it is said to have a strong patriotic punch. George, as the hero, routs a few nests of German spies, raises havoc with other undesirables and finally comes out on top in a burst of glory. The picture gives George opportunities to perform every athletic feat of which he is capable.

This is the first picture which the two Walsh brothers have made for William Fox since "The Pride of New York."

Miscellaneous Notes

Lucille Lee Stewart has been selected by Maxwell Karger as leading woman for Metro's new star, Hale Hamilton, who is to begin work immediately on George Randolph Chester's story, "Five Thousand An Hour."

In the forthcoming production of "The Driving Power," a World Picture, in which Montagu Love is starred, the unusual situation of having only one female acting is employed. The direction of this photo play will be assumed by Oscar Apfel.

With the first episodes of Goldwyn's production of "The Hell Cat" nearing completion in Wyoming, Geraldine Farrar and her company are preparing to travel farther toward the heart of the West for the remaining scenes of Willard Mack's drama.

Marin Sais is playing opposite Sessue Hayakawa in his latest production—the third to be made by the Haworth Pictures Corporation for Mutual release. No definte title has yet been decided upon, and probably will not be until the picture has been finished. William Worthington, who directed the Japanese star in "His Birthright," is producting the third picture.

World Engages Vekroff as Director

Perry N. Vekroff has been engaged by World Pictures to direct Barbara Castleton in a series of features. He will begin work at once at the World studio at Fort Lee.

Mr. Vekroff was born in Alexandria, Egypt, and was educated at Robert College in Constantinople. At the University of Sofia he studied law and dramatic art. His stage career has been one of unusual variety, having had experience in opera, vaudeville and the legitimate stage. His first American appearance on the stage was with the late Augustin Daly. He has also appeared in productions of Klaw and Erlanger and Henry W. Savage.

His screen career embraces three and a half years spent with the American Kinemacolor Company, the Metro Company, Vitagraph and others. While with the Vitagraph he directed Anita Stewart and Charles Richman in "The More Excellent Way." His first production with the World Company will be "What Love Forgives," by Gardner Hunting.

Fang Comedies Meet Demand for Novelty

General Film Company announces that the Charlie Fang comedies being distributed for the Scrantonia Film Company, have met an instantaneous demand for novelty. The idea of a Chinese comedian has proved attractive to showmen in search of new program material, the General reports, and bookings for the initial releases promise a great deal of favor for Fang.

"Parson Pepp," the first release, presents the Chinese player as the valet of a forceful missionary who attempts to revolutionize the morals of a mining camp with his fists and his Bible.

"Fang's Fate and Fortune," the second release, is marked by many refreshing comedey touches.

Billie Burke, In "Pursuit of Polly," Paramount Picture Directed by Chet Withey

Theda Bara, William Fox Star, In One of Her "Cleopatra" Costumes

Gladys Brockwell Completes "Strange Woman"

Word has been received by the Fox Film Corporation from the William Fox studios at Hollywood that Gladys Brockwell has completed the filming of "The Strange Woman," the screen version of the famous stage play of the same name which was written by William J. Hurlbut. Several exceptionally magnificent sets were required for the picture, which was made under the direction of Edward J. LeSaint.

"The Strange Woman," in the opinion of officials of the Fox Corporation, will prove one of the sensations of the coming season, as there are several scenes in it of unusual dramatic power. The play has to do with the problems of marriage and free love, and is said to be of particular interest to married people and those contemplating marriage. "The Strange Woman," it is expected, will be the second Gladys Brockwell release under Victory Pictures.

"Johanna Enlists" Has Three Male Leads

When that comedy of war times, "Johanna Enlists," is released on the Artcraft schedule in September, it will be found that there are three leading men provided for Mary Pickford, though the actual male lead is taken by Douglas MacLean. Monte Blue and Emory Johnson are both cast for important roles and all three are suitors for the hand of the delectable Johanna. MacLean, as the captain, finally wins her and carries her away in khaki on the caisson of a gun to be married.

This is a story of war times, though not a war story. In other words, it all happens at a farm house somewhere in America, when a body of troops pass by and are forced to camp when one of the officers falls ill.

Metro Completes New Nazimova Picture

THE news that "L'Occident" in photoplay form, starring Mme. Alla Nazimova, which will shortly be released by Screen Classics, Inc., reaches completion this wek under the personal supervision of Maxwell Karger, will no doubt be acclaimed by exhibitors and audiences the country over. "L'Occident" is by the Belgian dramatist, Henri Kistemaeker, was translated by Mme. Nazimova's sister, Mrs. Nina Lewton, and its scenario is the work of June Mathis and Albert Capellani.

"L'Occident" is directed by Albert Capellani, assisted by Henry Kolker. Eugene Gaudio, who was brought on especially from Metro's west coast studio for this production, is the camera man. An unusual feature of this organization was the appointment by Mr. Karger of Henri Menessier, the eminent French technical director, to make the art drawings for all sets used in "L'Occident," while their actual building was placed in the capable hands of E. J. Shulter.

"L'Occident" contains some of the most interesting and beautiful sets ever seen on the screen, which any producer can promptly exclaim over for their intricate construction. The home of Capt. Cadiere in Marseilles reveals the interiors of no less than seven spacious rooms at one and the same time, everyone furnished with the luxurious taste of the wealthy globe trotter; another shows Hassonnah, the Arabian girl, in her Oriental court; a typical city of Tangiers was built in its entirety and therein many of the most important and picturesque scenes were shot; for another episode a complete traveling circus was used; still another reveals impressive scenes of the desert life. Many intensely dramatic scenes were actually played on the decks of a well known French cruiser, which privilege, rare indeed, was extended to Metro by representatives of the French government and the ship's officers. Incoming exterior scenes have been filmed at many of the most spacious and elaborate country residences in the environs of New York City.

General Releases Three Diamonds

In clarifying a situation which developed last week through the announcement that General Film denied any new arrangement with Frank Donovan for the release through General of Diamond Comedies, General Film this week brought new emphasis to bear upon this fact. However, General Film is handling three Diamond Comedies which were placed with the distributing organization some time ago. General states this arrangement was not made with Mr. Donovan.

In conclusion, the General statement said: "Three releases finished by Diamond are being distributed by General Film, but no General Film Company release arrangement for new comedies has been made with any of the Diamond Company's former directors."

General did not confirm nor deny the recent statement that it would release future Diamond Comedies which have not been completed.

Kleine Releases Another Rialto-De Luxe

"Conquered Hearts," with Marguerite Marsh in the leading role, is announced for release in September through the George Kleine exchanges. This is a Rialto-De Luxe production.

Nazimova, Metro Star, Shows Richard A. Rowland, President of the Company, Going Around One of the Sets Built by Screen Classics for "Eye for Eye"

"The Savage Woman" Is Among the Most Recent Screen Accomplishments of Clara Kimball Young. It Is Distributed by Select, In the Star Series

Hayakawa Bookings Go Upward

New Chicago Theatre Opens September 1 with "His Birthright"—B. S. Moss Circuit Uses Them in Brooklyn and New York

THREE bookings, which Mutual announced this week as very important, have been closed within the past week by the sales force of the Mutual Film Corporation for the series of eight Sessue Hayakawa specials produced by the Haworth Pictures Corporation.

The Riviera, Balaban and Katz's new million dollar theatre in Chicago will open on September 1 with "His Birthright," first of the Hayakawa pictures.

The productions have been contracted for by the B. S. Moss circuit to play in the six Moss theatres in metropolitan New York and Brooklyn. Each picture is scheduled for three days in each of the big houses.

The series has been booked for the new Woodlawn theatre, Chicago, which opened a couple of months ago, and has been one of the successes of the Midwest.

Balaban and Katz took over the Riviera, at Broadway and Lawrence avenue, when it was in the final stages of completion as a vaudeville theatre, and announced that it would be devoted exclusively to pictures.

All three contracts were signed only after a previcw screening of "His Birthright." Balaban and Katz were scouring the market for the very best available release for their opening night and when they saw "His Birthright" closed for the entire Hayakawa series.

These bookings closely follow the signing of a contract for presentation of "His Birthright" and the ensuing seven Hayakawa productions at the Ziegfeld, Chicago, under the prereleasing arrangement of the Haworth Pictures Corporation.

The Chicago bookings are significant in that they are in three diversified districts. The Ziegfeld is on Michigan avenue, catering to a loop patronage, largely transient. The Riviera is located in the heart of the north side residential district, not far from Lake Shore Drive, surrounded by high class apartment houses. The Woodlawn is in the University of Chicago neighborhood, a semi-business, semi-residential district.

Parsons on Thirteenth Capitol Film

"Smiling Bill" Parsons, back at his Hollywood studios after a six weeks' transcontinental vacation tour, is at work on his thirteenth Capitol Comedy, as yet unnamed, enthusiastic over the receptions accorded him everywhere and delighted with the praise heaped upon his productions by theatre owners and patrons alike.

Prints of his two latest Capitol Comedies, "Up a Tree" and "Bill's Sweetie," have been sent from Hollywood to all Goldwyn exchanges for distribution among the exhibitors who play and are loud in their praise of Parsons' up-to-the-minute vehicles of mirth.

Parsons promises a surprise for his friends in the new Capitol Comedy he is working on. It will present the fat funster in a role strikingly different and even funnier than those that have evoked howls of laughter from lovers of clean, wholesome comedy.

Bergquist with Lockwood

R. J. Bergquist, who has been with Metro for a long time as cameraman with Bushman and Bayne, has been engaged by Managing Director Edwin Carewe to photograph Harold Lockwood's Metro productions. He assumed his new duties this week.

"Our Bridge of Ships" Released in Two Reels By General

How American workingmen are "making the stars fly 'over here' that the Star Spangled Banner may fly 'over there,'" is graphically told in "Our Bridge of Ships," the United States official war film, released by the Division of Films, Committee on Public Information, and distributed by the General Film Company.

"Our Bridge of Ships" is a two-reel production. Its purpose is to visualize just what American shipbuilders and American ship yards are doing to meet the sub-sea menace of the Hun. It is a pictorial answer to the Kaiser's declaration that "America cannot build ships as fast as we can sink them."

"Our Bridge of Ships" pictures the tremendous work accomplished in little more than a year since the United States entered the world war. An example of what America can do when backed by thoroughly determined workmen is shown at Hog Island, where the fifty ways were completed and ready for the laying of keels within six months.

Keenan's "Long Chance" Issued Again

"The Long Chance," released three years ago with Frank Keenan in the leading role, as a Broadway Universal Special, is to be brought up-to-date and issued again—this time under the Bluebird standard.

Originally issued as a six-reeler, "The Long Chance" will be brought to five and snapped up with new titles to become a Bluebird. In addition to Frank Keenan, who scored a success in this production when originally shown, the cast includes Fred Church, Stella Razeto, Beryl Broughton, Jack Nelson, Jack Curtis and Clyde Benson.

Peter Kyne wrote the story, while E. J. Le Saint directed from the screen adaptation by Harvey Gates.

Bessie Love, Who Has Cast Her Winsome Lot With Vitagraph

George Walsh, Athletic Star In William Fox Photoplays Supreme

"Waifs" Said to Be Cashing In Strong

A WORD to the wise is sufficient, according to a statement issued by Pathe Exchange, Inc., which claims that the comedy drama "Waifs," featuring Gladys Hulette, supported by Creighton Hale, is cashing in for the exhibitors who have booked this production. It is stated that the return booking of "Waifs" are unusually numerous. In other words, it is one of those rare productions by which exhibitors profit by word of mouth advertising.

A member of the family sees "Waifs" and tells the rest of the folks about it, and later the motion picture exhibitor who has presented "Waifs" receives numerous requests for a repeat, and there is nothing to it but a second booking and big business.

In the new million dollar moving picture theatre in Dayton, Ohio, "Waifs" was shown recently to audiences that packed and jammed this palatial playhouse, and it is stated that the production really took the gem city by storm. This is just one incident of the success that is achieved by this play.

SHORT NOTES

Tsuru Aoki has one of the leading roles in the new Haworth production upon which Sessue Hayakawa and his company are at present working for Mutual. This production will be the third of the new Hayakawa pictures made by the Haworth Pictures Corporation.

Early last week Director Chautard finished the production of "Paid in Full," the Eugene Walter drama, in which Pauline Frederick has the leading role, and with Assistant Director Al Lena is now engaged in cutting and assembling the film. It will be released on the Paramount schedule following Miss Frederick's production of "The Shadow of the Rope."

"Salome" Opens at Casino in New York

"SALOME," the super film production which Theda Bara has made for William Fox, will have its premier at the Casino theatre, New York City, Monday night, August 19. This picture of the love and hate of the daughter of Herodias, will be shown for a limited engagement only, it is announced, and the exhibition of the picture is expected to be the screen sensation of the coming year.

The engagement derives additional interest from the fact that the engagement at the Casino will be the first showing on any screen in the world of Miss Bara in "Salome."

As with previous big productions it is New York that has been selected by William Fox for the premier of "Salome." The metropolitan verdict and the prestige of a New York run have always been considered essential to the success of such a big picture as "Salome." "A Daughter of the Gods" was kept in New York for several months before it was sent to any other city.

In "Salome" Theda Bara is said to have the greatest role she has ever essayed.

Miss Bara is said to have made "Salome" thoroughly human and convincing. In a special report made after a private screening the National Board of Review of Motion Pictures has declared that "Salome," in the opinion of those present, was a serious and dignified portrayal of the story of Salome, imaginative and dramatic, and presented in a way that should rank with the best screen productions of the day."

Fred Stone Finishes His Second Artcraft

FRED STONE has romped through his second Artcraft picture, "Johnny Get Your Gun," for, while this picture will not be released for some time, Stone has given himself only a limited period in which to do three pictures. His third will be started shortly and it is said will be an absolute novelty. Frances Marion is author and the plot it is asserted supplies the comedian with enough opportunity to satisfy even his indefatigable zeal for stunts and action. Donald Crisp is authority for the statement that "Johnny Get Your Gun" will be a riot of merriment. Those who know the play from its stage record realize that it affords a delightful part for the star. Meantime the public will soon have an opportunity of seeing the noted legitimate comedy favorite in an exhilarating effervescent circus play, "Under the Top."

Ethel Clayton, long a star in filmdom, but with Paramount for the first time, appears shortly in "The Girl Who Came Back," an Americanized version of the play, "Leah Kleschna" by C. M. S McClellan, the scenario being by Beulah Marie Dix. Robert Vignola recently completed this picture and has begun work on the second, which has as a working title "Woman's Weapons" and is entirely different in character though permitting of much emotional work as well as good comedy. Vignola is also director of this picture, and Elliott Dexter is again leading man. Miss Clayton has become acclimated and accustomed to work in the west and finds it distinctly agreeable.

Director Bradbury Injured

While directing a Wolfville Tale at the West Coast studio of Broadway Star Features, Robert N. Bradbury was injured during the excitement attending a scene on location. However, he did not give up, although ordered to go to bed. He finished the picture with the aid of the players, they lifting him on and off his horse to move from one location to the next.

Antonio Moreno and Carol Holloway Are Stars of "The Iron Test," Vitagraph's Next Master Serial. It Is Scheduled for October

Roy Stewart, In "Cactus Crandall," Triangle Play

"Money Mad" Shows Marsh Prettily Garbed

Mae Marsh's many pretty gowns in her latest Goldwyn picture, "Money Mad," set for release August 25, will be a treat as well as a surprise to her admirers, Goldwyn contends. Motion picture devotees seldom look to Miss Marsh for fashionable frocks. By her art alone she has won her name on the screen. In only one other Goldwyn production, "The Cinderella Man," was she so prettily garbed.

In the opening scene of "Money Mad" the Goldwyn star is introduced as a girl in her early 'teens seated in a swing and wearing a lavender linen dress trimmed with tan linen to offset her blonde curls. Later, while at boarding school, a gray jersey dress embroidered with a darker shade of gray silk gives Miss Marsh an extremely chic costume.

A month before work was started on "Money Mad" Miss Marsh's modiste and her staff were busy on the Goldwyn star's frocks and Miss Marsh was a daily visitor to the shop.

Peggy Hyland Starts Excel Program

Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of patriotism and love, is announced by the Fox Film Corporation as the first release under the William Fox new brand of Excel Pictures. The picture will be released early in September.

"Bonnie Annie Laurie" was written by Hamilton Thompson and was directed by Harry Millarde. In the cast besides Miss Hyland are Henry Hallam, William Bailey, Sidney Mason, Dan Mason, and Marion Singer.

The story of "Bonnie Annie Laurie" centers around the love affair of the daughter of Old Sandy Laurie, who desires that the girl shall marry Donald McGregor. When Donald receives orders to take his company to the front, Annie becomes betrothed to him. Later Annie rescues an unconscious man from the sea and mutual love springs up between them.

About New Pictures

"His Bonded Wife," Emmy Wehlen new Metro play, is rapidly nearing completion at Metro's Sixty-first Street Studio, under the person supervision of Maxwell Karger. Miss Wehlen, Director Charles J. Brabin, his assistant, Alfred Raboch, and the entire company have been working night and day to finish the production in record time.

Mae Murray startled Universal City by appearing in the make-up of a genuine cowboy of the woolly days in which costume she played the featured role in a Liberty Loan film for the Government which has been titled, "The Taming of Kaiser Bull."

The first two-reel Pathe-Diando comedy featuring the little negro who is known as Sunshine Sammy, has been completed under the direction of Walter MacNamara, and titled "Black Cupid." Sunshine Sammy has played in many of the Baby Marie Osborne pictures.

Players of exceptional merit, well known for their work in stage and screen productions, give Mabel Normand admirable support in her newest Goldwyn Picture, "Peck's Bad Girl," by Tex Charwate, this star's first production of Goldwyn's new year.

"The Testing of Mildred Vane," May Allison's second picture, to be produced on the West Coast, is making excellent progress at the Metro Studios in Hollywood. Most of the interiors have been photographed, and Technical Director Ralph Godfrey has erected an immense ballroom set.

Hamilton Smith, the author of "The Millionth Chance," is spending a few days at the studio watching the work on his story that Carlyle Blackwell and Evelyn Greeley are using for their next starring subject.

Gardner Hunting has completed the continuity of Wallace Reid's forthcoming Paramount picture, with a working title of "Some one and Somebody," from a story by Porter Emerson Browne. James Cruze, widely known among Paramount audiences as a character actor, will direct.

Jane and Katherine Lee, the diminutive Fox stars, have begun work week on the first of their pictures, which will be released under the William Fox brand of Excel Pictures. The play bears the temporary title, "Go Get 'Em," and is said to be full of thrills and opportunities for the Lee children to play their mischievous pranks.

A gun fight at night and other "rough stuff" figure in the Vitagraph Blue Ribbon feature in which Alice Joyce will star, and adaptation of O. Henry's story, "Brickdust Row." The picture has not yet been given a title. To get realism Miss Joyce and her company and Tom Terriss, who is directing the picture, made a journey to Bond street, which is located in one of the slum districts of Brooklyn.

For his first Paramount picture, "The Gypsy Trail," Bryant Washburn is to have a leading lady, Wanda Hawley.

Walter Edwards directed the picture which was written by Julia Crawford Ivers from the play by Robert Housum.

Henry Otto will again direct Harold Lockwood in Metro Productions. This is the substance of a statement issued this week by the Metro offices announcing Mr. Otto's return to the Metro fold after a two years' severance of relations. The re-engagement of Mr. Otto was accomplished by Managing Director Edwin Carewe, of the Yorke-Metro Company.

Gail Kane's next production in the series of eight-feature pictures she is to be starred in by Mutual, is from "The Daredevil," Maria Thompson Daviess' novel, the pictorial rights of which have been purchased at Miss Kane's earnest request.

Furniture of the "dollar down and dollar a week" variety is suddenly changed as if by magic, in Emmy Wehlen's coming Metro feature, "His Bonded Wife," to the most expensive Japanese lacquered hand-painted kind known to art lovers.

World Pictures has completed the cast for "Snug Harbor," the new picture which Tefft Johnson will make his debut as a director with this organization. Madge Evans is the star, and will be supported by Jack Drumier, Charles Sutton, William T. Carleton, Blanche Craig, Sam Ryan, formerly with many of George M. Cohan's successes; Charles Jackson, Kate Lester, Nora Cecil, Charles Ascot and Estar Banks.

Fred G. Sliter, New York Branch Manager of Mutual

General Releases New Doll Comedy

"The Knockout," another of the Cinema Doll Comedies, presented by animated manikins, is now released by General Film. This Emerald Comedy is said to be a clever burlesque on a popular slapstick star. Some novel and refreshing comedy effects have been obtained with the use of the doll players, whose clever manipulation makes for excruciating comedy. The production contains a real story, which adds to the entertainment.

The demand for the Emerald Comedies has been such as to keep all prints constantly at work, says General Film Company. The first two releases, "The Burglar Man" and "The Handy Man," are proving to be among the most widely booked single-reel releases.

Fisher-American-Pathe Subject Named

"Money Isn't Everything" is the title of the first of the new American productions starring Margarita Fisher, which are being offered to exhibitors by personal representatives of President Hutchinson of American, stationed at each of the Pathe exchanges throughout the country.

It is announced that bookings on this first of the Fisher series, as well as the first of the new Minter subjects, can now be made at the nearest Pathe exchange. The pictures themselves will be shown upon application to any of the American Film Company representatives stationed there.

"Angel Child" Comes September 9

Kathleen Clifford has Fred Church as her leading man in "Angel Child," her first Plaza picture, released September 9 by the W. W. Hodkinson Corporation. Miss Clifford is the diminutive star from Charlottesville, Va., who is less than five feet tall and weighs but ninety-eight pounds.

"Pals First" Released as Screen Classic

In fulfillment of its recently announced decision to promote Harold Lockwood in the special attractions class, Metro announces that it will release the newest Lockwood feature, "Pals First," under the banner of Screen Classics, Inc. The picture has been in course of production under the direction of Edwin Carewe since the Lockwood company's arrival from the Coast, and as only a few scenes remain to be made the film will soon be ready for release.

The picture is an adaptation of the stage play, "Pals First," prepared by Leo Wilson Dodd from Francis Perry Elliott's novel of the same name, published by Harper and Brothers.

The story has to do with the adventures of two hardened, wayfaring pals, Danny Rowland and Dominie, who find refuge in a Tennessee home when an aged darky servant believes he recognizes in Danny his long absent master, Dick Castleman.

Harold Lockwood has a congenial role as Danny. His large cast includes Ruth de Remer as Jean Logan, James Lackaye as Dominie, Richard R. Neill as Dr. Chilton, Frank De Vernon, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd.

Rolfe Tells How He Screens Houdini Tricks

Many exhibitors have written to inquire as to how Houdini will do his self-liberation stunts before the camera, and as this is one of the important points in the Houdini serial, I have come to the conclusion that the only way to successfully perform these tricks would be in an uninterrupted close-up.

"Almost any actor could fake Houdini's liberation stunts with a camera, but it would be impossible for any man on earth to perform these various acts in an uninterrupted close-up. I have given instructions to take all of Houdini's tricks without a camera break. In other words, if Houdini makes an escape from handcuffs or the various other impedimenta used to confine him the action will take place on one piece of film without a break. This film will be used in its entirety and will not be cut."

Christie Names Releases for September

Releases of the Christie Company for the month of September are completed and ready for shipping to the various Christie exchanges throughout the country. With each picture goes a full set of stills and straight pictures of the principals in the respective casts. The following schedules the Christie releases for September: September 2, "Some Cave-Man," featuring Bobby Vernon and Dorothy Dane; September 9, "Are Second Marriages Happy?" with Jay Belasco and Ethel Lynne; September 16, "Married by Proxy," featuring Bobby Vernon and Dorothy Dane; September 23, "Look Who's Here," with Smiling Bill Mason and Ethel Lynne.

Coming Program Offerings

"Ghost Flower" from Triangle

Heads List Announced for Release on August 18—Is Story of Victory of Patriotism—Rubens Starred

Alma Rubens Is Starred by Triangle In "The Ghost Flower," Directed by Frank Borzage

A DRAMA of love and sacrifice, "The Ghost Flower" heads the Triangle program for August 18, presenting Alma Rubens in the leading role.

"The Ghost Flower" is a story of the victory of patriotism. The heroine debases herself in the eyes of the man she loves that she may save him from death. But face to face on the battleground, come her sweetheart and the man who has determined to kill his rival for her affections. Both have faced the tragedy of the World's great conflict, and in the face of death and devastation the villain's conscience is awakened. Personal quarrels are forgotten in the turmoil of the battles of the Nations and to the hero comes the knowledge of the nobility and sacrifice of his sweetheart's love.

Alma Rubens is an Italian girl, Guilia, a character which should conform admirably to her brunette beauty. Several new players are included in her supporting cast, among them being Charles West and Emory Johnson.

Frank Borzag who directed this production is said to have furnished one of the most artistic sets ever erected at the Triangle studios, a Naples street scene. Madeline Matzen wrote the story which was scenarioized by Catherine Carr. Jack McKenzie handled the camera.

Director Gilbert P. Hamilton's latest picture "High Tide" in which Harry Mestayer, the former Broadway star is featured, is the second release for the week.

In "High Tide" Harry Mestayer is shown as a successful playwright and author who has risen from a street "newsie" through sheer ability. The plot centers around the love of Barbara Edwards, an aristocrat from New England, drawn to the city by the urge of ambition, and the conflicting affections of a show girl Polly Staire. Mestayer portrays Hudson Newbrook and Jean Calhoun is Barbara. Yvonne Pavis and Jack Rollen are new players especially engaged in this production.

"High Tide" was written by B. D. Carber with scenario by Catherine Carr. Gilbert Warrenton was the cameraman.

Pathe Sets "Her Man" as First Fall Feature

PATHE'S first big feature for the season of 1918-19 will be "Her Man," according to an announcement this week from Pathe Exchange. This picture is scheduled for September 8.

The picturization of "Her Man" is adapted from the novel by Charles Neville Buck, "The Battle Cry." Elaine Hammerstein is the star of the picture, which was directed by Ralph Ince. The Advanced Motion Picture Corporation produced it.

"Her Man" is a picture of which the Pathe organization is very proud. Not only is the story said to be a strong one, lending itself perfectly to screen purposes, but the cast, locations, production and direction are all said to be excellent. The picture deals with what is perhaps the most picturesque people in the United States today, the mountaineers of the South. The scene of the story is laid in the mountains of Kentucky and practically all the exteriors were filmed there. It is interesting to note that Director Ince selected for the making of his picture the same place of which Mr. Buck wrote in his book. Therefore the locale is authentic and the types used as "extras" perfect, for natives were employed wherever possible.

W. Lawson Butt plays the leading man, having the part of "Bad Anse Havey," the clan leader. Mr. Butt not only does splendid work in his interpretation, but in addition he is an excellent "type" for the part, broad-shouldered, dark, and with strong features.

"Efficiency" Stars Mutt and Jeff

Mutt and Jeff in an Animated Cartoon entitled "Efficiency" is one of the coming releases announced by the Fox Film Corporation.

The story of "Efficiency" revolves about the inventive genius of Mutt. Mutt decides to put this talent at the service of the Government and thus help win the war, so when Jeff drops in on Mutt in the latter's drafting room Mutt explains minutely the operation of his new device.

Doris Kenyon Returns

Doris Kenyon returned this week from Kentville and Halifax, N. S., where during the past three weeks she has been visiting relatives.

Louise Glaum's Newest Paralta Play Is Called "Wedlock"

"Marriage Ring" Released August 26

In place of "Coals of Fire," originally announced as the Enid Bennett-Paramount release for August 26, the Famous Players-Lasky Corporation has placed "The Marriage Ring" on the Paramount schedule for that date. A tropical flavor, the atmosphere of the sunlit Hawaiian Islands, is said to have been imparted to this Thomas H. Ince production, in which Miss Bennett is starred. The story begins in San Francisco and culminates in the island possessions, and is said to be an intensely emotional drama.

An interesting fact in connection with this drama is that it was directed by Fred Niblo, erstwhile legitimate star and husband of Enid Bennett. Mr. Niblo played opposite the star in a recent picture and has now tried his 'prentice hand at the megaphone, to use a mixed metaphor.

Jack Holt is leading man and there is a good cast. The story is by John Lynch and the photography by John Stumar. According to report, it is one of the most powerful dramas that Miss Bennett has yet been supplied with, and contains a story that is at once pleasing and compelling.

World Changes Release of Two Pictures

World Pictures announces a shift of release date of two of its pictures. "The Road to France," instead of being presented on September 9, will have its screen premier on October 14. "By Hook or Crook," another Carlyle Blackwell and Evelyn Greeley picture, will be the September 9 offering instead of October 14, as previously scheduled. The necessity of this change of dates grew out of the inability of World Pictures to secure the completion of the lithographs necessary to adequately exploit "The Road to France." The printers are unable to complete the work because of the unusual amount of advertising matter ordered, including, as it does, an eight sheet. This will be the first eight sheet ever employed by the World.

Program Glances

Elinor Field, the Los Angeles girl who is starring in Strand comedies on the Mutual schedule, has already produced half a dozen one-reel pictures. Her latest release is "Winnie's Wild Wedding," scheduled for August 20.

When "In Pursuit of Polly," Billie Burke's new photoplay, is released on the Paramount schedule, that company declares, it will be found that an unusually strong combination of talent has made success inevitable for the picture. For in addition to the fact that an exceptional cast will be seen in support of the star, the authors, scenaroist, director and cameraman all commend themselves to the most discriminating exhibitors as well as their audiences, Paramount inists.

Sunday, August 11, George Kleine gave the first production in America of his new Italian war picture, 'Behind the Lines in Italy," at the Playhouse in Chicago, where it was launched for a run under the auspices of the Italian societies of the city. This picture was made by the Cines Company at the command of the Italian Government, and the battle scenes were taken by the Cinematograph Corps of the Royal Italian Army.

"The Lost Express," the railroad serial released by Mutual, starring Helen Holmes, is still going strong and getting the money for exhibitors, Mutual declares. The Orpheum theatre, Lexington, Ky., did a splendid business with "The Lost Express," notwithstanding the fact that half the serial had already been run by the Ada Meade theatre in Lexington, which closed down.

Norma Talmadge in her latest picture, "Her Only Way," directed by Sidney Franklyn, was shown for the first time at Loew's New York theatre Sunday, August 18.

In "In Pursuit of Polly," her newest Paramount picture, released August 19, Billie Burke is seen as a chauffeur in overalls, who does not disdain to repair her broken-down automobile and who, while engaged in this occupation, is discovered by a millionaire who offers to assist her, and later, following a series of the strangest kind of adventures, marries her.

General Film Company claims a new excellence mark for pictures featuring a child star in "Miss Mischief Maker," the third of the Oakdale Productions just released. The work of Gloria Joy, the seven-year-old star, is considered especially appealing, while the story presents strength and attention value. Supporting the little leading lady are Nell Saalman, Ruth Lackaye, Ethel Pepprell, Edward Jobson, Albert Rockett and Charles Dudley. The production was directed by Sherwood McDonald.

Pathe insists that Toto will make you chuckle, giggle and then laugh in his comedy, "Nipped in the Bud," produced by Rolin and released the week of August 25 by Pathe. He performs a number of unusual acrobatic stunts, and there is a whole lot of fun from start to finish.

A woman's coiffure proves the hiding place of a costly string of pearls in Mae Marsh's latest Goldwyn Picture, "Money Mad," by Lois Zellner, set for release August 25. And their discovery is brought about in an equally original manner.

Under the direction of Edward Jose, Enrico Caruso and his company engaged in the filming of "My Cousin," the tenor's first picture for Artcraft release, went down to the Metropolitan Opera House last week for a number of interior scenes. About five hundred extras were used in the making of scenes with the "diamond horseshoe" and balconies as background.

Baby Marie Osborne scores an unqualified hit in the drama of heart interest, entitled "Winning Grandma," recently released by Pathe Exchange, Inc. Ferdinand Zecca, Director General of Productions of Pathe, when he saw this production on the screen pronounced the story as one of the best of its kind he had seen this year.

"Springtime a la Carte," one of the quaintest O. Henry comedy-dramas released in some weeks, takes its place on the General Film schedule this week after a week's run as a prerelease at the Rivoli theatre in New York. Edward Earle and Agnes Ayres, featured in recent O. Henry productions, again appear in the stellar roles. The production was directed by Kenneth Webb.

In releasing the Paramount picture, "Green Eyes," with Dorothy Dalton as star, the production being by Thomas H. Ince, the Famous Players-Lasky Corporation asserts that the setting of the story being Southern is certain to prove highly popular with the masses of film patrons.

"Hands Up" Is Said to Be Winning New Laurels for Pathe As a Distributor of Excellent Serials

Pathe Announces Program for August 25

"The Girl from Bohemia," for August 25, is a comedy-drama from the story of Lois Zellner, directed by L. B. McGill and produced by Astra, featuring Mrs. Irene Castle. It has to do with a girl from Bohemia who, as a result of an inheritance, finds herself in the provincial town of Mayport, and there love and adventure develop.

Episode No. 2 of the latest of Pathe serials is entitled "The Missing Prince," and continues the adventures of Echo Delane, the magazine writer, with her cowboy lover, "Hands Up," and the search of the mysterious tribe of Inca Indians for "The Missing Prince," who is to marry the Bride of the Sun.

"Nipped in the Bud" is a farce comedy, featuring Toto, supported by a capable cast of fun makers.

"A Sun Kissed Isle" is the subject of the Post Travel Series No. 11, and presents interesting scenes in our island possession of Porto Rico.

Official War Review, released in this program and presented under the Government's direction, shows the very latest scenes of Uncle Sam's activities on the firing line of France.

Hampton Representative Visits Hodkinson

John H. Blackwood, personal representative for Jesse D. Hampton, is in New York, making his headquarters at the office of the W. W. Hodkinson Corporation.

Mr. Blackwood announces production satisfactorily progressing on J. Warren Kerrigan's first Hampton picture, "Prisoners of the Pines," and states they have other good stories from the pen of the same author, Kenneth B. Clarke.

One of the objects of Mr. Blackwood's visit is the selection of more stars for J. D. Hampton productions for distribution by Hodkinson Service.

Millions Waiting for this big Y.M.C.A. Special

—The entire world wide Y.M.C.A. backing behind this big Y.M.C.A. Special

For the first time on any screen, the UNIVERSAL presents the exclusive and only picturization of "AROUND THE CLOCK WITH THE ROOKIE," showing scenes of our boys at play that have never been shown before; scenes that millions of mothers, fathers and relatives will go miles to see.

Besides being the first, exclusive and ONLY picture of its kind, it has the backing of the entire world wide Y. M. C. A. organization and Exhibitors can clean up with this special by conferring with the Secretary of the local Y. M. C. A. as has already been arranged by the officials of the Y. M. C. A.

It is your patriotic duty to show this great SPECIAL, and make a bag full of money at the same time. Confer immediately with your nearest Universal Exchange which will put you in touch with the Secretary of the local Y. M. C. A. Here's a genuine clean up for EVERY BIG AND LITTLE THEATRE in the country. UNIVERSAL FILM MFG. CO. Carl Laemmle, Pres., 1600 Broadway, New York City.

No words by any writer in any language

can begin to describe this tremendous and awe inspiring pen picture of "THE SINKING OF THE LUSITANIA." Winsor McCay, world renowned artist, with his staff worked 22 consecutive months, and made over 25,000 separate and distinct drawings of this indescribable spectacle, bringing out the detail with greater thrills than if it had been photographed. Every angle of the death throes of this monster ship and its precious cargo of human lives shown on the screen in a manner to rivet any audience to its seat.

Sensational beyond words are the over-

whelming scenes enacted. It's the greatest pen picture from every angle ever shown on the screen. It's the picture that millions want to see, because these millions will never forget the world catastrophe of "THE SINKING OF THE LUSITANIA." Give it to your public NOW. Book it and advertise it, unike any picture you've run in months. It's the picture that will never have a competitor. If you get it, YOU have it *alone*. Thrilling poster ads and other matter ready prepared for you. Your nearest Jewel Exchange will give you more facts and figures. Book it NOW. You'll congratulate yourself and us later on.

JEWEL PRODUCTIONS (Inc.)

1600 BROADWAY NEW YORK CITY

You are wasting your opportunities if YOU ignore advertising.

And Still they Come

Day after day, without end, without let up, unceasingly,—letters, telegrams and scores of other communications pile in to the offices of JEWEL with praise, compliments, enthusiastic exclamations, boosts galore on the BIG MONEY Exhibitors are taking in on—"THE KAISER, THE BEAST OF BERLIN." Here are samples of what we're receiving from every state in the Union daily.

"THE KAISER" -the Beast of Berlin

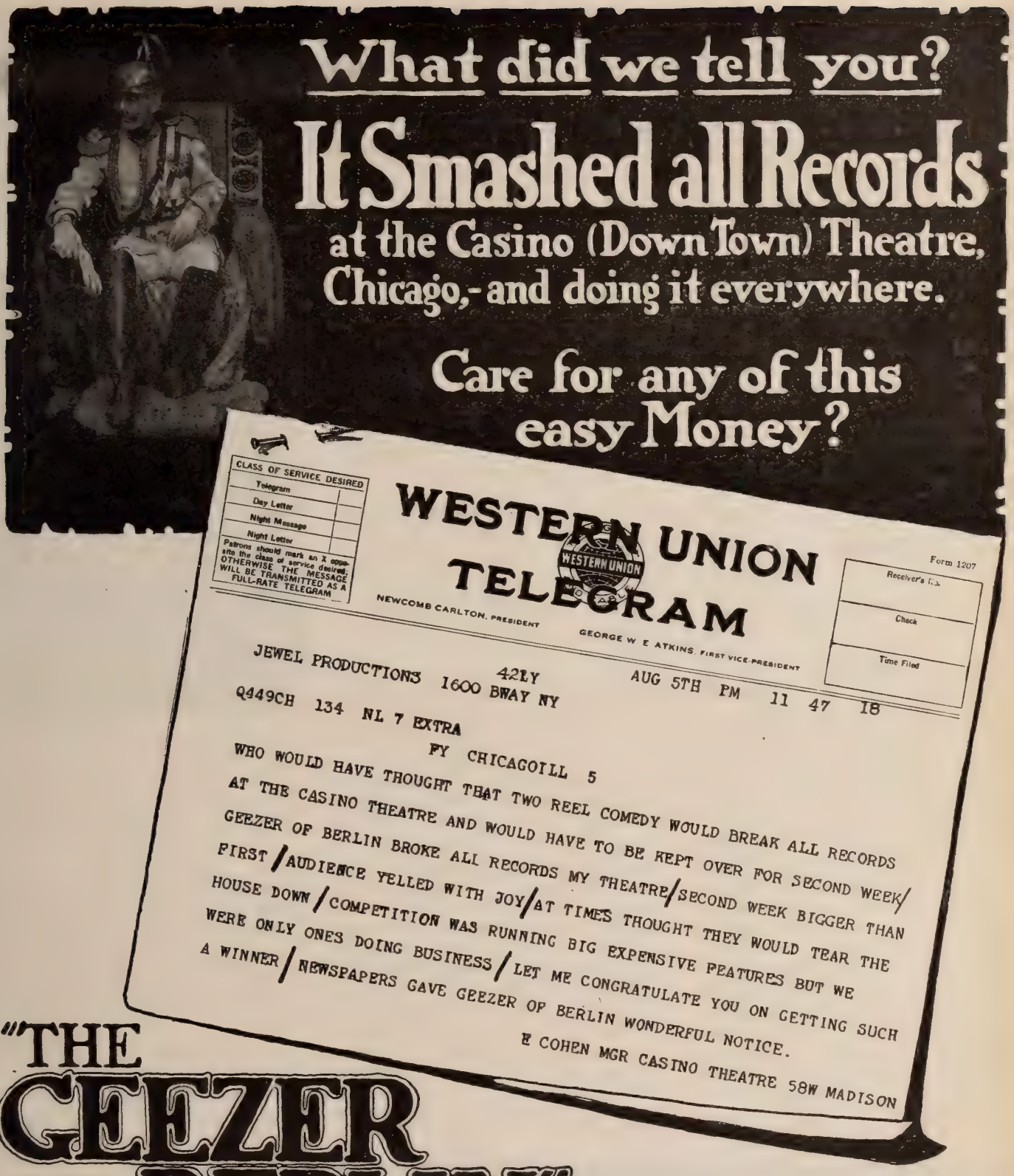
JEWEL PRODUCTIONS (Inc.)
Regarding "THE KAISER, THE BEAST OF BERLIN" —This is positively the biggest money getter I ever played.
(Signed) WM. HARPER,
Lyceum Theatre,
Souris, Manitoba.

JEWEL PRODUCTIONS (Inc.)
"THE KAISER, THE BEAST OF BERLIN" has SOME drawing power. In my town of only 700 people, 672 saw THE KAISER on Sunday, July 21, with big civic counter attraction going on 11 miles in the country.
(Signed) MARTIN PETERSON,
Gem Theatre.
Armstrong, Ia.

JEWEL PRODUCTIONS (Inc.)
"THE KAISER, THE BEAST OF BERLIN" is positively the greatest picture we ever played. Broke all records. Advanced our prices to 50c. and filled our 500 seat auditorium three times in our town of only 1,200 people. Played 3 weeks before also in a close by town. Made our showing all the bigger. Nothing begins to compare with the money getting power of "THE KAISER."
(Signed) LOEFFELHOLZ BROS.,
Cuba City, Wis.

Playing repeat—2-3-4- and 5 times—"THE KAISER, THE BEAST OF BERLIN" is cleaning up. The only reason you can give for not playing "THE KAISER" is that you have all the cash on hand that you can use. Book NOW and get your repeat dates along with your first booking.

JEWEL PRODUCTIONS (Inc.) . . . . . 1600 Broadway . . . . . NEW YORK


What did we tell you?
It Smashed all Records
at the Casino (Down Town) Theatre, Chicago,- and doing it everywhere.
Care for any of this easy Money?
CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter
Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W E ATKINS, FIRST VICE-PRESIDENT
Form 1207
Receiver's No.
Check
Time Filed
JEWEL PRODUCTIONS 421Y 1600 BWAY NY AUG 5TH PM 11 47 18
Q449CH 134 NL 7 EXTRA
FY CHICAGOILL 5
WHO WOULD HAVE THOUGHT THAT TWO REEL COMEDY WOULD BREAK ALL RECORDS AT THE CASINO THEATRE AND WOULD HAVE TO BE KEPT OVER FOR SECOND WEEK/ GEEZER OF BERLIN BROKE ALL RECORDS MY THEATRE/SECOND WEEK BIGGER THAN FIRST/AUDIENCE YELLED WITH JOY/AT TIMES THOUGHT THEY WOULD TEAR THE HOUSE DOWN/COMPETITION WAS RUNNING BIG EXPENSIVE FEATURES BUT WE WERE ONLY ONES DOING BUSINESS/LET ME CONGRATULATE YOU ON GETTING SUCH A WINNER/NEWSPAPERS GAVE GEEZER OF BERLIN WONDERFUL NOTICE.
E COHEN MGR CASINO THEATRE 58W MADISON
"THE GEEZER OF BERLIN"
A Travesty on "The KAISER, the Beast of Berlin"

Read that telegram again—Note that it says—"WITH COMPETITION RUNNING EXPENSIVE FEATURES WE WERE ONLY ONES DOING BUSINESS." That means that YOU, Mr. Exhibitor, can meet any competition in the wide world with "THE GEEZER OF BERLIN," first, because it's a screaming travesty on "THE KAISER THE BEAST OF BERLIN" and secondly because you get the *direct and tremendous* power of the publicity and advertising on the original and only—"THE KAISER THE BEAST OF BERLIN" picture that has had and is now having more free advertising and publicity than ANY big production ever screened. It's your chance to sweep in with a winner. It's your chance to clean up. It's your chance to get your share of the juicy profits that are coming like a tidal wave on "THE GEEZER OF BERLIN." Elaborate advertising dope all completely prepared for you. You've no time to lose. Wire your nearest Jewel Exchange NOW. JEWEL PRODUCTIONS, Inc., 1600 Broadway, New York City.

In the Independent Field

Educational Strides Forward

Production and Distribution End Enter Upon Era of Increased Activity—Fall Holds Forth Much Promise

WITH the return of Vice-President E. W. Hammons to his New York desk after a short vacation and the reports of new business received through recently established exchanges in Chicago, Cleveland and Detroit, the Educational Films Corporation of America enters upon an era of greatly increased activity both on the production and the distribution end.

The novel offerings for the fall season will include a fresh series of Robert C. Bruce Adventures in the Northwest, newly made this summer; a series of at least twelve one-reel pictures by Dwight L. Elmendorf, depicting European architecture and scenery and Far Eastern travels; a series of six tabloid, native Indian dramas, made by the Northwestern Film Corporation of Sheridan, Wyoming; a new series of E. M. Newman travels, containing the results of his visit to the Western war front; the first pictures of the political and official life of Mexico, including President Carranza, now being prepared by George D. Wright, author of "Mexico Today"; a number of individual scenic, instructive and scientific novelties; "Your Fighting Navy," patriotic five-reeler now ready for release, and "When the Giant Wakes," the coal drama, many scenes of which have already been taken in West Virginia and the studio scenes of which are now in progress under the direction of William Parke.

The wider selling of Educational pictures is made possible through the recent organization of the Educational Distributing Corporation. The following new exchanges have been established: Chicago, the Bee Hive Exchange, 220 South State street, R. C. Cropper, manager; Detroit, 63 East Elizabeth street, Harry Abbott, manager; Cleveland, 322 Euclid avenue, Robert McLaughlin, manager.

The Bee Hive, which will henceforth handle the Educationals not only for Chicago, but throughout Illinois, southern Wisconsin and northern Indiana, is one of the most enterprising independents in the Western field. A large number of salesmen are working on the road, and the office force under the energetic management of R. C. Cropper is alert to the needs of the exhibitors. In Detroit, Harry Abbott, who was formerly connected with William Fox's Academy of Music, has been appointed to take charge of Educational sales for the State of Michigan. In Cleveland, the Argus Company, a comparative newcomer in the business, but now working out exceedingly valuable ideas, has the distribution in charge for the Educational Distribution Corporation. The active force is Robert McLaughlin, the former manager of the Colonial theatre in that city. He is well known as a brilliant theatrical executive and an able playwright.

Together with the already established branches in the principal Eastern cities, Minneapolis, Seattle, San Francisco and Los Angeles, they promise the beginning of a great field organization for the marketing of the Educational's unique product. Mr. Dean of the Educational Distributing Corporation will shortly add to their number by a trip to the South and West.

Burstein Produces "The Telephone Girl"

Louis Burstein, one of the comedy producers in the motion picture field, through his association with King-Bee and Vim, acting through the Authors Associated Agency, has secured the motion picture rights to "The Telephone Girl" and plans on reproducing the play on the elaborate lines with which it was originally produced by George W. Lederer, the stage producer and manager.

Mr. Burstein is to supervise the production himself.

Harry Sherman, Who Has Placed "Light of the Western Stars" with United

United Theatres Take Harry Sherman New Production

The distinction of being the cause of the breaking of the seal of silence of United Picture Theatres of America in regard to the constituent pictures of the program assembled by them for exclusive release to members houses, belongs to the latest of the Sherman productions, which stars Dustin Farnum in a picturization of Zane Grey's novel of the Southwest, "The Light of Western Stars." This picture is the one selected by United to inaugurate its policy of the release of one superfeature each week to the theatres comprising its co-operative chain.

Furthermore, it having previously been announced that the entire output of from six to eight picture stars would furnish the backbone of the United program, it is now announced that Mr. Farnum is to be the first of these. On the strength of his achievement with "The Light of Westeren Stars," United has contracted with Mr. Sherman for six more Farnum features of equal strength, the stories to be passed upon by United before the work of production is taken in hand. Two of these stories have already been accepted, the second of the series to be "The Wolf Breed," by Jackson Gregory, and the third, "The Man in the Open," by Roger Pocock.

George D. Wright, Maker of the "Mexico Today" Pictures for Educational. He Is Now Filming Carranza

Wright "Shoots" Carranza and His Staff

Under date of July 26, George D. Wright, who has had such success with his "Mexico Today" pictures, writes that he is starting to take motion pictures of President Carranza and the members of his political and military staff for the next Mexican series to be released by the Educational. Mr. Wright is very popular in Mexico. As an instance he was asked recently to prepare a motion picture drama of sacred theme which was subsequently endorsed by the Archbishop at Mexico City and witnessed by great crowds of the faithful. In the present "Mexico Today" series, the director had many nooks, byways and corners of Old Mexico opened up to him that escape the attention of the average visitor. One of these is "A Mexican Venice," a single-reel picture which goes out to the regular Educational houses the week of August 26. It deals with the Viga Canal, where river life that was old when Cortez went to Mexico in 1520 is preserved almost unchanged today. The stream that supplies Mexico City with most of its vegetable and floral produce is a study in the primitive.

On the same release date (August 26) the International distributes through the Educational its newest Happy Hooligan cartoon comedy entitled, "The Latest in Underwear." This is a truly black-and-white rumpus in 500 feet, in which Happy, a Chinese laundryman, a colored washerwoman, and a goat are the participants. The motif is the theft of clothes from the line and the need of a detective to discover the culprit.

Eastern Feature Changes

Extensive alterations are being made at the Eastern Building, the home of the Eastern Feature Film Company, at 57-59 Church street, Boston, Mass.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Sunset Princess," in five reels (Arrow Film Corporation)	Princess Film Co.	Northern New York.
"My Husband's Friend," five-reel re-issue (Arrow Film Corporation)	Princess Film Co.	Northern New York.
"Babbling Tongues," feature with Grace Valentine (Ivan Productions)	Standard Film Corporation, Minneapolis	Northern Wisconsin, Minnesota, North and South Dakota.
Other Ivan Productions, including "Sins of Ambition," "Married in Name Only," "Human Clay," "Her Surrender," "The Girl Who Did Not Care" and "Two Men and a Woman"	Standard Film Corporation, Minneapolis	Northern Wisconsin, Minnesota, North and South Dakota.
Above Ivan Productions to	L. J. Schlaifer Attractions, Washington	States of Washington, Oregon, Idaho and Montana.
"Topics of the Day"	William Severs, First National Exhibitors' Circuit of Missouri, St. Louis	Missouri.

New "Hun" Picture Features War Aviator

CARLE E. CARLTON, president and general manager of En l'Aid Cinema, Ltd., has announced that active work has been going on for the past seven weeks in the production of "En l'Air," or "Fighting the Hellish Huns in the Air," adapted from the book of the same name written by Lieut. Bert Hall of the Lafayette Escadrille.

Harry Revier, the director of the last two Lillian Walker productions, is the director of this new attraction, which, it is expected, will be completed in time for release about September 15.

Lieut. Bert Hall, who, with Major William Thaw, constitute the only surviving members of the Lafayette Escadrille, appears personally in the production.

As a part of the production there is 1,500 feet of motion pictures, taken by Lieutenant Hall's observer, of actual battles in the air, including the destruction of a Hun biplane, and the blowing up and destruction of an observation balloon. This negative brought from France constitutes a small portion of the thrilling episodes of the entire production.

Supporting Lieutenant Hall as the female lead in the cast is Edith Day.

Others in the cast are Stuart Holmes and Warner Richmond.

The United States Government is cooperating with the producers in the use of battle planes, observation balloons and hydroairplanes.

An observation sausage balloon in which Lieutenant Hall and Miss Day ascend is destroyed in midair through an attack by hostile airplanes.

The production will be released in approximately eight reels for the state rights market. An exclusive advertising campaign has been inaugurated, including the syndicating of Lieutenant Hall's book in more than one hundred newspapers throughout the United States.

Leonce Perret, Producer of "Lafayette, We Come!" With His Family and Some Friends on the Piazza of His Summer Home

Kempner Would Give Branches Free Sway

SALES DIRECTOR J. L. KEMPNER of The Manx-Man Company, believes, as the result of an analysis of letters from his traveling representative Leon Schlesinger, that branch exchange managers are more and more coming to use their own initiative in securing results, as against relying on home office instructions.

"When I entered this business, branch managers were home office automatoms," Mr. Kempner states. "The system never made for initiative. Very often jealousies in the home office served to tie capable branch men hand and foot. The certain result was that no branch showed the business it would have if the managers had possessed some freedom of action. Home office executives were continually making trips around the exchange discharging the employees. And each new set of managers got in the rut of the set they succeeded. Talk about chaos!

"What a change in conditions Mr. Schlesinger's letters indicate! It is almost too good to be true. He has been doing his boost work for 'Manx-Man' in conjunction with the Goldwyn exchanges and so meets their managers. He writes that every Goldwyn exchange man is a 'Goldwyn general, in command of his district.' That there is a 'supreme command' sure enough in the Goldwyn main office, but that it expressly seeks to keep its hands off the operations of its managers—except to inspire them to use initiative and not to wait on the home office. Most of the branch managers are idea men who like to put across merchandising campaigns for their customers and this has helped us get on special Manx-Man exploitation plans before the best exhibitors in every center visited."

Recent "Manx-Man" bookings include the Washington theatre, Detroit, Finn and Heiman Circuit, opening at the Fuller, Madison, Wis.; and Exhibitors Club, Milwaukee, Wis., thirty days.

Rolfe Engages Thomas as First Assistant

Clark W. Thomas, who for a great many years has been connected with the motion picture industry in executive capacities, is now associated with B. A. Rolfe as assistant to him with production and manufacturing.

Mr. Thomas will have supervision of the laboratories and assist Mr. Rolfe in formulating the operating plans for the various producing companies now working.

Maciste Stays off Broadway This Time

When the 1918 Maciste production, about which Harry Raver has been communicating between New York and Turin for months, makes its initial bow to the United States the customary "Broadway run at standard prices" will be conspicuous by its absence, Mr. Raxer announced this week.

In telling why he reached this conclusion, Mr. Raver said:

"When I prepared 'The Warrior' for the market I called in friends of mine who are considered authorities in the industry and asked them what they thought of the picture. The biggest man among them said he wouldn't give me thirty cents for it, which was quite a shock. But I had faith in 'Maciste' as a star and the production was timely. I felt it would be liked by the public and so I spent $4,500 a week, at the Criterion theatre, just to convince the buyer that I had an attraction the public wanted. As a result I received offers for the production on the opening night and later sold at a satisfactory figure.

"Now things are different. 'Maciste' is now a recognized star and his productions are in demand. It would be a waste of good money to finance a Broadway run."

Garrett Maps Tour for Rita Jolivet

Since the announcement that Rita Jolivet had made arrangements in connection with the house of J. Frank Brockliss to visit various countries in Europe with the prints of the Metro special, "Lest We Forget," some new developments have occurred.

Miss Jolivet is insistent upon the production being shown as produced here in America, and to insure this fact she has agreed to include practically half the entire world in her trip, immediately following her visit to Europe.

Sidney Garrett, president of J. Frank Brockliss, has asked her to include China, Egypt, India and Central and South America in her itinerary. In each new contract he is including a specific clause stating that the picture must be exploited at once when purchased and the production shown just as presented here originally. Failure to do so gives the firm of J. Frank Brockliss the right to resell same for that territory.

Perret Stars Placed Under New Contract

As a result of their contribution to the success of Leonce Perret's patriotic propaganda film, "Lafayette, We Come!" (Pershing, '17), Dolores Cassinelli and E. K. Lincoln, who co-starred in this production, have been signed up by Leonce Perret to appear in another Perret production which is as yet untitled.

In spite of the fact that Miss Cassinelli abandoned the motion picture stage several years ago, her popularity with motion picture fans has not waned, it is said.

Eugene H. Kaufman, Manager of Carbon and Accessories Department, Inter-Ocean Film Corporation

Perret Changes Scenes in New Picture

Although the film "Lafayette, We Come!" (Pershing, '17), had been completed several weeks ago, Leonce Perret, its creator and producer, has been correcting and changing some of the scenes and titles and now announces that the production is fully completed in every respect.

Before commencing work in his next production Mr. and Mrs. Perret have decided to leave on a several weeks' vacation.

Anticipating that Eastern studios will encounter difficulties arising from the shortage of coal during the coming winter, Mr. and Mrs. Perret will undoubtedly go to California and negotiate to take over a studio in or near Hollywood.

Kleine Releases Seond Rialto-De Luxe Film

Following the reception of its first production, Grace Valentine in "The Unchastened Woman," the Rialto De Luxe Productions announce the second special release, Marguerite Marsh in "Conquered Hearts," a photoplay which was enthusiastically received at its initial trade showing. Distribution will be through the George Kleine system in the United States and Canada, and for all foreign countries through the Piedmont Pictures Corporation.

Affiliated Distributes Its New Booklet

"The Exhibitor Dominant" is the title of a sixteen-page booklet just issued by the Affiliated Distributors Corporation which is being mailed this week to the members of the various affiliated units throughout the country.

The book explains in detail the platform of exhibitor controlled co-operative booking, as worked out by the Affiliated plan, and contains an interesting chart of the benefits derived by both exhibitor and producer.

Miss Gordon Has Own Company

Will Produce Six Features Each Year, with Scenarios by Wilson Mizner —Mahlon Hamilton Is Star's Leading Man

"TO provide the luxurious charm and the regal grace of Kitty Gordon with worthy pictorial settings" will be, to quote the certificate of incorporation, the fundamental purpose of the latest film company to be formed. The output of this company will be known as The New Kitty Gordon Pictures.

With the formation of this company are set at rest all rumors to the effect that the star is to turn her back upon her screen career and to return to the speaking and singing stage.

There are to be six of these new super-features annually, each from the pen of Wilson Mizner, one of the wittiest and most adroit of Broadway's playwrights, whose many successes include "The Deep Purple," written in collaboration with the late Paul Armstrong, and "The Only Law," written in conjunction with Bronson Howard. Mr. Mizner is perhaps the best-known survivor of a school of red-blooded, all-American writers who "packed a punch." His adventurous life, which included excursions into the Klondike in the gold-strike days, on the Western plains and in the South Sea Islands, and his caustic wit, which has made him the most-quoted man on the Rialto, have contributed to make his nearly seven feet of brawn one of the most discussed and most admired figures in the literary world.

The new company is to be Miss Gordon's own, her business affairs being in charge of Sydney L. Cohan. Her leading man in the new pictures is to be Mahlon Hamilton, best remembered, perhaps, as Mme. Petrova's leading man in many of her pictures.

Miss Gordon herself needs no introduction at this late date.

The first of the new Kitty Gordon pictures will be finished and ready for release about the middle of October.

Harry Raver Brings Maciste Back in Film

"MACISTE," the herculanean Adonis of the screen, "discovered" by Gabriele d'Annunzio for the outstanding character in "Cabiria," and later the much discussed star of "The Warrior," returns to the screen shortly in what Harry Raver terms "the most unusual serial ever offered the American fan." No announcement has been made as to the title of the "Maciste" serial.

When it is remembered that Harry Raver's Samsonic star enacted the role of "The Warrior" while serving as a soldier in the Italian army and that the Associated Press dispatches from Rome reported him killed in action, cable advices from Turin to Harry Raver disproved the report by stating that he was only wounded and was "enjoying his usual appetite." The new serial, according to Mr. Raver, has been in course of production since July, 1917, and was finished only three weeks ago, the delay being caused by the war activities of both "Maciste" and his director, Pastrone, while serving the colors.

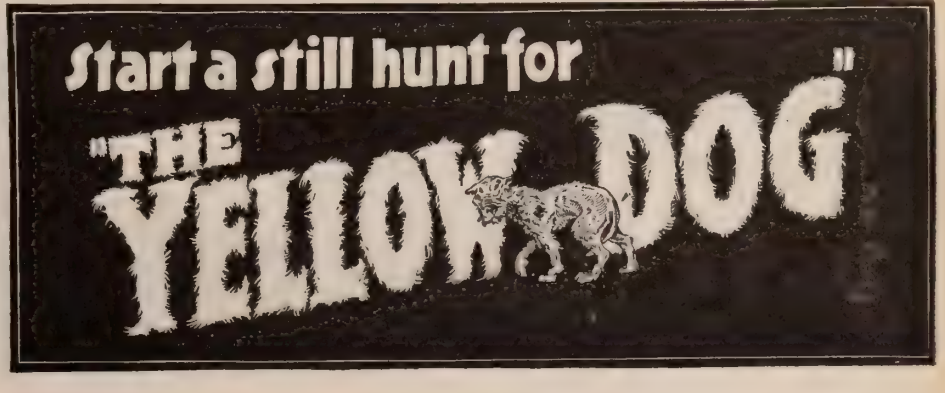
No decision has been reached by Harry Raver in the matter of exploiting the serial. He did say, however, that the picture would not be given a "Broadway run" at his expense as the star, backed by the earning power of his previous productions, had sufficient prestige to put the serial over, and, as "The Warrior" was sold outright, after its run at the Criterion theatre, last summer, Mr. Raver may decide to dispose of his North American rights to the new production without exploitation on his own part.

Greiver Makes Speed with Distribution of Ford Weekly

The Greiver Distributing Corporation which is handling the national distribution of the Ford Weekly, reports great progress in closing with the leading exchanges throughout the country.

Simeon B. Greiver, president of the Greiver Distributing Corporation, has been deluged with inquiries from exchanges throughout the country concerning its release, it is said.

A complete list of Independent Exchanges will be given out in a few days, it is expected, then a national campaign will be started giving the Ford Weekly its place as an educational and topical weekly.



One of the Dramatic Moments, Which Are Said to Be Plentiful, in the First Harry Sherman Production, "Light of the Western Stars," with Dustin Farnum

Perret's Work Brings Congratulations

EXECUTIVES of the Perret Producing Company who witnessed the first screening of Leonce Perret's much heralded patriotic film, "Lafayette, We Come!" expressed their gratitude to Mr. Perret and his staff for their co-operation and effort, which contribution has assured the success of the production.

Those who attended the screening were Leonce Perret, E. K. Lincoln, Dolores Cassinelli, Cameraman Alfred Ortliev, Technical Director John Burkel, Adolphe Osso, Miss Georgette Duchesne, Madame Perret and Allan Rock. In addition to Mr. Perret and his staff the directors of the Leonce Perret Producing Company were also present. After the screening Mons. F. Du Fourno, one of the directors, impressively addressed Mr. Perret and all who were present as follows:

"It is said of the motion picture and its entertaining and educational values that the surface of these possibilities has merely been scratched. Such is the opinion and belief of many in spite of the fact that in America, if not throughout the entire world, the motion picture has already earned for itself the distinction of being man's greatest and noblest invention."

Mr. Perret's sales organization are busily engaged negotiating for the disposition and release of the film to be preceded by a showing on Broadway. Announcement of the completion of these negotiations will be made shortly.

New "Hun" Picture Enters the Field

Exclusive Features, Inc., this week brought across the horizon of the state rights field of the industry a new war picture, which is called "Who's Afraid of the Hun?" The organization, with offices at 130 West Forty-sixth street, is exploiting the picture on a wide scale to state rights buyers, including page advertising in Motion Picture News.

"Who's Afraid of the Hun?" is in two reels, and is said to be a spectacular patriotic feature from start to finish, with scenes of war and its victories for the Allies. Advertising helps are numerous and include one, three and six-sheets, pictorial posters, photographs and special art announcement slides.

Edwin A. Frazee, Who Has Introduced Illusions Into "The Haunted House"

Frazee Illusions Featured in His Releases

Edwin A. Frazee, whose first independent release, "A Haunted House," was booked by W. H. Clune of Los Angeles for a run at Clune's Broadway theatre, is introducing bewildering illusions into his new two-reel mystic-comedies.

Mr. Frazee states that the time has come for a distinct departure in the making of comedies in order to keep abreast of the times.

The introduction of illusions into future Frazee pictures, concerning which Mr. Frazee has patent protections, will form a part of each story, but in deference to Houdini's wish—never making an exposé of how the various illusions are accomplished.

The Frazee Film Productions are announced for the open market under the guidance of Ernest Shipman.

"Ruling Passions" Nears Completion

Abraham S. Schomer, whose stage and screen plays include "Today," "The Yellow Passport," "The Inner Man" and others, is busily engaged at the Biograph Studio completing the production of his latest screen effort, "Ruling Passions," upon which he has been working for the past three weeks. Those who have seen that part of the play already completed declare that it is bound to meet with and attain instantaneous success. It deals with a vital and interesting problem of life.

Mr. Schomer has selected his cast with great care and skill. Its leading members are Julia Dean, Edwin Arden, Claire Whitney and Earl Schenk.

"Ruling Passions" will be presented at a Broadway theatre for a four weeks' run and then released throughout the country by the Schomer Photoplay Producing Co., Inc., of 1440 Broadway, according to present plans.

United to Announce Program Soon

The coming week is expected to bring announcement from United Theatres of America of some of the stars and productions which will be released to the members of that organization.

Four stars, assuring twenty-four release during the year, are promised.

Screen Examinations

"Shifting Sands"
(*Triangle—Five Reels*)
Reviewed by Peter Milne

SKILFUL treatment has made the somewhat conventional story presented in "Shifting Sands," a well sustained and pleasant entertainment. This treatment extends to the handling of the scenario, the direction and the work of the star, Gloria Swanson. Miss Swanson, of all the ex-Keystone beauties who have been introduced to the dramatic photoplay has made good beyond the fondest expectations. Her beauty is a rare delight and her acting appears to improve with each of her pictures. Her role in "Shifting Sands" offers her a wide variety of opportunities, all of which she seizes upon with sincerity and with highly gratifying results. She is the young girl or the young woman at will and her characterization of Marcia Grey is sustained from the first to the last of "Shifting Sands."

The story was prepared by Charles T. Dazey, who has utilized the plot concerning the woman with a past which she desires to keep from her husband. The climax is, however, brought on in an unconventional fashion. A little German spy melodrama is introduced, the leader of the spies being the man who holds the secret of the wife's past. But instead of assisting him when he threatens she plays a clever game and succeeds in turning him over to the Secret Service operators.

Joe King is seen as the husband, and Harvey Clark as the German spy. Lillian Langdon, Arthur Millett and Leone Carton give adequate performances. Pliny Horne was at the camera.

THE STORY AND PLAYERS

Marcia Grey (Gloria Swanson), an unsuccessful artist, resents the advances of Von Holtz (Harvey Clark), a rent collector, and so incurs his wrath. He succeeds in "framing" her, and as a consequence she goes to jail for "attempted theft." Released she joins the Salvation Army, and in this way meets the rich John Stanford (Joe King), who is interested in settlement work. In time they marry, and several years later are living happily together when Von Holtz appears on the scene again, this time bearded, and presenting himself as an English nobleman. Marcia penetrates his disguise. Stanford, a member of a government committee, holds valuable papers. Von Holtz demands that Marcia secure them for him, threatening exposure of her prison term. She agrees. Stanford's mother (Lillian Langdon) sees her depart one night with Von Holtz, and believes her eloping with him. She tells Stanford, who anxiously follows. Arrived at their destination Stanford discovers to his surprise and glee that Marcia has also been working hand in hand with the Government, and that she has turned Von Holtz and his band of spies over to the American officials.

"The Source"
(*Lasky—Five Reels*)
Reviewed by Peter Milne

"THE SOURCE" is a picture that one can heartily recommend without any supplementing "buts," "ifs" or "howevers." It is the sort of picture that takes firm hold of the spectator and fairly sweeps him along with its impetus. The mention of the fact that is an adaptation of a *Saturday Evening Post* serial means little of itself. There seem to be more *Post* stories on the screen today than there are in the back files of the magazine itself. But "The Source," by Clarence Budington Kelland, was one of the best, in the opinion of the reviewer, that ever appeared in that source of so many pictures. Mr. Kelland writes of the big outdoors graphically. He apparently loves to write of the lumber camp and the lumberjack, and he knows his setting and its people. "The Source" is laid in such a locale, and here a worthless drunkard works himself into a real man in a fine, virile drama.

Credit is to be divided between Monte M. Katterjohn and George Melford, respectively the adaptor and director of the production, for the excellent manner in which the original work has been treated. Mr. Katterjohn's scenario follows the work of Mr. Kelland very closely and is a skilful piece of writing from every angle. The continuity runs smoothly, the high lights are well emphasized and the various touches of comedy and human interest which made the story so exceptional have been incorporated in the script to fine effect. Mr. Melford has handled the task of producing the picture in a big way. The lumber camp scenes are striking in their atmosphere. There are some exquisite shots of tree-felling and logging, one scene of the river showing thousands of logs being swept downstream. The locations were selected with an idea for beauty as well as for realism and were exceptionally well photographed.

Wallace Reid in the stellar role of Yard, the derelict, who redeems himself in the lumber camp, does sincere work, which is praiseworthy in effect. Ann Little is again his leading woman, fitting the role of Svea Nord to advantage. Theodore Roberts is excellent as Big John Beaumont, the self-made, fighting American. Raymond Hatton's comedy as Pop Sprowl, the postmaster, always registers. James Cruze presents another remarkable make-up as Langlois, the heavy, and Charles Ogle makes a natural and likable Slim-Sam. Charles West, Nina Byron and Gustav Seyffertitz complete the cast.

Perhaps the reason for "The Source's" big appeal is the fact that the unvarnished element of struggle dominates it from one end to the other. The struggle of Yard to overcome his handicap results in physical and mental thrills in great measure. And, speaking of physical thrills, not the least of them is the mob encounter between the loyal lumberjacks and the hirelings of the disloyal power company.

THE STORY AND PLAYERS

With other derelicts Van Twiller Yard (Wallace Reid) is shanghaied off to a lumber camp and there made to work in the forests. Svea Nord (Ann Little), daughter of the superintendent (Noah Beery), takes an interest in him but scorns him when Langlois (James Cruze), the foreman, fells him with a blow from which he does not rise. However, hard work hardens Yard's muscles and it is not long before he thrashes Langlois for an attempt to incite the men to rebel. This occurs before Beaumont (Theodore Roberts), the owner of the camp and he is so impressed that he gives Yard a letter putting him in full charge of the outfit. The logs are to be sent to a sulphite pulp mill down the river. Langlois is secretly in the employ of a pro-German company that plans to hinder Beaumont's activities in this line. Nord is his tool. Yard discovers this and discharges Nord, keeping him on the pay roll for Svea's sake. At first she resents Yard's act but later her father confesses to her and she admires him the more. The time comes when the alien company, which has built a dam across the river, refuses to open it. Beaumont's logs lie by the bank ready to begin their trip to the mills, but there is no water. Followed by his army of faithful lumberjacks, Yard attacks the dam, vanquishes the forces of Langlois and opens the flood gates. And so the situation is saved. As a reward, Yard is made general manager of the company and in his private office which Beaumont has set up for him, he discovers Svea awaiting him.

"The Geezer of Berlin"
(*Jewel—Two Reels*)
Reviewed by Peter Milne

JEWEL'S extensively advertised production, "The Geezer of Berlin," a travesty on its "The Kaiser, the Beast of Berlin," should prove welcome wherever its more serious predecessor has been shown. In many respects it follows the kaiser picture. For instance, the episode of the officer striking the kaiser is shown, only in "The Geezer" he kicks him in the "royal compartment." The burly blacksmith is shown as a baker, played by Hughie Mack. Von Turpentine and Von Hindenbug are made up very much like the originals and constaontly court the kaiser's good will and fear his bad will. The Clown Quince is there too .

The hero of "The Geezer," ropes the kaiser and flies away with him in an airplane, dropping him through the roof of the bakery and then descending to pelt him with pies. We imagine patriotic American becoming gleeful as the custard rapidly obscures the kaiser's map. They put him in an oven finally and build a fire. Here the travesty skips to "To Hell with the Kaiser."

The two reels contain a fine lot of burlesque in the subtitles and a considerable portion in the pictures. As said before houses that played "The Kaiser" should secure this. Its points of travesty are taken directly from the big picture. And "The Geezer" should go well anywhere. A picture that shows the kaiser being strafed arouses applause anywhere these days whether it is good or bad and "The Geezer" is not bad.

Ray Hanford is the kaiser, while Marvin Lovach, Walter Bytell, Richard Pennell, Jack Stewart, Earl Lynn, Maxine Burkett, Monty Banks and Bert Roach complete the cast. Arthur D. Hotaling directed.

"The High Cost of Weddings"

(Strand-Mutual—One Reel)

Reviewed by F. G. Spencer

ELINOR FIELD is proving herself a worthy successor to Billie Rhodes in these Strand comedies, and in this her latest, scores a decided success. Her father and the father of her beau, have just been apprised of the fact that a certain fashionable wedding, recently solemnized among their friends, cost $5,000, and they know Mabel (Elinor Field) and Jack (Cullen Landis) are engaged and about to ask for permission to do likewise. Being at their wits' end, the two parents frame up an elopement for the sweethearts, which the latter fall for without suspicion. When all is over Mabel's father declares he has saved $5,000, and so decides to divide the "loot" with the newlyweds.

It's a mighty clean, harmless picture and reflects creditably upon Scott Sydney, who directed.

Release date August 13.

"The Savage Woman"

(Select—Five Reels)

Reviewed by Peter Milne

CLARA KIMBALL YOUNG'S latest picture is an adaptation from a French novel by Francois Curel entitled "La Fille Sauvage." It is not "Frenchy" in the sense of the word as applied to Latin novels, although probably the original work developed situations fully which in the picturization are only hinted at. The scenario made by Kathryn Stuart traces the fortunes of the titular character from the time Jean Lerier, the Frenchman, discovers her, wild and uncouth, roaming in the jungle, through her life as his mistress in Paris, and finally through the episode in which he learns to love her as a wife.

Miss Young carries her role effectively. In her tiger skins she makes a splendid looking woman and well portrays the untamed, savage creature of the jungle. Her work as the woman of Paris is tinged with not a little sympathy and a pleasant supply of comedy provided by her uneasiness when initiated into the ways of the civilized world. Milton Sills is her opposite and does very good work as Lerier. Marcia Manon makes a striking figure of Aime Durcharme, the courtesan, while Clyde Benson and Edward M. Kimball are seen in other roles.

The production given the film by Edmund Mortimer is adequately realistic and in many respects lavish to a startling degree. The scenes staged in the Abyssinian wilderness are replete with atmosphere and are excellently photographed and lightd. Arthur Edeson was the cameraman.

Miss Young's followers will, no doubt, delight in "The Savage Woman." The picture and her individual work are well up to the standard she has set in her recent productions, while the early scenes coupled with the original makeup of the character give it an individuality that will instantly arouse comment.

THE STORY AND PLAYERS

On an expedition through the Abyssinian Mountains Jean Lerier (Milton Sills) meets Renee Benait (Clara Kimball Young), a savage woman of the wilderness, whose only human acquaintance had been her father (Edward M. Kimball), who died of drink. Lerier, thinking of the striking appearance she would make in Paris, takes her back with him, and has the great satisfaction of arousing the jealousy of Aimee Ducharme (Marcia Manon), a woman with whom he was once deeply infatuated. But after a while Renee begins to realize that Lerier does not really love her. She discovers that there is such a thing as a marriage ceremony, and asks him why they are not married. He gives no answer. Furious with rage she smashes somme ancient bits of stone bearing prehistoric inscriptions which were sent to him to decipher. Then relenting she puts out to sea in a rowboat, innocently thinking to go back to her native land where she knows that are many other such stones. Through a series of adventures she finally gets there. Lerier, now realizing that he loves Renee, seeks to drown his sorrow on another expedition. He is captured by a native prince (Clyde Benson), who takes him to an ancient temple to sacrifice him to his goddess. His goddess is none other than Renee, whom he had once seen. And Renee appears, and goes on her knees before Lerier. The natives flee. So the lovers are reunitd in safty.

"His Birthright"

(Haworth Pictures-Mutual—Five Reels)

Reviewed by F. G. Spencer

FROM the story of J. W. Riley has been woven a scenario that gives Sessue Hayakawa such opportunities for the display of his undoubted histrionic ability as to leave no room for conjecture. He handles every situation to the top notch. Every phase of the picture seems to melt into his makeup so that he is truly the perfect exemplification of the part itself. He is a master of "register"; his eyes "speak'" volumes—whether to denote fear, anguish, love, hope or nonchalance—and all of these emotions are called for during the picture's run.

The direction of William Worthington seems to leave nothing to be desired in that respect, and the photography, in many instances, is little short of marvelous, and shows the great possibilities of the camera when capably handled.

It is, perhaps, possible, however, that some slight objection might be raised to one particular scene, where in payment for securing from his putative father—an Admiral in the U. S. Navy—certain secret papers, the vampire, Edna, promises that she will——! The question, naturally arises, she will *What?* There is no mention of money, and Edna has already made unmistakable overtures in her endeavor to enlist his help in the securing of said papers. But, perhaps, even then the old adage, "Evil be to him who evil thinks" might well apply.

This is a picture which doubtless will be well received wherever shown, and should stamp the Jap as one of the best in the business.

THE STORY AND PLAYERS

Yukio (Hayakawa), son of Saki San (Esuru Aoki) and Lieut. John Milton (Howard Davies) is twenty-one years old before he learns the true story of his mother's life. He sails as a cabin boy determined to trace his father to America.

Milton, now become an admiral, is transferred to the Pacific coast. Yukio plans to kill him and confides in Edna Kingston (Marian Sais) a spy and adventuress, who has befriended him. Edna, in the pay of Germany, has other ideas as to Yukio's ultimate revenge. An important message is known to be in Milton's possession and Edna, taking advantage of Yukio's love for her, persuades him to steal the document from his father.

Although Yukio goes to the admiral's residence bent upon killing the man, he obtains possession of the papers, which he hands over to Edna. As reward for this act Edna promises her love. She succeeds in eluding Yukio with the paper, hoping to get out of San Francisco before he can claim his reward, but the boy's sense of honor comes to his rescue and he goes back to get the paper from her. Then the woman's true character comes out and Yukio, set upon by her male accomplices, fights all of them and gets the paper, which he restores to his father.

Milton breaks into the room where Yukio is fighting for his life and honor, and is followed by police who arrest the whole spy band. Convalescent in his father's house Yukio abandons ideas of revenge, and determines to enlist in the service of America.

"The Eyes of Julia Deep"

(Distributed by Pathe—Five Reels)

Reviewed by Joseph L. Kelley

MARY MILES MINTER ran headlong into romance when she clothed herself in the personality of Julia Deep, the heroine of Kate L. McLaurin's "The Eyes of Julia Deep," produced by the American Film under the direction of Lloyd Ingraham and distributed on the Pathe program. Pathe is now distributing the American Film product and this is the first Minter subject that goes the round of its exchanges.

As its first Minter subject, Pathe has not been given the best that the little star has done but it has been given an above-the-average romantic story. It is a good program subject and will make the rounds of the Pathe exchanges, leaving both public and exhibitor well satisfied.

The author has taken the department-store girl and woven around her a romance that gets away from the "old and tried" and develops situations that reveal appealing, human touches and places Miss Minter well up in front with every opportunity to play up her individual characteristics which have made her a star of the screen. Alan Forrest who has been seen opposite Miss Minter in a good many of her successes, again takes up the duties of leading man and gives the same finished quality of work in the role of Terry Hartridge that has characterized his performancese in the past.

Elizabeth Mahoney did the continuity. Miss Mahoney has a number of adaptations to her credit and her work always presents the finished product. She has not failed to live up to her reputation in this work. Some nice bits of comedy are brought to light during the courtship of Julia and Terry and the more serious vein of the drama is nicely contracted with the lighter veins. "The Eyes of Julia Deep" is not an offering which the public will rave over, nor is it one that will have its turn on the screen without eliciting favorable comment from the public. It's a good program offering—what more can be said. Alice Wilson, George Periolat, Ida Easthope, Carl Stockdale and Eugenie Besserer are seen to advantage in minor roles.

The production does not call for lavish sets but holds itself to the modest surroundings of the working girl. The photography is of the best, the lighting had been handled by an expert.

THE STORY AND PLAYERS

Julia Deep (Mary Miles Minter) is employed at the exchange desk in a large department store. She lives with Mrs. Turner (Ida Easthope), a boarding-house keeper, and formerly housekeeper for Terry Hartridge (Alen Forrest), a father, now deceased. The father had left his son all his wealth, and Terry proceeds to blaze a wide trail through the Gay White Way. The result is that he wakes one morning, finding himself broke.

Terry has a suite of rooms at the home of Mrs. Turner. Above him lives Julia in a modest hall-room. Julia is fond of books, often goes to Terry's rooms while he is out and reads. He returns home one night unexpectedly and finds Julia. He tells her his troubles, and she suggests that he appoint her his guardian. He gets a job as a laborer, and later as a clerk in the department store. He forgets White Lights. They pool their earnings, decide to settle down in a cottage.

"Cactus Crandall"

(Triangle—Five Reels)

Reviewed by Peter Milne

ROY STEWART took up the pen as well as the six-shooter in "Cactus Crandall," his latest Western, and it may be said that he proves himself as good at the job of creation as he is at his more familiar task of execution. Particularly does "Cactus Crandall" impress because the author based his story, to a certain extent, on actual happenings on the Mexican border. And in the scenario, prepared by George Elwood Jenks, the action has been expertly handled. The story covers no long lapses of time, the action, in fact, taking place within the short space of a night and a day. Crandall's adventure into the stronghold of the enemy Mexicans, his rescue of the girl and his long ride back to the United States pursued by the bandits are the principal episodes of the story. A wealth of interesting detail serves also the purpose of building up the suspense in these passages of the picture.

Stewart appears in the title role and gives a likable performance from start to finish. Cliff Smith's direction is highly commendable as always. The atmosphere of the real West which he communicates to his work is probably the most striking injected in this type of production. He has some wonderful shots of cattle in the round-up, these being well photographed by Steve Rounds. The fight between the cowboys and bandits is well handled and the thrill when he leaps to the back of the villain's horse and rescues the heroine is a good one.

Marion Marvin, heralded as a "find" at a stenographer's desk is a much rescued heroine. Pete Morrison, William Ellingford and Joe Rickson fill the other principal roles creditably.

STORY AND PLAYERS

Cactus Crandall (Roy Stewart), ranch-owner, believing certain of his cattle have been driven off by a Mexican band headed by Mendoza (Joe Rickson), journeys to Mexico, across the border, to investigate. He receives a cold welcome from the hangers-on in the barroom and dance hall. He meets with his friend Carter (Pete Morrison), who tells him that the Mexicans plan to trap him. Investigation shows that the building is surrounded by Mendoza's guards. Cactus catches sight of Helen (Marion Marvin), a captive American girl. Mendoza has cast her father (William Ellingford) in jail, because the girl has refused to marry him. Carter and Cactus plan their rescue. The former goes to the jail and succeeds in liberating the father. While they are well on their road to the states Carter fires two shots, which is the signal for Cactus to act. He startes a fight in the saloon below, and then while the rough-and-tumble rages, dashes upstairs, overpowers the two guards, knocks Mendoza out, and carries Helen off. They are pursued across into the United States. The cowboys come out and give them battle. Helen and her father are sheltered in the ranch house. Mendoza, who has also followed, succeeds in sneaking into the house and carrying Helen off again, but Cactus gives chase and, overtaking Mendoza, kills him to prevent further trouble.

"The Summer Time"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

A NICE cool tank, plenty of pretty girls disporting themselves therein, playful seals, a trick pelican and a fine assortment of Sennett gags make these two reels very much worth while. The way these Sennett directors dig up trick animals is astonishing as well as funny. Who would ever think of hanging a comedy scene on a pelican! And making the bird work right in with the players too. The seals furnish a lot of sport and the plot regarding a fortune hunter, an heiress and a bogus countess is continuous. Ford Sterling, Louise Fazenda and Vera Stedman are the principals, while others are Marvel Rea, Laura La Varnie, Erle C. Kenton and Gene Rogers. Edward Cline put the show on.

MOTION PICTURE PROJECTING MACHINE BUSINESS FOR SALE

The entire motion picture projecting machine business of one of the leading manufacturers can be purchased at a very low figure, for cash.

The stock includes a large supply of parts, a number of complete and partially completed machines, lenses, special tools, jigs, dies, fixtures, patterns, blue prints, etc. The whole is offered at a sacrifice to a quick buyer.

For particulars, address:
PROJECTING MACHINE,
care of MOTION PICTURE NEWS, New York City

"Crashing Through to Berlin"

(Universal—Seven Reels)

Reviewed by Joseph L. Kelley

UNDER the auspices of Carl Laemmle, Universal Film Corporation, a digest of the important events leading up to and occurring during the progress of the present World war is released, under the title "Crashing Through to Berlin." The subject is in seven reels, edited by Jack Cohn. Commencing with the murder of the Arch-Duke Ferdinand, which act is conceded to be the first gun fired by the Kaiser as an excuse for declaring war, "Crashing Through to Berlin" reviews in sequence the big events taking place during the first four years of the war. The program issued at the Broadway theatre where the picture opened Sunday night with the S. R. O. out, reads that the events, as picturized, are "authentic and historically-true accounts of the World War, to date."

The whole has been compiled from numerous news weeklies, Government war films and other sources reaching the public through the medium of the screen. Some of the subjects shown in this offering have been seen before, others, as far as the reviewer knows, have not. At all events, each and every foot of this offering is of the utmost interest as was demonstrated by the enthusiastic manner in which the picture was received by a crowded Broadway house on the opening night. There is one objection to be noted and that is, the subject as a whole is in too many feet or two many reels, depending upon the enthusiasm of the audience or individual. This may or may not be an objection as in the minds of many; too much of this sort of screen entertainment cannot be afforded.

There is another point in connection with this offering which is due especial mention, and that is the very clever manner in which it has been edited and subtitled. Some of the best titles that have ever explained a subject for screen presentation are seen in this picture. Each and every one "hits the nail on the head" the first crack. Some have been written so masterfully that they possess the quality of inspiring to a greater degree than the action as portrayed in pictures. They are examples of carefully written explanatories.

Carl Laemmle offers the public a brand of entertainment in "Crashing Through to Berlin" that could hardly be surpassed for its quality to arouse and inspire true patriotism. No props (one exception) have been used or are there any impersonations. The actuality, both in settings and personages, have been shot. The Kaiser, with his withered arm hiding itself in disgrace, is seen marching before his vandals, plunging on to the tune of the ridiculous goose step. The insipid, silly-looking son of his, the Crown Prince, is shown grinning into the camera. No better evidence of his simple brain, could be given than that silly smile. Von Hindenberg, whose death has been reported as many times as the bandit Villa's was during the Mexican uprising, is shot by the camera as he is leaving Potsdam Palace. So much for the German side.

Following the episode of the Arch-Duke's death, come scenes following the Huns raid through Belgium; King Albert himself and his troops; General Leman, defender of Liege, the ruins of the Battle of Liege and German occupancy of Belgium. The British Grand Fleet is shown in action, a brief review of the obstacles which had to be overcome by the sons of Italy before they reached and conquered the Austrian hordes; General Cadorra, Commander-in-Chief of the Italian Army is shown in a close-up; the battlefield of Verdun. Then we see President Wilson appearing before a joint session of Congress, advising that war be declared on Germany; President Wilson signing the declaration of war and von Bernstroff, German ambassador, leaving America with his passports. The sinking of the Aztec has been portrayed by aid of props and miniature work; the Lusitania is shown at her dock in New York, prior to her last voyage across; France's navy in action; Sir Sam Hughes, Minister of Militia (British), reviewing England's troops; French Marines (this is probably the first time that the French Marines have been seen in action), during the opening scenes of the war; Earl Kitchener; Papa Joffre and last but not least, "Black Jack" Pershing. Some of the best pictures that have ever been presented of General Pershing, on this side and over there, have been compiled for review in this offering. Our troops in training, leaving for France and then their hearty welcome by the French. The last episode of this offering show the activities of our air fleets. A striking picture of the famous French Ace, Guynemer, who fell to his death early in the summer, is shown and a close-up, revealing on his breast, every medal that can be awarded by the French Government for bravery. It may be mentioned that this picture received an immense amount of applause by the Broadway audience.

Many of the episodes enacted in this offering have been seen before but none of their entertainment value has been lost. They will all stand a second rehearsal and the patrons of any theatre will welcome every foot of seven-odd thousand that go to make for "Crashing Through to Berlin." The photography, in general, is exceptional. By judicious cutting and excellent sub-titles, events move in logical sequence and with much the same suspense as is sustained in a good mystery drama.

"The Bird of Prey"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

THERE isn't a doubt but that the works of Guy de Maupassant, the French writer, have inspired many a scenario writer. In the case of William Fox's late offering starring Gladys Brockwell, it is admittedly so, for in the salutary remarks following the main title as it is flashed on the screen, appears this announcement, "suggested by a short story of de Maupassant." Charles Kenyon, who has done most of Miss Brockwell's stories, is credited with the inspiration and elaboration. Mr. Kenyon has demonstrated by his past performances that he can write for the screen and develop something worth while in dramatic construction. "The Bird of Prey," his latest work to be offered to the public for consideration, will depend in a great measure, for its popularity, on the frame of mind in which it catches its audiences.

First of all it is a distinct sex picture. It opens with the sex problem well in the rays of the spot light and so it continues throughout the run. There is never a moment that Adele Durant is not on "the auction block" excepting in the last few flashes of actionable drama, and then, the happy ending.

Considered as a sex picture, "The Bird of Prey" has been handled with infinite care with two exceptions, viz.: the action in the first reel which reveals an "accidental" murder which could have been substituted with far better results by a less repulsive episode and the action in the last reel which shows Adele Durant stabbing to death her unprincipled Nemesis. All will admit that Pedro Vasquale deserved such a death but few will welcome its actual perpetration on the screen. It were better to have either left this episode to the imagination of the audience or else have left Pedro's fate to the hand of Providence.

But, because "The Bird of Prey" is distinctly a sex picture, is not reason for adverse criticism. On the contrary, it is a good and sufficient reason why it should be commended, for as a sex picture it has been developed, with the above two exceptions, with a subtle sort of frankness that brings it within the realm of realism. Because such affairs are prevalent is all the more reason why the public at large should take cognizance of them, and no better exposition of such unfortunate affairs could be found than that exposed in "The Bird of Prey." If we admit nothing but the truths that inspire us to better things, then the truths that if practiced will degrade are to multiply in the absence of opposition. Cognizance of such fact is the best preventive and a preventive is what is needed.

The picture as shown for review evidences one of two things—either Director Edward J. Le Saint has been careless as to detail or the detailed work that is missing in the picture as shown for review, has found its way to the cutter's waste basket. Which ever it is, the fact remains that such carelessness has taken from the picture a certain convincing element that should be felt. Reference is made to the episodes in the later reelage which show, or more properly, are meant to show, the starving condition of the band of Americans, held captive, by the Mexican brigands. We are led to believe that this little band of women, children and men, are in a state of starvation, yet there is nothing to indicate it, other than explanatory sub-titles. The men, women and children

K. B. CLARENDON COMEDIES, Inc.
ARE IN THE MARKET FOR
High Class One Reel Comedy Scenarios
44 COURT ST., BROOKLYN IMMEDIATELY

look the picture of health, yet we are led to believe that they pay fifty dollars for a loaf of bread.

In all other respects, Director Le Saint has given us a production, teeming with action, picturesque in its Western settings and heightened to the *ninth degree* by the excellent performance of Miss Brockwell and cast. Miss Brockwell cannot be too highly recommended for her ability to act before the camera. She is an artist whether she be handling the lighter veins of the drama or its comedy or emotional element. Her work is always commendable. L. C. Shumway, who has been seen in several of Miss Brockwell's late pictures, is not given prominence in this offering as he meets an untimely death in the first reel. Herbert Heyes has the straight lead. Nor is his role given over-prominence. Willard Louis, as the Mexican villain, has the real big male role of the production. His work in this character role is excellent. The photography and lighting is of the best. The technical man has been given little chance to show his cleverness in arranging the spots and overheads as most of the action takes place in the open and the California sun has substituted to perfection.

THE STORY AND PLAYERS

Adele Durant (Gladys Brockwell) comes under suspicion when she is seen bending over the dead body of Dick Brown (L. C. Shumway). An admirer, Robert Bradley (Herbert Heyes), a friend of Brown's, threatens to denounce Adele as a murderer unless she places herself under his direction. In punishment for her treatment of Brown, Bradley takes her to a lonely spot in Mexico and places her in a disreputable dance-hall, where she becomes one of the most notorious of women, and leader of a band of smugglers. Pedro Vasquale, the Mexican who carries out Adele's instructions and secretly admires her, is plotting to kill a new-comer into that region. The new-comer is a young American who takes possession of a rich mine. He proves to be Bradley. Adele hurries to warn the stranger and finds that she has troubled herself to save the man she hates. He persuades her to flee with him to the States. They are pursued by the bandits and during their flight Adele learns to love and respect the man whom she thought she hated. They come upon a band of Americans being held captives by Pedro, the bandit. Adele and Bradley are captured and Pedro threatens to kill Bradley unless Adele acceeds to his wishes. She consents but is saved by the arrival of a band of cowboys who were summoned by the captives released on Adele's promise to give herself to Pedro. Adele and Bradley are united.

"Inside the Lines"

(*Pyramid-World—Six Reels*)

Reviewed by Joseph L. Kelley

SOMETHING different in the war drama class is offered by World Film in the screen version of Earl Derr Biggers' stage success, "Inside the Lines." Not alone is something new in the war drama offered, but the personnel of the cast presents a face, familiar to the spoken drama, but a stranger before the camera. Strange as his face may seem, Lewis S. Stone is no stranger to the dramatic art as registered by the camera. He gives to this production a resounding punch at the start, and the echo of his first appearance is heard throughout the six reels with dramatic emphasis, and a man's personality that rivets attention. Therefore, it can be safely asserted that the exhibitor and public get something different when "Inside the Lines" is presented on the screen.

It is not alone different, but it represents an above-the-average photodramatic production. In personnel of cast, rapid-fire action, dramatic episodes, continuity, photography, lighting and production, it shines. It's not big in the sense that we would refer to a spectacular drama, with trench scenes, booming guns and marching soldiers, but it is big from a straight dramatic angle. It has substance, strength of plot and story and does not presume to rest upon its merits as a patriotic subject.

When Spy No. 1932 is ordered to proceed to Egypt by the Imperial Secret Service in Wilhelmstrasse, Berlin, and make way with Captain C. J. Woodhouse, of the English Army, No. 1932 is for all the world working hand-and-foot with the Kaiser. With the introduction of the American girl, Jane Gerson, a New York buyer of fashionable gowns, the slightest and most subtle suggestion is offered to identify No. 1932. But the next reel follows, and the next, and still another, until the climax, and the identity of No. 1932 remains a secret. The suspense has been cleverly sustained. Not, however, without slight discrepancies creeping into the texture of the plot, as it has been woven by the scenario writer.. He falls to the level of those scenario writers who couldn't get any further than the third or fourth scene of the initial reel, were it not for "convenient coincidents." But these defects are few and far between. The play, in general, is so fascinating that the scenario writer's carelessness in this respect will be waved aside for more interesting and sustaining facts to come.

Earl Derr Biggers has shown by such works as "Seven Keys to Baldpate," the George M. Cohan success, and voluminous writings that he appreciates and understands the finer points of dramatic construction. In "Inside the Lines" he has fashioned an excellent frame-work for picturization. Pyramid Film Company's screen version of it testifies to the correctness of the statement.

David M. Hartford directed and deserves a lot of credit for the production he has given it. Marguerite Clayton, who until her appearance opposite George Cohan in the screen version of "Hit-the-Trail Holliday" a short time ago, had been absent from the screen for some time, is seen opposite Mr. Stone in "Inside the Lines." She gives a good performance. Credit is not given the other members of the cast.. The one who appears in the role of the Globe Trotter, is deserving of mention. His work in this picture is one of the shining lights. The one appearing as the commander of the English forces at Gibraltar, is an excellent type, but an amateur actor.

"Inside the Lines" is destined to make a hit on any and all programs. It has the punch that gets over and brings results.

"The Girl From Bohemia"

(*Astra-Pathe—Five Reels*)

Reviewed by Joseph L. Kelley

ACCORDING to Pathe's announcement, Irene Castle's last appearance on the screen is in "The Girl From Bohemia," shown for review this week. Mrs. Castle, however, denies this.

Her work before the camera has always carried with it the same fascinating grace, the same poise and the same artistry that characterized her appearance on the ball-room floor and as dancing partner of her late husband, Vernon Castle, who met his death while in the service of his country. Mrs. Castle is one of the few personages appearing before the camera who can elicit the admiration and praise of her audiences by sheer force of character and personality. She is not a dramatic actress in the same sense as one would refer to Mme. Nazimova, Ethel Barrymore or John Drew. Her value lies in her wonderful personality and grace of manner. She is one of the very few screen celebrities who can execute the mere act of exiting from a set and do so with significance attached to her movements. Her very poise is grace personified.

In "The Girl from Bohemia," her latest work, she is not called upon to execute any of the artistic touches of a real dramatic artist. The authoress, whether with intention or not, has fashioned a script which places the role of the Bohemian Girl before an audience with all prominence. And Director L. B. McGill has never once failed to bring to light the star's predominating characteristics. He has let her interpret the part in her own way and in doing so has used sound judgment. Mrs. Castle fits into the environment of Greenwich Village, like a hand-made glove and when the elusive dollar draws her from her Bohemian home and places her in a small country town with a maiden aunt and little to amuse her in the way of attractive young men or girl companions, she is resigned to her fate and makes the best of it.

In short, without attempting to make a "mountain of a mole-hole," she presents her ownself, as she would expect to live if she were the Queen of Bohemia and later, the mistress of a country estate. The story which has been given Mrs. Castle is not the best. It closes with a rather limp attempt at patriotism and presents nothing in the way of originality. Mrs. Castle is the main objective. She is the life of the picture and her many followers will welcome this offering with open arms. The press sheets do not credit the supporting cast for their appearances. Mrs. Castle's leading man gave a good performance, and the one who was seen in the role of the saloon keeper is an ideal character man. He has been seen in other productions and his work is always finished. The photography is clear and has been heightened by good lightings. The exteriors are beauties.

THE STORY AND PLAYERS

Alice Barth (Irene Castle) is a member of the Greenwich Village artist crowd. She is the High Priestess of Bohemia. She receives a letter from

(*Continued on page* 1264)

Ready-Made Ad Talks

"The Summer Girls"—Mack Sennett Comedy with Ford Sterling and Sennett Beauties

(Paramount-Sennett Comedy—Two Reels))

Ford Sterling, Louise Fazenda, Vera Stedman, Marvel Rea, Laura La Varnie, Erle C. Kenton and Gene Rogers—the prize comedians and comediennes of the Mack Sennett forces of comedy makers, are seen in action in Paramount-Mack Sennett's latest two-reel comedy, "The Summer Girls," produced under the direction of Edward Cline. That inimitable comedian of stage and screen, Ford Sterling, has the role of a fortune hunter, and, incidentally, woman hunter. Louise Fazenda has the role of The One Who Almost Got Him, Vera Stedman, an "Also-Ran"; Marvel Rea, one of the beauties of the Sennett bathing girls, the One Who Looked On; Laura La Vernie, as the mother; Erle C. Kenton, as The Lover, and Gene Robers, the party with the bill. It would be impossible to list in this short space the thrills and laughs included in this comedy number. Accept the management's word that it's a "hum-dinger" of a comedy.

Catch-Line for Your Program—The Prize Beauties of Mack Sennett's Comedy Forces, with Ford Sterling as the Fortune Hunter—A "Hum-Dinger" of a Comedy.

"Me Und Gott," War Drama of German Atrocities—German-American Patriotism

(Romayne Superfilm Six-Reel Prod.)

Paul Wigel, one of the screen's most popular character actors, will be seen in the role of the German Kaiser, in Romayne Superfilm Company's first independent production, "Me Und Gott," in six reels. Mr. Wigel is supported in this production by Frank Brownlee, another popular character actor; Robert N. Dunbar, Gertrude De Vere, James T. Welch, Jack McCready, Betty Burbank, Fred Boull, Nigel de Bruillier, Josephine Crowell, Adeline M. Alvord and Rae Eberlee. The story opens with a prologue depicting a dream had by an American father, in which he sees the atrocities perpetrated in Belgium on the defenseless women, visited on his own daughter. His home is invaded (in the dream) by German troops and all is destroyed. Awaking from the dream, his view of the war which had been hitherto indifferent, because he was secure under Uncle Sam's protection, he is a different man. Then follows the main story telling of August Weber, ex-Prussian officer, who in April, 1917, was keeping a delicatessen store in Hoboken, N. J. His son, an electrician, he induces to aid the Kaiser. The son is reluctant to enlist when America enters the war, but when he sees his chum, an Irishman, enter the service, his views are changed. Unwittingly, he attempts to carry out the plans laid by his father. He seeks to enlist but is rejected. Finding that he cannot serve in the army, and realizing that his father is pro-German, he turns his bitter enemy.

Catch-Line for Your Program—A War Drama Telling of the Atrocities Committed by the Hun—A German-American Goes Over the Top.

Lewis S. Stone in "Inside the Lines," Adapted from Famous Stage Success

(World Release in Six Reels)

Earl Derr Biggers' famous stage success, "Inside the Lines," has been produced for screen presentation by the Pyramid Film Corporation for release on the World program. Lewis S. Stone, known throughout the theatrical world for his dramatic impersonations on the stage and star of "Inside the Lines" when it was seen on the stage, has the stellar role in the screen production. He is supported by Marguerite Clayton, a favorite with the admirer of the silent drama who was seen recently opposite George M. Cohan in "Hit-the-Trail Holliday." It was the author of this play who collaborated with George M. Cohan on the dramatization of his (Earl Derr Biggers') own novel, "The Seven Keys to Baldpate." In 1915 he wrote "Inside the Lines," which was dramatized and ran successfully on Broadway. "Inside the Lines" is a spy drama, exposing the vice and intrigue of the German spy system. The story tells of how an officer of the British Government outwits this far-famed German Secret Service. From the opening flash on the screen to the final episode there is action. It is unlike any other spy drama that has ever been seen on the screen. There is a surprise in every episode, and, until the end, the suspense is kept at high tension. "Inside the Lines" will be seen on the screen of the ———— theatre on ——— of ——— week.

Catch-Line for Your Program—Famous Stage Success, by author of "Seven Keys to Baldpate," on the Screen—Lewis S. Stone Featured.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

August 17, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"All Man"	Vitagraph	5 reels
"The Liar"	Fox	5 reels
"Springtime a La Carte"	General (O. Henry)	2 reels
"The Price of Applause"	Triangle	5 reels
"A Soldier's Oath"	Fox Big Six Re-Issue	5 reels
"The Great Love"	Griffith-Artcraft	———
"A Hoosier Romance"	Selig-Mutual	5 reels
"Eight Bells"	World Comedy	———
"The Widow Dangerous"	General Release	2 reels
"The Midnight Burglar"	General Release	5 reels
"The Beloved Blackmailer"	World	5 reels
"The House of Mirth"	Metro	5 reels
"Alias Mary Brown"	Triangle	5 reels
"The Eyes of Julia Deep"	Distributed by Pathe	5 reels
"Merely Players"	World	5 reels
"Winning Grandma"	Diando-Pathe	5 reels

One of O. Henry's Most Fascinating Stories, "A Bird of Bagdad"—Eddie Earle

(General Two-Reel Release)

"A Bird of Bagdad"—either Rudyard Kipling or O. Henry—give you all one guess. Right! It's an O. Henry. Only a Kipling or an Henry could pen such a title. It might be the work of either or both. But it's not alone the title that's fascinating but the story that has been built around it. It smacks of O. Henry's wonderful imagination from title to finish. Edward Earle, Agnes Ayres, Frank Kingsley, Frank Norcross and Arthur Donaldson have the principal roles. The picture was produced under the direction of Kenneth Webb for the General program. It is in two reels, but when the run has finished you will have received the average amount of screen entertainment that is generally expected from a five-reeler. "Caliph" Quigg runs a cheap restaurant by day and a seeker of adventure by night. Ed. Simmons and Bill Hillman are two hard-working employes of Ogden, a prosperous harness maker. Laura, the harness-maker's daughter, is the object of both their affections. Laura has ideas of her own regarding a prospective husband but dares not communicate them to her father, fearing the harness strap. She is only a kid and should not be dreaming of husbands. Her dad is insane on the subject of riddles and when the question of which she shall choose for a husband is broached he asks the following riddle: "What kind of a hen lays the longest?" Get O. Henry's answer in the snappiest of climaxes.

Catch-Line for Your Program—O. Henry Asks, "What Kind of a Hen Lays the Longest?"—The "A Bird of Bagdad" Will Answer at the ———— Theatre.

Gloria Swanson, Triangle Beautiful Star in "Shifting Sands"—Joe King Supporting

(Triangle Five-Reel Production)

"Shifting Sands," written by Charles C. Dazey and produced for the Triangle program under the direction of Albert Parker, features Gloria Swanson, the little Triangle girl who became one of our leading stars over night, and Joe King. Others in support are Harvey Clark, Leone Carton, Lillian Langdon and Arthur Millett. Miss Swanson is known to the public as "the sweetest girl in filmdom." There is not a girl appearing in the silent drama who is more deserving of this title than this same Miss Swanson. She won her laurels through sheer ability, greatly enhanced by that elusive quality, personality and personal beauty. "Her Decision," "Station Content" and "You Can't Believe Everything" are some of the dramatic features in which she starred. Her late work, "Shifting Sands," presents her in the role of Marcia Grey, whose ambition is to become a portrait painter. But the New York art dealers give her little consideration and less encouragement. On one of her many visits to the art dealers, she meets John Sanford, a wealthy art patron, who takes an interest in her. Later, Marcia is insulted by von Holtz, a young German, and because she rejects him, he brings false charges against her. She is sent to Blackwell's Island. On her release she is befriended by the Salvation Army and devotes her life to welfare work. Stanford marries her, ignorant of her past. Von Holtz, at the outbreak of the war, enters the Stanford home to obtain valuable papers. He is detected by Marcia and he threatens to expose her to her husband if she does not assist him. She refuses and tells her husband all.

Catch-Line for Your Program—The Trials of a Struggling Young Artist.

Wallace Reid in "The Source"—Story of Adirondack Lumbering District

(Paramount Five-Reel Production)

Wally Reid as a lumber-jack—the star of "Believe Me, Xantippi," "Less Than Kin" and other successes, is seen in the picturesque role of the lumber-jack in the Adirondack Mountains of New York. "The Source" is the title of the picture. It was written by Clarence Budington Kelland and adapted to the screen by Monte Katterjohn. George Melford, who is responsible for the direction of many of Sessue Hayakawa's pictures, directed "The Source." The management of the ———— theatre, where "The Source" will be shown on ———— of ———— week, cannot recommend this feature too highly to his patrons. It represents one of the most entertaining photodramatic offerings in which Mr. Reid has ever appeared. One of its strongest points is the story—the story is there from start to finish. Mr. Reid has gained a reputation on the screen that is held by few stars today. He has personality, dramatic ability and is one of our best light comedians, as he has so many times demonstrated. In "The Source" he is supported by Ann Little, in the featured feminine role; Theodore Roberts, the "ace" of character men; James Cruze, another character "ace"; Noah Berry; Raymond Hatton, who has few equals in character acting; Charles West, Charles Ogle, Nina Byron and Gustav Seyffertitz. The role of Van Twiller Yard, a young man given to excessive drinking, is given to Mr. Reid. While under the influence of liquor, he enters a cheap boarding house in Boston, from which he is shanghaied and carried to the Adirondack lumbering district. The experience is the making of a real man.

Catch-Line for Your Program—Story of the Adirondack Woods—Wallace Reid As a Picturesque Lumber-Jack.

"The Geezer of Berlin," Wherein Old Bill Gets a Custard Pie Bath

(Jewel-Universal Two-Reel Comedy)

A travesty on "The Kaiser, the Beast of Berlin"—what could be more satisfying than to see Old Kaiser Bill getting a bath of custard pies and the "Clown Prince" mimicked into ridicule. Well, "The Geezer of Berlin" does this and some more. The Jewel-Universal, under the direction of Arthur D. Hotaling, has produced a new Kaiser. The Geezer and the boy—that Geezer is put to the test. Everything that could possibly happen to a man of the Geezer's stamp, happens to this fellow. "The Geezer of Berlin" is in two reels, and within those two reels there is jammed enough comedy-farce to sustain a ten-reeler, because from the first flash the Geezer and the Clown Prince are raked from head to feet and made the goat. There is the Geezer of Berlin, the Clown Prince, Don Hindendoig, Von Turpentine, Cancellor Von Bethman-Bowlegs, Palace Cop, a Buxom Baker, his Daughter, the Doughboy and a German Germ. With such an array of talent to be made the butt of innumerable jokes and ridicule, what else could be expected excepting a half-hour of riproaring fun and intense satisfaction. Believe the management of the ———— theatre, the Geezer gets his.

Catch-Line for Your Program—A Custard-Pie Bath for the Geezer of Berlin and His Simple-minded Son, the Clown Prince—Travesty on "The Kaiser, the Beast of Berlin."

Gloria Joy in "Miss Mischief Maker," Oakdale Production—Romance Served in Style

(General Five-Reel Release)

The latest Oakdale Production, released on the General program, starring Gloria Joy, is "Miss Mischief Maker," produced under the direction of Sherwood McDonald. Nell Saalman, Ruth Lackaye, Edward Jobson, Edward Saunders, Ethel Pepperell, Albert Rockett and Charles Dudley are seen in the principal supporting roles. Miss Joy, because of her excellent work in Oakdale Productions, has won a large following among the picture patrons. Her work is always sincere and her ability to interpret the lighter veins of the drama and her appreciation of the proper comedy touch in contrast, are the qualities that make a popular star. Her work in this production, in the role of Sallie O'Brien, an impish, mischievous, little girl, left motherless while still a mere child, is of the finished brand

of dramatic interpretation. Sallie is placed in the boarding-house of Mrs. Cassidy who thinks that if she makes an expert waitress of Sallie, she is doing her bit. This Sallie does when she is not selling papers on the street. She hates the life and asks a wealthy patron to adopt her. She is taken into the home of Mrs. Wilson, where she meets with opposition by Mrs. Wilson's romantic daughter. Then start the adventures of Sallie.

Catch-Line for Your Program—Romance and Adventure Piles High when Sallie O'Brien Graduates From Waitress to Adopted Daughter of Wealth.

Roy Stewart in Play Written by Himself, "Cactus Randall"—Story of Southwest

(Triangle Five-Reel Production)

Roy Stewart, supported by his new leading lady, Marion Marvin, who, a short time ago, was pounding the keys of a typewriter in the executive offices of Triangle, will be seen on the screen of the ——— theatre on ——— of ——— week in a story written by himself, "Cactus Crandall," produced under the direction of Cliff Smith. Others in the cast are Pete Morrison, William Ellengord and Joe Rickson. The Western character man demonstrates that he is just as good a scenario writer as he is an actor, and that is saying a good deal. He sure has penned a good one in "Cactus Crandall" and his character part of the title role is put over with a bang. Cactus owns a large ranch in the Southwest and wakes one morning to find that he is short five hundred steers. He suspects his foreman, Jim Rider, who has disappeared. Crandall starts out in search of the missing steers and his foreman. His search takes him to the border and over it, where he meets with the band of bandits who have as their prisoners Helen Ware and her father. With the aid of a Texas Ranger, Crandall succeeds in rescuing Miss Ware and her father. Later, however, she is retaken, but Crandall starts again in pursuit and the bandit leader pays dearly for his boldness. Later the foreman turns up and tells Crandall that the steers are not missing but were only delayed by a stampede.

Catch-Line for Your Program—A Stirring Western Story Written by Roy Stewart Who Has the Title Role.

Mae Marsh in "Money Mad," Mystery Story with Occultism Playing Important Part

(Goldwyn Five-Reel Production)

Mae Marsh's latest work before the Goldwyn camera is "Money Mad," written by Lois Zeller and produced by Goldwyn, under the direction of Hobart Henley, in five reels. Rodney La Rocque, John Sainpolis, Marcey Harlam, Alec B. Francis, Corinne Barker and Florida Kingsley are seen in the principal supporting roles. Elsie Dean (Mae Marsh) lives with her stepfather. Her mother died mysteriously while she was a young girl. After arriving at the age of majority she resolves to solve the mystery of her mother's death and to learn the reason for her stepfather's strange associations with Sima, a sinister Hindu, and Fannette Lisbon, a beautiful woman who spends much of her time in the home of Elsie and her stepfather. Sima, the Hindu, is the one who poisoned Elsie's mother in order that Martin Ross, Elsie's stepfather, might gain possession of her fortune and Fannette is trying to lead Ross into marriage in order that she might share the fortune. Billy Gavin, Elsie's childhood sweetheart, determines to play on the emotions of Ross and Fannette through the medium of occultism, which is practiced by the three of them. Then follow as clever a series of ruses as were ever laid to trap a criminal. "Money Mad" will be at the ——— theatre on ——— of ——— week.

Catch-Line for Your Program—Young Girl Solves Baffling Mystery Playing the Offenders at Their Own Game.

Jewel Carmen in Thrilling Western Melodrama, "Lawless Love"—Actress Versus Bandit

(Fox Five-Reel Production)

Jewel Carmen, that little blonde beauty who rose from extra girl to one of the leading lights of the screen, over night, will be seen on the screen of the ——— on ——— of ——— week in "Lawless Love," written by Max Brand and produced under the direction of Robert Thornby. Henry Woodard and Edward Hearn are seen in the principal supporting roles. Sensational features follow one another in quick succession in the telling of this Western screen play. Western daring, reckless riding and furious fighting are some of its general qualities. Miss Carmen has the role of La Belle Geraldine, leading lady for a theatrical company which has been stranded in the West. Freddie Montgomery, her dancing partner, offers to marry her. But there is no money. Geraldine suggests that Freddie make up as Black Jim, a notorious bandit, and she will capture him and demand the reward of $2,000 which is offered for the bandit, dead or alive. The real Black Jim puts in appearance just about the time that Geraldine and Freddie stage their act, and Geraldine, fearing nothing, gets a bit too bold to suit the black bandit and she is shot in the hand and rushed off to the bandit's stronghold. Freddie is taken along too. Geraldine's love for Jim reforms him and Freddie is shown up as a coward.

Catch-Line for Your Program—Western Melodrama with Stranded Leading Lady and Dancing Partner, of Theatrical Company, the Principal Characters.

GETTING STAR VALUE

These Ad Talks Help You to Play Up the Sort of Role

SEVERAL of the companies have been making announcements about the pictures in which their stars will appear during the next year. You know pretty well, probably, about what pictures you are going to play.

Make all the use of the exploitation of your stars that you can, and keep the material before you. It is a good thing to file all the material you get about the players for future reference. But one of the important parts in exploiting any star picture is in telling the public the character of a picture in which the player is to be seen.

These Ad Talks will provide the material along these lines. If a certain player is popular with you, talk about her and try to tell the public just the sort of a picture that you are offering. It will make business for you.

Read every line of these on every picture that you are planning to play.

William Farnum in Screen Version of Zane Grey's "Riders of the Purple Sage"

(Fox De Luxe Production)

William Farnum in a screen version of Zane Grey's "Riders of the Purple Sage"—this is the de luxe offering of the ——— theatre for its program during the week of ———. Zane Grey's novels are known wherever the English language is spoken. He writes of strong, virile men and things. He takes for his settings the great outside, the rugged country, Nature's own playground. With these settings he builds romance, adventure, love and passion. To glance at one of his titles is sufficient to arouse within one's self a gripping sensation at the heart strings. He gets a punch in every word he writes. "Riders of the Purple Sage"—a whole story told in a few words. Scarcely a man, woman or child who reads this title will pass it by with the bare notice. They will immediately see a mental picture of what might be expected—adventure, romance and life in the great outdoors. This is just what "Riders of the Purple Sage" does tell. It tells men, strong men, and one in particular, Lassiter, the avenger of the Utah border, one of the most picturesque characters ever created by the mind of man. The scenes of this picture are laid in the Grand Canyon of Arizona and the Great Navajo Desert. Neither expense nor time were saved on this production by William Fox, the producer. William Farnum, in the role of Lassiter, is seen at his best. "Riders of the Purple Sage" will be seen on the screen of the ——— theatre on ——— of ——— week.

Catch-Line for Your Program—Zane Grey's Most Appealing Story of Men, Red-blooded Men and Particularly One, Lassiter, Avenger of the Utah Border.

Clara Kimball Young in Screen Version of French Novel, "The Savage Woman"

(Select Six-Reel Production)

Clara Kimball Young's late starring vehicle on the Select program is the screen version of Francois Curel's celebrated novel, "The Savage Woman" (La Fille Sauvage), produced under the direction of Edmund Mortimer. In support of Miss Young are seen Milton Sills, Marcia Manon and Clyde Benson. "The Savage Woman" presents Miss Young in a role of a young girl who has been reared in the jungle. She is known as Renee. One day while wandering about the palace of the Queen of Sheba, she is mistaken for the dead queen by a native prince, descended from King Soloman and the Queen of Sheba. The Prince desires her for his wife but she escapes him and in her flight is seen by a French explorer, Lerier, who shoots her in mistake. He cares for her wounds and nurses her back to health. They fall in love. When he returns to France he takes Renee with him. Tiring of Renee's simplicity, he turns to his old love, Aimee Ducharme. Renee escapes and returns to Africa. Lerier follows. He is captured by the Prince who had desired Renee, and taken to his palace to be offered as a sacrifice. She and Lerier meet and they are reunited. "The Savage Woman," with Clara Kimball Young, will be seen on the screen of the ——— theatre on ——— of ——— week.

Catch-Line for Your Program—The Romance and Adventure of a Girl Reared in the Jungle.

Gladys Leslie and Strong Vitagraph Cast in "Wild Primrose"—Romantic Adventure

(Vitagraph Five-Reel Production)

Gladys Leslie, that vivacious little star who lends sunshine and smiles as her contribution to the list of screen entertainments produced by Vitagraph, will appear next on the screen of the ——— theatre in "Wild Primrose," written by Joseph Poland, and produced by Vitagraph under the direction of Fred Thompson. Richard Barthelmess, Eulalie Jensen, Claude Gillingwater, Ann Warrington, Charles Kent, the grand old man of the screen; Arthur Lewis and Bigelow Cooper. Little Miss Leslie has the role of Primrose, a girl who has never known her father. She has been reared by a friend of her mother's, called by her "Uncle" Ned. The story opens with Primrose returning from college. She gets her first message from her father shortly after her return. He has written, asking her to come and live with him, so that he might educate her. Primrose is indignant to know that her father thinks her uneducated. She decides to leave the impression that she is a little savage and, dressing in tattered clothes and affecting uncouth manners, she makes her first visit to her father. Despite her actions she wins the affections of her father and the love of his ward, Jack, and after a series of adventures, springs a big surprise when she appears at a formal reception given by her father, as the refined, polished little lady that she really is.

Catch-Line for Your Program—The Adventures of a Little Girl whose Father, Whom She Has Never Seen Until She Becomes a Young Lady, Thinks Her Wild and Uncouth.

Anna Q. Nilsson and Franklyn Co-Starred in "In Judgment Of"—Metro Production

(Metro Five-Reel Production)

Anna Q. Nilsson and Franklyn Farnum are seen co-starred for the first time on the Metro program in "In Judgment Of," written by George D. Baker and produced under the direction of Will S. Davis. In the supporting cast are Herbert Standing, Edward Alexander, Lydia Knott, Harry Northrup, Spottiswoode Aitken and Katherine Griffith. Miss Nilsson will be remembered for her work in Rex Beach's play, "The Heart of the Sunset," and Franklyn Farnum for his excellent comedy-drama work on the Universal-Bluebird program. Both stars are favorably known and both are artists in their work before the camera. Miss Nilsson has the role of Mary Manners, daughter of wealth, who possesses the occult power of mind reading. Mary's father is a power in politics. Mary purchases a new automobile and on her first trip meets with an accident and is saved by Dr. John O'Neil (Franklyn Farnum), a young physician whose parentage is a mystery. When Mary returns to consciousness, she calls the young physician by name and tells him that the mystery surrounding his parentage will be cleared up. Mary gives a party and among the guests are Judge Brainard and his son, Robert. The two families have planned that Mary and Robert marry. It develops that the young doctor is the son of Judge Brainard. After a series of adventures the doctor and Mary wed. "In Judgment Of" will be seen on the screen of the ——— theatre on ——— of ——— week. Anna Q. Nilsson and Franklyn Farnum.

Catch-Line for Your Program—The remarkable Experiences of a Girl Gifted with the Occult Power of Mind Reading.

"The Girl from Bohemia"

(*Continued from page* 1261)

her maiden aunt, Hilda Paige, whom she has never seen, informing her that she is to receive a half-share of $50,000, provided she come and occupy the Paige homestead in Mayport with her aunt.

She leaves her Bohemian friends behind and settles down in Mayport where she shocks the villagers by her twentieth-century fashions and advanced ideas. She meets the young owner of the Leigh shipyards and he, too, is shocked by her advanced ideas in dress. Steve, owner of the village saloon, is a friend of the workingmen. His little daughter, Ruth, is refused the society of other children because her father is the owner of a saloon. A strike is called at the shipyards and Steve urges the men to compromise. But finally, embittered against the villagers for their contempt for him, he encourages the men to strike. His daughter Ruth is saved from drowning by Alice and in gratitude he causes the men to return to work, and Alice, seizing an American flag, tells them that it is all for their country.

"On the Quiet"

(Paramount—Five Reels)

Reviewed by Joseph L. Kelley

YOU wouldn't believe slap-stick comedy was in John Barrymore's line, but he can fall into a bathtub and sleep in ash cans with all the slap-stick knowledge of a Charlie Chaplin of a Mack Sennett star. "On the Quiet," which marks the first screen appearance of this popular star of the spoken drama on the Paramount program since "The Man from Mexico" and "Are You a Mason," were seen three or four years ago, is not a slap-stick comedy, but there are bits of this comedy brand brought to light and in all justice to Jack, these bits are emphasized and registered with artistry. With the few exceptions of slap-stick, the screen version of Augustus Thomas' stage success, in which Willie Collier starred, is straight-from-the-shoulder comedy-drama of the cleanest and most enjoyable type. Mr. Exhibitor can run these five reels through his projector, appoint himself a committee of one on reception, and bid everyone a hearty welcome and an unashamed au revoir, but not good-bye, for the man, woman or child who sees Jack Barrymore in "On the Quiet" is coming right back for more with the following visits of this star. Therefore, before going further with this review, place your bets now and get down on the odds—to win.

Chester Withey handled the megaphone during the reproduction of Mr. Thomas' work for the screen. Director Withey needs no introduction to the exhibitors of the country and all the praise that could be accorded him in this review would not overestimate his ability. One production made by Director Withey comes to mind as we write this criticism—"The Auction Block." You exhibitors cashed in on that one, didn't you? Then you're taking no chances with this late work of Director Withey. After this much in praise of Mr. Withey, let us call his attention to one fact noticeable in his production of "On the Quiet"—never let Jack Barrymore, or anyone else, supposed to be in their right mind, leave their traveling bag, and especially the one that contains their marriage certificate, at the station and forget forever afterwards that they owned such a piece of property. It's all wrong, Oscar.

Now for the comedy element—and it's all comedy—from start to finish. In short, the best ever, comes to light in "On the Quiet" and friend Jack puts it over in great shape. A bit too anxious at times, to register, but when it comes down to "cold turkey," Jack never misses fire. With his dumb friend, the cat, his chance acquaintance, the bookmaker, and his life-saver the ash can and forget-me-not, the booze, Jack swings through the scenes of "On the Quiet," just gathering up the laughs with both hands. Some pretty good comedy has to be staged in order to extract a laugh from the hardened reviewers sitting in a projection room with the thermometer hovering around the century mark, but Jack Barrymore did just that. And the brand of laughs that we hear from the boy and his best girl just in from the country, is the kind that emanated from the front seat of Paramount's new projection room. They have to come pretty good to get these results.

We would like to see Mr. Barrymore in a straight drama—something like "Peter Ibbetson." He is such a through artist that comedy comes as readily as straight drama. It's a toss-up but we still stick to our wish for his appearance on the screen in a straight drama.

Lois Meredith is given the role of Agnes Colt and Miss Meredith makes a pretty picture. She could have been a bit more enthusiastic in her work and injected an ounce or two of the so-called "pep," but on the whole, her work has been done well. Frank Losee has a character role of little importance as are the roles of the remaining members of the cast, including J. W. Johnston, Al Hickman, who as the reporter makes the mistake that all "movie" reporters make—that of appearing with pad and pencil and writing dexterously throughout the interview; Helen Greene, Cyril Chadwick, Frank H. Belcher, who in the role of the bookmaker is fine; Nan Christy, Dell Boone, Dan Mason, Frank Hilton, Otto Okuga and Louise Lee.

"The Love Swindle"

(Bluebird—Five Reels)

Reviewed by F. G. Spencer

EDITH ROBERTS as Diana Rosson in The Love Swindle essays a role requiring no small capacity, and that she acquits herself creditably is readily conceded. As a rich girl she shows all the earmarks of the present-day well-bred girl, and when posing as a working girl, her demureness—while not quite that of some shop-girls, still is sufficiently real as to be convincing. She is ably seconded by Emmanuel Turner, who as Dick Webster, makes a real, honest, matter-of-fact auto salesman.

On the other hand Frotwell (Leo White), a fortune hunting spendthrift, with a keen eye on Diana's fortune rather than on the girl herself, gives a fairly good account of himself, but in poses and mannerisms emulates the comic page lordling, rather than the real.

The selection of locations shows the master hand, and in point of photography there is scarcely a weak point to be noted. Especially commendable scenes are those of the country club, and a torrential downpour of rain wherein Diana's auto gets stalled, and causes the meeting between her and Dick.

The story is by Rex Taylor, its scenario by Fred Myton, while Jack Dillon directed.

It is a picture that should and doubtless will find ready acceptance in any community.

THE STORY AND PLAYERS

Diana Rosson (Edith Roberts) is a wealthy, cultured girl, not of the pampered variety, and she rejects with scorn the several eligibles trotted out by her aunt (Clarissa Selwynne), declaring that she wants a real man, not one of such that her aunt describes as "in our set, dear." To get away from their unwelcome attentions, she autos to her country estate, is caught in a downpour of rain, and then on account of a breakdown is compelled to finish the journey afoot, only to find "Greycourt," her house in the hands of a quartette of ugly-looking burglars. At this juncture, however, Dick Webster (Emmanuel White) happens to be caught in a similar predicament on the same road, and makes for the only house showing signs of habitation. Here he encounters the four burglars, and so endears himself to Diana. She later tries all the wiles known to feminity to win his love, but having seen her at the Country Club sipping cocktails and smoking cigarettes, he decides that though a nice girl, Diana has decidedly been spoiled, but does not tell her this.

She therefore decides on another plan, that of posing as her sister, who had run away from home. In this she succeeds admirably, and they are married, and only by a peculiar twist of fate does he learn that he has been duped.

He is at first chagrined and crestfallen, but an explanation of Diana is accepted, and they are happy in each others love. She gains her point in obtaining a real man for a husband, much to the dismay and disgust of her titled suitors.

"The Changing Woman"

(O. Henry-Vitagraph—Five Reels)

Reviewed by F. G. Spencer

A STORY of a soubrette's singing having such an effect upon a body of tense, though well meaning South American Indians as to cause them to abduct her and carry her away to the mountains, and who, on being rescued goes back to the old life in the gay palaces of a southern republic, and her ultimate reclamation is the theme unraveled in this mildly interesting feature. Nina Girard (Hedda Nova) is the center figure in the play, her rescuer is John Armstrong (Frank Glendon), and the balance of the cast are "merely players therein."

Perhaps the most remarkable and noteworthw feature is the wonderfully impressive scenery, which includes wide expanses of woodland, crag and mountain side, all of which is well photographed.

Hedda Nova, with her bewitching eyes and captivating manners gets all possible out of the picture, which by no stretch of the imagination can be classed as a record breaker. It has some entertaining features, however, and doubtless will please.

In and Out of West Coast Studios

By J. C. Jessen

Live Triangle Items

President Harry E. Aitken of the Triangle Film Corporation and President S. A. Lynch of the Triangle Distributing Corporation are expected on the Coast within the next few days, where they will spend several weeks at the producing plant of Triangle Plays at Culver City. R. W. Lynch, vice-president of the Distributing Corporation, has been at the studios for several weeks. No hint is given at the producing plant that the coming of the presidents will mean any material change in the policy now effective with respect to producing Triangle plays.

Triangle is to introduce a new photoplayer, who has made good on the musical-comedy and vaudeville stage, having contracted Wellington Cross to appear in a number of subjects, the first of which will be a comedy-drama. Lawrence Windom, who came to the Coast with Taylor Holmes, has been selected to direct Cross in his first photoplay, which is "Grey Parasol," a comedy-drama by Fred Jackson, New Yory playwright. Cross came to Los Angeles on Orpheum vaudeville, where he closed last week, and this week began his first work in films. Claire Anderson, Joe Bennett, Frank Thorn and Ed. Brady are in the cast for this subject.

Taylor Holmes is to be directed by Christy Cabanne, but work on his first subject, "A Regular Fellow," has not been started and cast has not been named. Dr. Goodman, of the Triangle scenario department, is the author of this subject, and cast will be made up this week.

Vitagraph News Bits

William Duncan has the last few scenes for the last episode of "A Fight for a Million" serial to film, and then the serial will be completed. Following this Mr. Duncan will produce a propaganda picture for the Government, to be contributed by the Vitagraph Company for the next Liberty Loan. This will be about one reel, and then comes another long grind of a fifteen-episode serial for this director-actor. The working continuity for the new serial has been received, but Mr. Duncan has so far kept it in the original sealed package, believing he will save worry by so preserving it until time for production work arrives.

Miss Bess Meredyth has prepared an original story and continuity, which will serve as a vehicle for Earle Williams' next Vitagraph subject. Grace Darmond is to continue as his leading woman, and James Young has been engaged as director.

David Smith upon the completion of his present subject, "By the World Forgot," which has Hedda Nova and Frank Glendon as leads, will take up the direction of Bessie Love in her first offering for Vitagraph. This week the Smith company is making exteriors, supposedly to be on an island in the vicinity of Laguna Beach.

Roy H. McCray, who for more than a year has served as technical man at the Vitagraph studio, this week took up the direction of the Montgomery and Rock company in the making of two-reel Big V Comedies. McCray is a former actor and director, who served at the Universal and other companies in these capacities.

The Larry Semon company is also beginning the making of its first five-reel Big V Comedy.

Nell Shipman has completed her work in the Vitagraph propaganda picture to be used by the Government during the Fourth Liberty Loan drive. This week she was guest of honor at the Red Cross Tea Room at the Kinema theatre.

The F.P.-Lasky Studio

With the arrival of Jesse L. Lasky at the Coast studios August 3rd it became known that practically all the producing forces of the Famous Players-Lasky Corporation will be transferred to the West Coast for winter and spring production work.

Plans announced by Mr. Lasky provide that all possible work will continue at the Eastern studios of the company, but eventually Elsie Ferguson, Jack Barrymore, Shirley Mason, Ernest Traux and others will come to the Coast shortly, as subjects now planned are finished in the East. This means that the winter and spring season at the Hollywood studios of the company, as well as the one built by the Bosworth organization, will be used to full capacity, and it is probable additional facilities may be needed for such a large producing organization.

All companies are continuing at the studio this week, taking the greatest possible advantage of the excellent filming conditions of the present time, regardless of the extremely warm weather.

Frances Marion, who for almost two years has been writer of continuity for Mary Pickford Artcraft subjects, left August 4th for the East, where she will embark for Europe on her mission for the Government. Prior to her leaving members of the studio staff gave her a farewell at her Hollywood home. Practically all the officials of the Famous Players-Lasky Company and many of the professionals being present. Miss Marion plans to be absent from the studio about six months, her leave of absence providing that period. However, this may be extended to meet the desire of the Federal officers, who sought Miss Marion to make the survey of European conditions preparatory for the rehabilitation work among wounded soldiers in America.

Fox Studio Doings

Theda Bara is to remain in Los Angeles for still another production, it became known this week. Miss Bara this week will appear in the last scenes for "The She Devil," from the original story by Neje Hopkins. This has a Spanish atmosphere, and for it a Spanish village of an unusually large proportion was built at Brown's ranch, in the Santa Monica mountains. Al Roscoe is leading man in this picture, and other principals are George McDaniel and Fred Bond.

Lynn Reynolds and the Tom Mix company began work in Arizona on "The Two-Gun Men" this week, and Edward J. Le Saint, with Gladys Brockwell as star, will finish "The Strange Woman" within the next ten days.

Frank Lloyd has written an original photoplay for the next William Farnum picture. According to the present script, this is to be Farnum's greatest fight picture, as there will be three or more fist encounters. The present title on the story is "A Man of Power."

The Fox production forces have been reduced one company by the recent leaving of Jewel Carmen. This unit was directed by Robert Thornby, who has also left the Fox company, together with other members of his staff.

Universal Newsettes

Production work at Universal is going along at full speed, but by a very unusual train of circumstances there was not a new subject put into production last week. It so happens that all companies have not completed the films on which they were working.

Eugene B. Lewis has been named as associate manager of the continuity department, which is headed by Elliot Clawson. Lewis has had a wide experience as writer, and served as head of departments at several of the most important studios of the West Coast. George Hall, former newspaper writer, is a new member of the Universal scenario department.

Waldemar Young, former scenario writer for Universal, who prepared the scripts for the last six Rawlinson subjects, in-

(*Continued on page* 1266)

(*Continued from page* 1265)

cluding "The Man Trap," "The Crookedest Man in the World," "The Clean-Up" and "Fast Company," has been re-engaged and will write exclusively for Monroe Salisbury. For the past several months Mr. Young has been engaged in newspaper work at San Francisco. He is author of "A Press Agent to Julius Caesar," vaudeville sketch, which played the big time circuits for several consecutive years.

Announcement is made that Jack Mulhall, who has been playing in "The Brass Bullet," serial, is to be featured in comedy-drama as soon as the remaining two episodes of this serial are filmed.

The first of a series of two-reelers to be made by Harry Harvey and featuring Helen Gibson was begun this week. This has been titled "The Tigress," and will have Mark Fenton, Frank Whitson, Jean Calhoun and Frank E. Lee as principals.

The Lyons & Moran Comedy Company, making Star Comedies, last week leased a large pool at a private home of a retired millionaire east of Pasadena, where they took scenes for the comedy titled "All in the Swim." The Lyons & Moran troop were augmented for this comedy by six professional diving girls from the Venice beach.

Messrs. Lyons and Moran have been receiving many compliments as the result of their comedy "A Duck Out of Water" being held over at the Superba theatre, Los Angeles, for the second consecutive week. This is said to be a precedent for a comedy of this size.

Here and There

An accident which caused injury to Carl Stockdale prevented work of the William Russell company last week. Stockdale is taking the principal character role in the subject in the making, "When a Man Rides Alone." It is believed he will be sufficiently recovered by the latter part of the week to appear before the camera, and if such is the case the company will go to San Diego, where the remainder of the picture is to be made. This story is by Stephen Fox, and in it Mr. Russell has as his leading woman Olga Grey.

Lois Weber is shortly to begin the filming of a new subject, having completed "Orange Blossoms," which is a drama of the type of "The Price of a Good Time," written by the same author, Marion Orth. Besides Mildred Harris, who is featured in "Orange Blossoms," the principals are Louis J. Cody, Edward Peil, Edith Chapman, George Nichols and Helen Rossen. Miss Weber has had a strenuous time for the past few weeks, as she has been editing two films, preparing story for her next production and devoting considerable time to the work of the Woman's Division of the Motion Picture War Service Association, she being chairman of the woman's section or committee.

The only new subject put in production at the Robert Brunton studios is that which will star Louise Glaum, and at present is known as "Part White." Miss Glaum in this story takes the role of a quarter-breed Indian maiden.

NEWSY ITEMS FROM THE STUDIOS

Mae Murray won first honors by being the first star to complete her 300 feet of film and have it in the hands of Adolph Zukor, chairman of the Motion Picture Division of the Fourth Liberty Loan.

Even in Cody, Wyoming, Geraldine Farrar could not get away from the ubiquitous press reporter but had to submit to being interviewed for the Park County Enterprise, published in Cody once a week. It was founded by Buffalo Bill and Colonel Peake. Farrar's picture is the first metal cut that has ever appeared in this western sheet.

The Blackton youngsters, who were so cunning in "Country Life," produced by Paula Blackton several years ago for Vitagraph, will be seen as Belgian refugees in "The Common Cause," the production now being filmed by their father, J. Stuart Blackton.

Tom Moore entertained four actor friends now in service, at his country home at Gedney Farms last week. He had a good time proving to them that they were better marksmen than golfers.

Mae Marsh proved herself a real "marine" when she found time the hottest week this summer to send her boys in the 145th Machine Gun battalion, stationed at Camp Kearny, Cal., 200 pairs of khaki socks and 5,000 cigarettes.

What could be higher praise? Harriet Underhill, in reviewing "The Great Love," says of Lillian Gish and Robert Harron, "Both may be pointed to as shinning examples of what screen lovers should be. There is nothing left for them to learn." And Robert Harron has enlisted and will soon be sailing over sea.

Louis Sherwin, well-known dramatic critic on the Globe, in order to learn first hand all the angles of the picture business is playing a bit in the last Alice Brady production which is being filmed under the working title of "The Golden Fleece." Mr. Sherwin also made the adaptation for a previous Alice Brady picture.

David Powell, whose most recent release is "Her Husband's Honor," with Edna Goodrich, will open in a new stage play in Chicago some time this month. Mr. Powell plays the lead in this Alice Brady picture.

Charles Maigne, heretofore scenario writer par excellence, has stepped into the director's class with this newest Brady-Select picture and has chosen the Catskills for most of the exteriors.

A letter from an ambulance driver, Maxwell Rose, a former Cornell man, states that Sidney Drew comedies are being shown within one kilometer of the front line trenches and that they are the most popular ones with the men.

It is reported that Helene Chadwick will be featured in two-reel dramas released by Pathe Exchange, Inc. Miss Chadwick gave an extremely clever portrayal of a girl of the underworld in "The House of Hate," and it is as such a girl that she will appear in all probability in the first two dramas whose titles are tentatively given as "The Honest Thief" and "Get-away Kate."

It is rumored that Olga Petrova will not appear in pictures again until after a return to the stage, which she contemplates for this fall. She has in view a play, "The High Altar," written by herself and W. E. Roberts, an English author.

In Nazimova's latest picture, "Eye for Eye," one episode calls for a nunnery, a Roman Catholic Cathedral, and a Mohammedan mosque. All of them were reproduced right in the studio, though it took every inch of floor space there.

Virginia Pearson's latest interest is in a process which she has invented to preserve flowers and ferns. It gives to them the appearance of a shimmering brilliant ornament which, placed upon a white arm or neck, gives an exceedingly attractive effect. Vive the inventive spirit.

May Allison is so thoroughly in the spirit of her new picture, "The Testing of Mildred Vane," which has to do with spiritualism, that she insists she feels the workings of a subtle influence while she is working on the picture.

Peggy Hopkins, having finished "It's Greek to Us," a James Montgomery Flagg comedy, is resting at her home in Great Neck, which really means racing around over Long Island in her Stutz roadster.

Frank Mills, Leading Man, Whom Metro Has Engaged to Appear Opposite Edith Storey

Charles Brabin, Metro director, who has just finished "His Bonded Wife" with Emmy Wehlen, is the proud possessor of two service stars, as both of his brothers are in active service "over there."

George Siegmann, the German spy in "Hearts of the World," has just received a commission in the United States Army and will leave for France soon. He appeared in person as one of the attractions at the celebration of the 300th performance of this Griffith success.

Niles Welch has arrived at the West Coast Lasky studios where he received a most enthusiastic reception. He expects to begin work in the near future.

Barbara Castleton is a pretty lucky person to return from a month's vacation to be sent to Lake Placid for exteriors, as there is some difference between the temperature there and at Fort Lee. Her next feature is "The Driving power" with Montague Love. She is the only woman in the cast.

The new Enid Bennett picture which Fred Niblo is directing has a Hawaiian setting which calls for a mastery of the ukelele by the heroine. "Perfectly simple" says Miss Bennett after one lesson by an adept in the gentle art.

William D. Taylor, that popular West Coast director, recently stopped off in New York on his way to an officers' training camp in Halifax. Mr. Taylor was born in Ireland, witness the middle initial "D," standing for Desmond, and was educated in England at Clifton College.

That Mahlon Hamilton will make a splendid foil for Kitty Gordon in her new pictures produced by her own company, is the concensus of opinion. Mr. Hamilton has appeared recently with Elsie Ferguson and Alice Brady in "The Danger Mark" and "The Death Dance." He admits having been educated at the Maryland Agricultural College. Perhaps that is a reason for his marvelous physique.

Since beginning work in "Peck's Bad Girl" Mabel Normand feels qualified to advise the old woman who lived in the shoe. "Caring for children is a simple matter," says Miss Normand; "just hold the baby on your lap and let the rest play around in the grass." It worked perfectly with twenty-one youngsters, all under six, who appeared in "Peck's Bad Girl."

When Will Rogers signed up with Rex Beach to play the title role in "Laughing Bill Hyde," he made the condition that he should not be asked to play a "handsome hero." "I ain't no beauty," said he, "and no powder and paint ain't going to make me look like one."

Features---Current and Coming

Bluebird Photoplays

July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. The Dream Lady (Carl Myers).... 5
Aug. 5. The Love Swindle" (Edith Roberts) 5
Aug. 26. Fires of Youth (Ruth Clifford).... 5
Sept. 2. That Devil Bateese (Monroe Salisbury) 5

Famous Players-Lasky Corp.

Aug. 5. A Nine O'Clock Town (Charles Ray) .....
Aug. 5. Bound in Morocco (Douglas Fairbanks) .....
Aug. 12. The Great Love (Griffith's).....
Aug. 12. Fedora (Pauline Frederick).....
Aug. 19. Riddle Gawne (William S. Hart)..
Aug. 19. In Pursuit of Polly (Billie Burke)..
Aug.26. Green Eyes (Dorothy Dalton).....
Aug. 26. Till I Come Back to You (De Mille's) .....
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore).....
Sept. 1. Hearts of the Wild (E. Ferguson)..
Sept. 1. The Source (Wallace Reid).....
Sept. 8. The Girl Who Came Back (E. Clayton) .....
Sept. 8. The Hun Within (Special).....
Sept. 8. The Cruise of the Make-Believes (Lila Lee) .....
Sept. 15. He Comes Up Smiling (Doug. Fairbanks) .....
Sept. 15. Out of a Clear Sky (M. Clark)....
Sept. 15. Vive La France (D. Dalton).....
SUCCESS SERIES (Reissues)
Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick).....
Sept. 29. Carmen (Geraldine Farrar).....

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES
Sept. — The Prussian Cur.....
Sept. — Why America Will Win.....
Sept. — Queen of the Sea (Annette Kellermann) .....
SPECIAL FEATURES
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....
Aug.23. Lawless Love (Jewel Carmen).....

Fox Standard Pictures

Apr. 7. The Blindness of Divorce..... 7
June 16. Under the Yoke (Theda Bara)....
Sept. — Riders of the Purple Sage (William Farnum) .....
VICTORY PICTURES
Sept. — Fame and Fortune (Tom Minx)....
Sept. — Kultur (Gladys Brockwell).....
Sept. — I'll Say So (George Walsh).....
Sept. — Mr. Logan, U. S. A. (Tom Minx)..
Sept. — The Strange Woman (Gladys Brockwell) .....
EXCEL PICTURES
Sept. — Bonnie Annie Laurie (Peggy Hyland) .....
Sept. — Queen of Hearts (Virginia Pearson).

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....
DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D
COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D
EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D
OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Aug. 4. Burglar for a Night (Kerrigan)..... —
Aug. 19. A Law Unto Herself (Glaum)..... —
Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford)... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

July 8. No Man's Land (Bert Lytell), Metro 5
July 15. A Successful Adventure (May Allison), Metro 5
July 22. A Pair of Cupids (Francis X. Bushman, Beverly Bayne)..... 5
Aug. 5. The House of Mirth (All Star Cast), Metro 5
Aug. 12. Flower of the Dusk (Viola Dana), Metro 5
Aug. 19. In Judgment of (Nilsson and Farnum), Metro 5
Aug. 26. The Silent Woman (Edith Storey), Metro 5
(SCREEN CLASSICS, INC., SPECIALS)
Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Aug. 25. No release.
Sept. 1. Love's Law (Gail Kane)..... 5

Pathe Exchange, Inc.

Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5
Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)
Aug. 4. The Price of Applause (Jack Livingston, Claire Anderson)..... 5
Aug. 4. Alias Mary Brown (Pauline Starke, Casson Ferguson) 5
Aug. 11. Cactus Crandall (Marion Marvin, Roy Stewart) 5
Aug. 11. Shifting Sands (Gloria Swanson)... 5
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5
Sept. 1. Untamed (Roy Stewart)..... 5
Sept. 1. The Mask (Claire Anderson)..... 5
Sept. 8. Secret Code (Gloria Swanson)..... 5
Sept. 8. Mystic Faces (Jack Abbe)..... 5

Universal Productions

July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6

Vitagraph V-L-S-E

Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World. .....
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels
Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1270)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. . Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

July 7. The Burglar Alarm. .....
July 14. The Extra Quick Lunch.....
July 21. Hunting for U-Boats.....
July 28. Hotel de Mutt.....
Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....
Aug. 18. Landing a Spy.....
Aug. 25. Efficiency .....
Sept. — At the Front.....
To the Rescue.....
The Kaiser's New Dentist.....
Saving Russia .....
Our Four Days in Germany....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Jest of Talky Jones (Carol Holloway, The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Off.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Firing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity .....
Sept. 9. Up a Tree .....
Sept. 22. Bill's Sweetie .....
Oct. 7. Camping Out .....

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.

(Continued on next page)

(Continued from preceding page)

June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, August 19, 1918

Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

Sunday, August 25, 1918

Nipped in the Bud (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
A Sun Kised Isle (Post Film Co.), Educ...

Monday, August 26, 1918

Allies Official War Review, No. 9.....1 top
Sunday, September 1, 1918
Too Scrambled (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
After Twenty Years—Porto Rico (Post Film Co.). .....1 Ed

Monday, September 2, 1918

Allies Official War Review, No. 10.....1 top
Sunday, September 8, 1918
The Dippy Daughter (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Georgetown, British Guiana (Post Travel Co.) .....1 Ed

Monday, September 9, 1918

Allies Official War Review, No. 11.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918

JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

Monday, August 19, 1918

NESTOR—The Pie-Eyed Piper (William Franey) .....1 C

Monday, August 26, 1918

NESTOR—When Paris Green Saw Red (Neal Hart) .....1 C
UNIVERSAL SPECIAL—Around the Clock with the Rookie.....1 reel

Wednesday, August 28, 1918

CENTURY COMEDY—Hoot! Toot!.....2 C

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D

UNIVERSAL ANIMATED WEEKLY

Aug. 7. Number 36.
Aug. 14. Number 37.
Aug. 19. Number 38.
Aug. 26. Number 39.
Sept. 4. Number 40.

UNIVERSAL SCREEN MAGAZINE

Aug. 3. Number 82.
Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.
Aug.31. Number 86.
Sept. 7. Number 87.

UNIVERSAL CURRENT EVENTS

Aug. 3. Number 64.
Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.
Aug. 31. Number 68.
Sept. 7. Number 69.

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 5. First Episode (A Flying Start).
Aug. 12. Second Episode (The Muffled man)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 1268)

THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

William L. Sherry Service

Joan the Woman (New York State)
June 30. Romance of the Underworld.
July 7. Streets of Seven Stars.
Aug. 11. Out of the Night.
Aug. 18. Inn of the Blue Moon Marriage.
Marriage.

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

The Path To A Rich Market

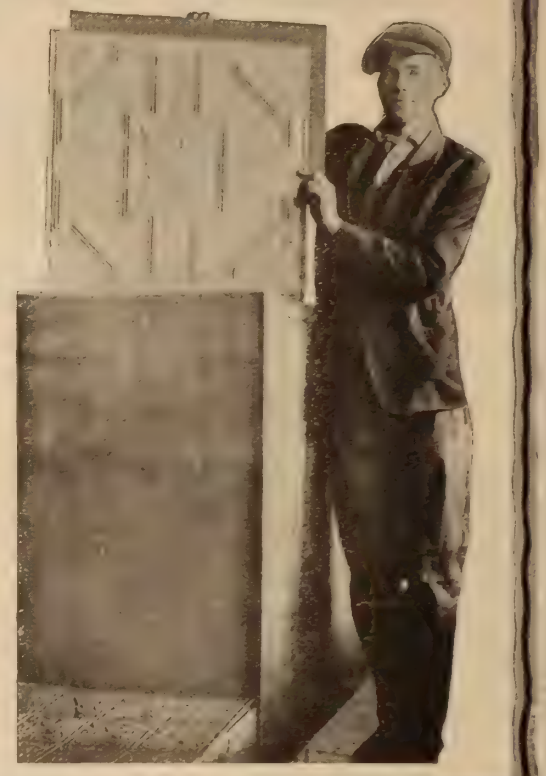
Motion Picture exhibitors and operators do not only prize MOTION PICTURE NEWS for its valuable help in the practical solution of their many problems—they read its advertising columns for the same practical help in solving their buying problems.

Tell them about your goods through the medium which has their confidence—the one medium which is read by the exhibitor.

As True as a Steel Square

Do you want a permanent, attractive, economical and fire-resistive Ceiling for your theatre? Then specify

"BERGER'S Classik" STEEL CEILINGS



The enormous steady pressure of 900 tons which is used in forming "Classik" plates, reproduces in the steel every beautiful detail of molded plaster with unequalled clearness and accuracy.

The plates fit perfectly and you can depend upon it that the finished job will be satisfactory in every way. "Classik" Steel Ceilings and sidewalls are made in a wide variety of attractive designs.

Design Catalog D-45 is yours on request.

BERGER

The Berger Mfg., Co., Canton, Ohio

Branches: Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

Export Department: Berger Building, New York City, U. S. A.

Nationally Used, Of Course, But Why?

When an equipment becomes NATIONALLY KNOWN AND NATIONALLY USED, you can count on it that that equipment has brought about an INDISPENSABLE IMPROVEMENT and that it is, in every sense, a RELIABLE PRODUCT.

Westinghouse Motion Picture Equipments

ARE USED FROM COAST TO COAST

Steady projection, clear pictures and perfect definition are insured. Any user will tell you that this simple apparatus is an indispensable part of his equipment.

Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa.

Westinghouse

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kenball Gillett.....Editor

Alfred S. Cory.....Technical Editor

Local 306 to Put Increased Wage-Scale Into Effect

WE are advised by Local 306, I. A. T. S. E. and M. P. M. O., of New York City that upon the expiration on Sept. 27th of the present contracts between its members and the various exhibitors employing union operators, an increased schedule of wages will be put into effect. Mr. Morris J. Rotker, the secretary of Local 306, advises us that the new scale of wages was unanimously decided upon, and that it has the sanction of the parent organization, the I. S. T. S. E. of the United States and Canada. Under the provisions of the new scale, which follows in full, motion picture entertainment is divided up into four classes, the compensation for operators engaged in the various classes of work being as follows:

* * * *

Class 1

Houses seating less than 1,000 and charging from 5 to 10 cents admission. From 9 a. m. to 11 p. m. Two shifts, each man working 7 hours. Each man to receive.....$29.40

From 10 a. m. to 11 p. m. Two shifts, each man working 6½ hours. Each man to receive.... 26.30

From 11 a. m. to 11 p. m. Two shifts, each man working 6 hours. Each man to receive..... 25.20

From 11 a. m. to 12 p. m. (*not later*). Two shifts, each man working 6½ hours. Each man to receive 26.30

From 12 noon to 1 p. m. (*not later*). Two shifts, each man working 6 hours. Each man to receive 25.20

From 2 p. m. to 11 p. m. with one hour for supper.. 33.60

From 5 p. m. to 11 p. m..... .. 25.20

From 5 p. m. to 11 p. m., with two matinees per week, supper hour 29.20

Extra matinees 2.00

One days' work in Class 1, consisting of not less than 3, nor more than 8, hours, shall receive pro rata (*based on 6 days per week*)..... 5.50

Supper hour (1st)..... 1.20

Supper hour (2nd)..... .60

Operators working in full exchanges, studios and laboratories shall not work more than 8 hours per day, and receive the same scale as per Class 1. Minimum weekly salary..... 25.20
Based on 60 cents per hour.

Class 2

Houses charging up to 50 cents admission.

From 9 a. m. to 11 p. m. Two shifts, each man working 7 hours. Each man to receive... ... 33.60

From 11 a. m. to 11 p. m. Two shifts, each man working 6 hours. Each man to receive..... 29.40

From 2 p. m. to 11 p .m. with one hour for supper.. 39.20

One day's work in Class 2 shall receive pro rata (*based on 6 days per week*)..... 6.53

Supper hour (1st)..... 1.40

Supper hour (2nd)..... .70

Overtime (*per hour*)..... 1.05

Overtime (*per half hour*)..... .70

Class 2-a

Vaudeville and Burlesque houses, not to exceed 8 hours per day, with one hour for supper..... 39.20

Two (2) shows..... 35.00

All houses and hours not specified in Class 2-a shall be rated at 70 cents per hour.

Class 3

Lectures, clubs and all other performances..... 7.50

Setting up and taking down a booth..... 3.00

Setting up and taking down a machine..... 3.00

Class 4

All school performances..... 5.00

Any house not employing a steady operator, and running a wek or more, two men (*one at each machine*) 45.00

No man is permitted to work more than 8 hours per day.

* * * *

The new schedules which are being drawn up by the various operators' locals throughout the country are in line with the general trend of conditions. There are, however, as we have pointed out so often before, two things which are not taken into consideration by the men themselves and which, in all disputes when a raise of this kind is put into effect, causes no end of trouble.

First. Absolutely incompetent men are demanding just as high pay as the competent. These latter deserve every cent they demand. This means that the inefficient are carried along by the efficient who are always the minority. This smothers personal ambition and the desire on the part of the inferior ones to learn and improve themselves, which is the essence of democracy.

Second. This leads, as pointed out last week, to the need of classification among all the members of all locals, grading all in accordance to their ability and actual knowledge. It will be found that the majority of the capable members will all favor this step for the better.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Illumination and Its Measurement

[EDITOR'S NOTE—*Many questions on matters regarding illumination addressed to the Projection Department of the NEWS would seem to indicate the usefulness of some elementary information on the units and methods of illumination measurement. Such information is of considerable importance to the operator, for in addition to the measurement of screen brightness, the lighting arrangements of the theatre have sometimes to be studied, as they frequently exert an influence upon the illumination of the projection screen. The following notes on illumination were prepared by the Engineering Department of the National Lamp Works, Cleveland, Ohio.*]

Introductory

A MASTERY of the principles of illumination can only be gained by studying the subject from the ground up. In this, as in other scientific subjects, it is necessary at the outset for us to familiarize ourselves with the various terms used in the art, especially those terms which designate units of measurement, for these terms constitute the foundation work upon which the final structure is to be built. Just as we once had to learn that there is a unit called a yard which is used to measure length, and that this unit has been subdivided into three feet and each of these in turn into twelve inches, that the gallon is a unit used to measure quantity and contains 231 cubic inches, so in illumination we have certain fundamental units to study before measurements can be made and before definite relations of cause and effect can be comprehended or expressed. Basic definitions have a very academic and sometimes a very technical sound, although the units themselves, once their definitions have been assimilated, and not merely learned by rote, are comparatively simple. The definitions which appear in the course of this article should be thoroughly digested so that the reader will grasp the distinction between the different units and obtain a working knowledge of what each stands for and the quantity it represents. The schoolboy may be able to define an acre very accurately, but a farmer may not even know how many square feet there are in an acre and still have a better conception of the extent of an acre; the one point they both must first appreciate is that the acre is a unit of area rather than of length or volume. Very few electricians or electrical engineers could offhand give a basic definition of the ampere,[1] although they might all know that it is a measure of the rate of flow of electric current and have a practical conception of the magnitude of the unit. In illumination it is of more practical value to have a conception of the quantity of light represented by one lumen—to know that, for example, 75 of these units represent the quantity of light given off by a 10-watt lamp—than it is to be able to tell precisely what a lumen is. If the unit of length which we call a mile were arbitrarily made shorter, the distance between New York and Chicago would still be the same, or if the day were divided into ten equal parts instead of 24 hours, the planets would not change their speed of travel or rate of rotation. Obviously, it is of advantage to standardize certain units so that relations of magnitude can be expressed and understood with precision, although the value we arbitrarily assign as a standard is of little importance except from this standpoint.

Units of Measurement
The Candle

A generation or two ago when new light sources began to supersede the candle, it was most natural that the illuminating power of these new sources should be expressed in terms of the candle which was familiar to all. It is probable that the very first comparisons of two light sources were made by setting up the two lamps in the line of vision and gauging them by means of the eye, the most natural direction in which to look at the sources being horizontal. A glance at Fig. 1 shows that the eye (*an extremely fallible instrument of light measurement at its best*) is capable of measuring only a very slender cone of light at one time; in fact, if the eye is an appreciable distance from the source the cone RST becomes virtually a single line. While there are an an infinite number of directions from which the eye might look at the source, the light-giving power in a horizontal direction was made the basis of comparisons, and the strength of the light in this direction from a candle made according to certain definite specifications, was arbitrarily chosen as the unit of intensity and called a candle. The newer illuminants appearing on the scene were rated according to their strength in this same direction and were stated to give so many candles, so that when we say a lamp gives 10 candles, we really mean that its intensity or strength in a horizontal direction is equal to that of a group of ten standard candles. This rating of a lamp is made by means of an instrument known as a photometer, a description of which will follow later. One essential point to remember in this connection is that that the candle-power of a lamp represents the intensity in one direction only. In practice it has been customary for years to rotate the lamp about a vertical axis while the candle-power was being determined, and the result was known as the mean or average horizontal candle-power, but even this determination gives an average value of the intensity in the horizontal directions only. It should be stated, however, that in comparing lamps on the basis of their horizontal candle power, the light in directions other than the horizontal was not really ignored, for it was taken into consideration that most sources of light then in use gave off their light in about the same proportions in the different directions, and that for this reason the candle-power in a single direction furnished a criterion sufficiently accurate for the needs of the time.

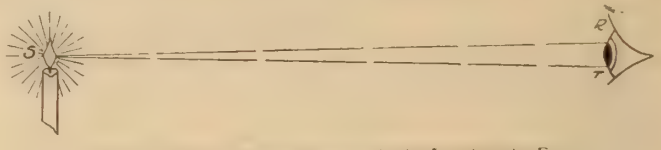


Fig. 1—Only a Slender Cone of Light Reaches the Eye

To carry our conception of candle-power a little further, let us assume the conditions existing in Fig. 2. In Case A we have on the left a standard candle, and on the right a photometer pointed toward the candle. From what has already been stated, it is obvious that when the photometer is balanced it will indicate an intensity of 1 candle. In Case B we have surrounded the same candle with a sphere having a moderately large opening. The inside of the sphere, we will say, has been painted a dead black, so that none of the rays striking it are reflected, but are absorbed and cease to be light—in other words, are thrown away as far as our experiment is concerned. In this case the photometer will still indicate an intensity of 1 candle in spite of the fact that a great deal of light has been thrown away. In Case C, we have used a sphere with a much smaller opening and are therefore wasting still more of the light, but even in this case our photometer will indicate an intensity of 1 candle. In fact, our reading will be 1 candle regardless of the size of the opening—that is, regardless of the quantity of light we allow to be emitted, provided the direct rays from the candle to the photometer are not obstructed. The proverbial candle hidden under a bushel will still give an intensity of 1 candle if there is a small hole in the bushel for a beam to escape, although as far as its illuminating value is concerned, it is still "hidden under a bushel." This leads us to the important conclusion that the candle-power of a source gives no indication of the total quantity of light emitted by that source. Candle-power, we may say, is analogous to a measurement of the depth of a pool of water at a certain point on its surface—a measurement which is useful for certain purposes, but in itself gives no indication of the quantity of water in the pool.

The first fundamental concept we have to deal with in illumination, then, is candle-power, which is the measure of strength of

[1] The ampere is defined technically as the practical equivalent of the unvarying current which when passed through a solution of nitrate of silver in water, in accordance with standard specifications, deposits silver at the rate of 0.001118 gram per second.

a source to produce illumination in a given direction, and the power in a horizontal direction of a candle made according to certain specifications and burning under certain conditions has been arbitrarily chosen as the unit for measuring this strength.

Closely related to candle-power is *mean spherical candle-power*. The mean spherical candle-power of a lamp is simply the average of all the candle-powers in all directions about that lamp. A source giving one candle in every direction would have a mean spherical candle-power of 1, or if a source gave off various candle-powers in different directions, but if the average of all these candle-powers were 1, this source would have a mean spherical candle-power of 1. We must remember, however, that the infinite number of directions in which a source ordinarily emits light do not all lie in the same plane, but extend into space on all sides about the source, like the spines of a chestnut burr.

The Lumen

We have seen from Fig. 2 that candle-power alone gives no indication of quantity[2] of light. It is necessary, therefore, for us to develop a unit whereby we can measure the quantity of total flux of light emitted by a source. For this purpose let us assume a source giving one candle in every direction, and that this source is placed at the centre of a sphere painted black on the inside and having a radius of, say, 1 foot, as shown in Sketch A, Fig. 3. OR represents an opening in the sphere through which some of the light may escape. The quantity of light allowed to

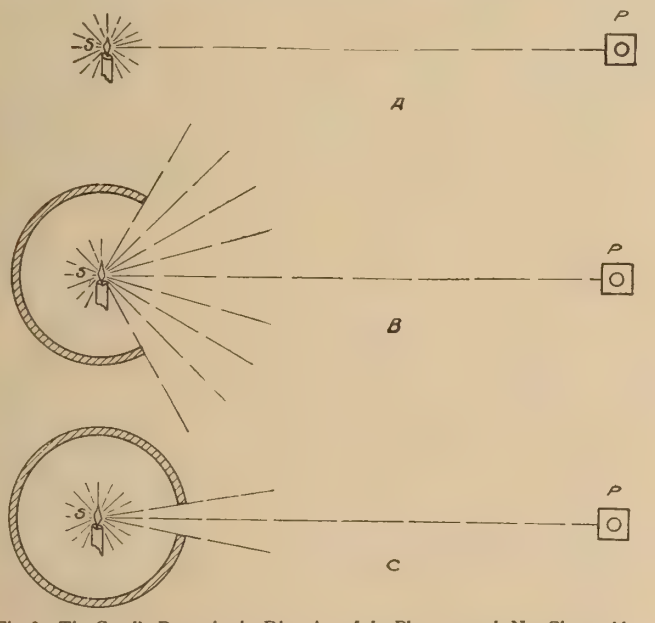


Fig. 2—The Candle-Power in the Direction of the Photometer is Not Changed by Partially Surrounding the Light Source With a Non-Reflecting Surface

escape may be varied by varying the size of the opening, with the candle-power of the source and the radius of the sphere remaining fixed; if we decide on some definite size of opening at OR we shall have a definite quantity of light which we can use as our unit for measuring quantity. The simpest area or unit to assume for OR is 1 square foot, and if we do make this opening of an area of 1 square foot the amount of light that escapes is considered to be the unit of quantity, and is called a *lumen*.[3] Thus we have established a permanent unit for the measurement of quantity of light; the mathematical relations used to fix it serve only the same purpose as two scratches on a platinum-iridium bar in the International Bureau of Weights and Measures, the distance between which at a definite temperature is called a meter.

If the area of OR is made ¼ square foot, the light escaping will amount to ¼ lumen; if the area of OR is doubled the light escaping will be 2 lumens. On the other hand, if we have a uniform source of 2 candles instead of 1, 2 lumens will be emitted through an opening of 1 square foot in this particular sphere. We know by arithmetic that the total surface of the sphere having a radius of 1 foot is 12.57 square feet.[4] In other words, removing the sphere entirely, we would have the equivalent of 12.57 openings the size of OR; that is, if the candle gives one candle in every direction, with the sphere removed it would give 12.57 lumens. This means that if we know the mean spherical candle-power of a lamp, by multiplying this value by 12.57 we obtain the number of lumens emitted by that lamp. A value of 12½ is sufficiently accurate for most practical purposes, and is somewhat more convenient for calculation inasmuch as it is necessary only to divide the mean spherical candle-power by 8, with proper regard to the decimal point, to arrive at the lumen rating. A lumen may also be defined as being equivalent to the quantity of light intercepted by a surface of 1 square foot every point of which is at a distance of 1 foot from a source of 1 candle (Fig. 3, Sketch B).

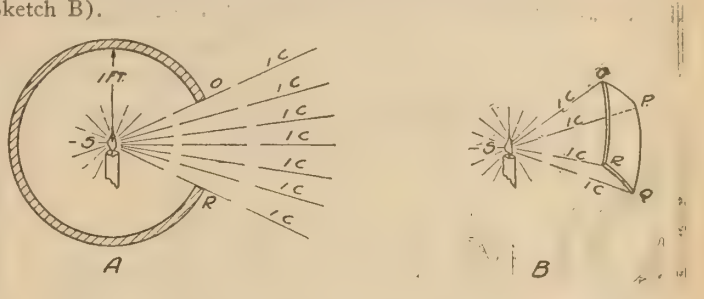


Fig. 3, A—Opening *OR* has Area of 1 Square Foot and Emits 1 Lumen
B—One Lumen Falls on Surface *O P Q R*

While the foregoing definitions establish definitely the quantity of light that we use as our basic unit, it must be remembered that a lumen, in order to be a lumen, need not necessarily conform with these specifications if the quantity of light represented is equivalent to that prescribed by the definition. A bushel might be defined as the quantity of any commodity contained in a cylindrical measure having a diameter of 19½ inches and a height of 8 inches; however, a bushel of potatoes spread out in the field is just as much a bushel as though the shape of the pile conformed in every respect to the dimensions just mentioned.

A Measurement Analogy

A conception of the relations just discussed may be obtained from the following simple analogy: Suppose that we have a pool of water of unknown depth, whose area has been found to be 5,000 square inches, and it is desired to obtain a measurement of the quantity of water in the pool. At first thought, one might be tempted to measure the depth at some point by means of a yardstick. If, for example, the depth at this point were found to be 6 inches, he might say that the pool contained 6 inches of water. Obviously, such a measurement would be practically useless. A measurement of this sort corresponds to the measurement of the quantity of light given off by an illuminant as determined by its candle-power in a single direction. On second thought, the investigator might make determinations of depth at regular intervals along a straight line through the centre of the pool from edge to edge and find the average depth along this line to be, say, 4 inches. To say that the pool contains 4 inches of water would hardly be more conclusive than the first determination. Such a measurement would correspond to the mean horizontal candle-power of a light source. If the surface of the pool were divided into a large number of equal squares and measurements of depth made at the centre of each square, the average depth thus found would give a definite idea of the quantity of the water in the pool since the surface area is already known. This determination corresponds to mean spherical candle-power. Now, if the average depth of the pool as just determined, is, say, 4½ inches, the quantity of water in the pool is four and one-half times 5,000, or 22,500 cubic inches. To say that the pool contains 22,500 cubic inches of water is definite and positive, and this measurement corresponds to the number of lumens given off by a light source. The average corresponds in this analogy to the average intensity of the light source in all directions, and the area of the pool corresponds to the area of the imaginary sphere about the light source.

It might be said that the above method would be a very awkward one to employ in determining how much water there is in the pool. A more practical method would be to pump the water into some measuring vessel, as a barrel graduated in gallons. As a

[2] Quantity is here used in the sense that it indicates only a summation of flux as throughout a given solid angle about the source, and over a given area illuminated to some average value. Quantity in a more precise sense is a summation over a period of time and is measured in lumen-hours.

[3] We could choose a sphere of any radius we cared to, as long as we kept the proportion the same by making the size of the opening such that its area would be equal to the square of the radius. The quantity would still be one lumen.

[4] The surface of a sphere is equal to the radius squared multiplied by 4 × 3.1416.

No. 4 PHOTO CINES OUTFIT
Never successfully equalled at the exceptional pre-war price of
$250.00 *Complete*
CAMERA-TRIPOD-2 in. F-3-5 B & L-Tessar Lens
a fully equipped M. P. outfit especially adapted to topical work.
Send for Descriptive Catalogue

PRINTERS We have them right in stock—ready for delivery—models of approved type, at very reasonable prices.
Send for Our Catalogue of M. P. Apparatus

G. GENNERT, 24 East 13th Street, New York City
Chicago **Los Angeles**

SWAAB SELLS SIMPLEX
WAAB Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.
1327 Vine St., Philadelphia, Pa.

PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write today for our Catalogue H-3.

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO. N 176
80 FIFTH AVENUE, NEW YORK Phone, 3327 Chelsea
Addressing *Multigraphing* *Printing* *Typewriting*

matter of fact, measuring the total lumens emitted by a light source is performed in a manner analogous to the method just referred to. The mean spherical candle-power or the lumen output of a lamp may be determined at one reading by means of the sphere photometer, which is described later.

(To be continued.)

Blames Carbons for Unsteady D. C. Arc

Mr. Will J. Fallon, Sioux City, Iowa, a valued correspondent of the Projection Department, sends in the following remarks on our reply to a correspondent of Storm Lake, Ia., which appeared in the NEWS of August 3, pages 774-775:

"I noticed in last week's issue of the NEWS where the operator at Storm Lake, Iowa, was having trouble with his arc on a motor generator set.

"Before proceeding I don't want you to think that I am the wisest guy in the motion picture game, but I do differ with you especially on the Storm Lake operator's trouble, providing it is anywhere near like the trouble I've had and I do have at times yet.

"This is my trouble and I will try to explain it. I am using a G. E. Compensarc or motor generator set on a 2-phase A. C. circuit 110 volt 60 cycle.

"I find I have and can keep a better light at about 50 or 55 volts and about 45 to 50 amps., with a ¾-inch cored upper and a ⅝-inch cored lower and keeping my carbons about ¼-inch to ⅓-inch apart. There are days when I can run along and never have a sputter, not even when I strike the second arc, and then there are times, especially on retrimming, that I can't keep a steady arc even if I run my voltage up to 65 and my amps to 45 and 50, so you can see I lay it entirely on the carbons and I think I'm right. If the Storm Lake man has only been using a motor generator set for a short time I think the only difficulty he will have is to stop his arc flaming on change-overs; but after he gets over that part he will not trade his generator set for anything else.

"Now, where I differ from you is that I don't believe a ⅝-inch upper carbon is big enough for 45 amps. I've tried it out and say I had some fun, and in regards to the Silver-tips I just don't like them personally, although they are a very good carbon.

"Some time ago I wrote you about a ghost I was having. I thought I knew what caused it and I found out it was the carbon. The core was very hard and would cake, and as soon as it would burn off it would disappear. I had this trouble only appear while I was using a bunch of new carbons, and as I have used that bunch all up Mr. Ghost has never appeared since.

"I am enclosing a stunt which I think is a good one and it is certainly self-explanatory, especially when it is used on the telegram. Show me the operator who would stop to read it.

"Thanking you in return for what MOTION PICTURE NEWS has done for me.

"P. S. Out of a membership of 23 Local 355 has 7 members on the Honor Roll."

Comment: It will be recalled that in replying to the Storm Lake correspondent, Mr. Phillip Frahm, we were under the handicap of insufficient information, as he failed to advise us as to the make and type of his motor generator set, etc., but Mr. Frahm has since advised us that he surmounted the difficulty of a sputtering D. C. arc by changing the setting of the carbons, after first attempting to get results with the setting employed by his predecessor at Storm Lake.

Mr. Fallon's suggestion as to the handling of the G. E. motor-generator set (*compensarc*) should be of interest to other users of these outfits, but we believe he is rather hasty in condemning the carbons, as it is our experience that very few arc troubles can be laid to the carbons. The ghost trouble alluded to by Mr Fallon was treated in the Projection Department months ago, and that was one instance where defective carbons were to blame.

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

but in general it is faulty manipulation and adjustment, or inadequate current and poor current regulation which cause the arc troubles of the operator.

We have generally found, contrary to Mr. Fallon's experience, that a 5/8-inch cored upper carbon in combination with a 5/16-inch metal-coated solid negative carbon of the varieties now obtainable would yield a satisfactory arc with 45 amperes of D. C., and this also seems to be the experience of the carbon manufacturers, but we concede the possibility that in some cases a larger carbon combination would yield a more easily controlled arc. If 3/4-inch upper carbons are used, then the negatives (*metal coated*) for D. C. work should be of 13/16-inch diameter. We are always willing to advocate the use of the small metal-coated negative carbons, because they constitute a step in advance in arc-light operation, a claim which is certainly attested by the majority of users.

The roll of honor of Local 355 is a very creditable showing, and it is to be regretted that one of the members, Mr. George Allen, has been killed in action, according to our correspondent.

Wants More Light

Mr. J. B. Wicks, Waterloo, Iowa, writes as follows:

I am going to ask you to help me out of trouble if you will. I am running two new Simplex projectors and a Ft. Wayne Generator Set with a capacity of 50 amperes. I have been burning 5/8-inch cored carbons on top and 1/2-inch solid below and got good results, but I want more light so I put in 3/4-inch cored above and 5/16-inch Silvertip below and I get a much better light for a short time and then the light starts to flicker. I carry 35 amperes at the arc, and when it flickers it varies from 35 to 40 and keeps jumping. My generator won't stand over 35 amperes, so I don't know what to do. I always set my carbons the same and carry them the same distance apart. I keep the commutator cleaned and the brushes adjusted.

(Another one.) I have a mirror screen and some one spilled some oil on it and then tried to clean it with alcohol and left some large brown spots that show up bad in my picture. Do you know any way of removing the spots?

In Reply: To increase the light output of a projector arc it is first of all necessary to increase the amperage at the arc, and if the increased amperage overloads the carbons in use, then carbons of larger size should be used to take care of the increased amperage. Increasing the size of the carbons alone brings no increase in light, so the correspondent cannot expect increased screen illumination with the 3/4-inch and 5/16-inch carbon combination until he secures more amperes at the arc than the 35 which he says he is now getting.

If the correspondent's motor-generator is a 50 ampere machine, as he states it to be, he should be able to secure 50 amperes at the arc by proper manipulation of the field-rheostat, but if the outfit cannot be made to deliver 50 amperes the manufacturer's advice should be sought. It is just possible, however, that the outfit in question may be the 35 ampere Compensarc, in which event nothing greatly in excess of a 35 ampere output could be regularly expected of it.

The removal of oil spots from a mirror screen is not a pleasant task, and we have seen very few screens look as well after having been soiled and then cleansed as they did when new. The manufacturer, no doubt, could refinish them perfectly, but it is not very feasible to ship such a screen to the maker to have this done.

We suggest that inasmuch as alcohol did not prove capable of removing the oil spots, some benzene, or, better still, some carbon tetrachloride be tried, but the important feature of the process is that after the spots have been removed as thoroughly as possible, *the entire screen should be just as thoroughly gone over with the cleaning compound.* If this is not done the places where the oil spots were removed will still be prominent when pictures are projected upon the mirror screen.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

GUARANTEED REBUILT MOVING PICTURE MACHINES

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex complete with lenses, Hand Drive	$150.00
Simplex complete with lenses, Motor Drive	200.00
Powers 6A complete with lenses, Hand Drive	110.00
Powers 6A complete with lenses, Motor Drive	150.00
Powers 6 complete with lenses	75.00
Motio, 1908, complete with lenses	25.00
Motio, 1908, complete with lenses	30.00
Edison Exhibition Model, complete with lenses	25.00
Standard, 1915 Model, complete with lenses and Rheostat	50.00
Ft. Wayne A.C. to D.C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale
Write today for Particulars and Catalog
AMUSEMENT SUPPLY CO.
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg., 5 S. Wabash Avenue Chicago, Illinois
Dealers in Motiograph, Standard and Simplex Moving Pictures Machines, National Carbons, Minusa Screens and Everything for the Theatre

THE M-P HARVEY EXPOSURE METER
M-P METER $250 — N°2 METER $125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.
Your Dealer or G L Harvey 105 So Dearborn St. Chicago

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

You are wasting your opportunities if YOU ignore advertising.

Camera Laboratory — Picture Making — Studio Technique

A New Method of Obtaining Dye Toned Images by the Use of Copper Ferrocyanide as a Mordant

By J. I. Crabtree

Communication No. 72 from the Research Laboratory of the Eastman Kodak Company

(Continued from last week)

Practical Instructions

SINCE the following toning processes intensify the original image, it is necessary to commence toning with an image of the correct density and contrast. A "medium" positive, referred to below, is obtained by giving a slight over-exposure and a short time of development, but the exact degree of intensification which takes place in any particular case will be learned after a few trials.

In the case of lantern slides the best and most transparent tones are only produced on slides of fine grain such as the Eastman Standard Slow lantern plate.

Tone 1 Red Tone

Positive employed: Medium.

Tone the well washed positive in the following:

	Avoirdupois.	Metric.
Copper sulphate	250 grains	16 grams
Ammonium citrate (*neutral*)	1 oz. 300 "	50 "
Potassium ferricyanide	240 "	16 "
Ammonium carbonate	120 "	8 "
Water to	1 gal.	4 liters

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions so obtained in the order given, and dilute to the required volume. The solution obtained should be light green in color and perfectly clear. The ammonium carbonate should be almost transparent and free from white powder, and should be dissolved in cold water, while the ammonium citrate employed should be neutral. Most samples contain acid, which acid would neutralize the ammonium carbonate and affect the resulting tone. The free acid is usually citric acid, and should be neutralized with a solution of ammonia, using Litmus as indicator.

Somewhat warmer tones are obtained by adding 50 per cent more potassium ferricyanide to the formula.

Life of Bath: With use the bath precipitates a brown sludge of copper ferrocyanide and in consequence becomes weaker by the loss of copper.

Time and Temperature of Toning: 5 to 15 minutes at 70° F.

Time of Washing: 10 minutes.

It is important to keep the bath covered when not in use so as to exclude light since the bath is light sensitive, while no foreign metallic surface should be allowed to come into contact with the solution, otherwise the copper salt will deposit on the metal.

After washing, immerse in the following dye bath:

	Avoirdupois.	Metric.
Safranine A (*National Aniline & Chemical Co., Inc.*)	60 grains	4 grams
Acetic Acid (*Glacial*)	2/3 oz.	20 cc.
Water to	1 gal.	4 liters

Time of Dyeing: Five to 10 minutes, according to depth of tone desired.

Time of Washing after Dyeing: Usually only a slight rinse in water is necessary.

If the highlights are stained, the positive should be washed for five to ten minutes or until clear. Stained highlights are caused either by insufficient washing after toning, too strong a dye bath, or an incorrect amount of acid in the dye bath.

Tone 2. Orange Tone

The instructions are exactly as for Tone 1, substituting the following dye bath:

	Avoirdupois.	Metric.
Chrysoidin 3R (*National Aniline & Chemical Co., Inc.*)	24 grains	1.6 grams
Acetic Acid (*Glacial*)	2/3 oz.	20 cc.
Water to	1 gal.	4 liters

Tone 3. Violet

The instructions are exactly as for Tone 1, substituting the following dye bath:

	Avoirdupois.	Metric.
Methyl Violet (*National Aniline & Chemical Co., Inc.*)	24 grains	1.6 grams
Acetic Acid (*Glacial*)	2/3 oz.	20 cc.
Water to	1 gal.	4 liters

Intermediate Dye Tones

The depth of the dye tone is determined by the time of immersion both in the copper toning bath and in the dye bath. Pale tones may therefore be obtained either by giving a short bath in the copper solution and fully dyeing, or by toning for a longer time and giving a short immersion in the dye bath.

By mixing the dye baths, 1, 2 and 3 intermediate colors may be obtained.

Tone 4. Pale Red

Positive Employed: Normal.

Tone for one to two minutes in the copper bath, wash for ten minutes, and then immerse in the following dye bath:

Dye solution for Tone 1, 1 volume.

Dye solution for Tone 2, 1 volume.

When the desired tone is obtained rinse until the highlights are clear.

Compound Tones

Tone 5—Copper, Iron, Dye Tone.

By first partially toning the black and white positive (*medium*) in the copper bath, so that the half-tones are completely toned but the shadows only partially, washing for ten minutes and then completing the toning process in a blue toning solution, the residual silver in the shadows is toned blue. In this way a double tone is obtained, the shadows appearing dark blue and the half-tones reddish brown.

By immersing the positive toned in this manner in the Chrysoidin dye bath as given under Tone 2, the dye is mordanted to the half-tones which contain copper ferrocyanide, producing a striking double tone effect.

A suitable blue toning bath formula is as follows:

	Avoirdupois.		Metric.	
Potassium Bichromate	1½ grains		0.1 gram	
Ferric Alum (*Ferric ammonium sulphate*)	75	"	5	"
Oxalic Acid	180	"	12	"
Potassium Ferricyanide	60	"	4	"
Ammonium Alum	300	"	20	"
Hydrochloric Acid 10 per cent	65	minims	4	cc.
Water to	1	gal.	4	liters

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water, the solutions allowed to cool, filtered, mixed strictly in the order given, and the whole diluted to the required volume. If these instructions are followed, the bath will be a pale yellow color, perfectly clear, and will remain so for a considerable period.

Troubles in Dye Toning

A. Stained highlights are due either to insufficient washing after toning in the copper bath, too strong a dye bath, or an incorrect amount of acid in the dye bath.

B. Weak highlights. If the highlights do not absorb the dye proportionally this is due to the use of an exhausted copper bath or of one that was not mixed correctly.

Summary

Lantern slides and motion picture positive film may be toned by replacing more or less of the silver image by a compound of copper, particularly copper ferrocyanide, washing, and then immersing the toned image in an acid solution of a basic dye. The copper salt present in the image acts as a mordant to the dye and a toned image is thus produced of a color intermediate between that of the dye and the copper compound, depending on the relative proportion of each. The amount of the copper salt necessary to mordant the dye is usually so small that the resultant tone differs but slightly from that of the dye itself.

By employing a mixture of dyes intermediate tones may be obtained, while by commencing with a black and white image of fine grain, very transparent toned images are produced.

The author is indebted to Mr. S. Tulpan for assistance in carrying out the various experiments.

Kodak Co. to Undertake Production of Chemical Intermediates

THE Eastman Kodak Company is to establish a chemical research department at Rochester, N. Y., to aid in the production of new dyes and similar chemical materials which prior to the great war came from Germany. Added interest is given the new venture in that most of the experimental work will be done by women chemists, working under the direction of Dr. H. T. Clarke, who has been appointed by the Government to have general charge. It is expected that with the great resources of the Eastman Company at their disposal, the chemists will be able to turn out a quality of dyes and other chemical products that will be equal to the best hitherto imported.

One of the great advantages possessed by German research chemists before the war was the possession of a ready source of the chemicals from which their work could be started, the production of those chemical intermediates, as they are called, many of them very rare, being in the hands of a few German firms. At the beginning of the war, when the German supply was cut off, it was necessary to establish in this country new plants for the manufacture of materials to take the place of that supply, and it devolved upon chemists or our industrial plants, who were assisted to some extent by the universities, to devise methods and processes for making the products.

Chemical research is fundamentally necessary for the production of such materials, and the Eastman laboratory, where photographic and moving picture film experimentation is carried on to a large degree, is considered ideally adapted for the purpose.

Argus Brings Suit Against Patent Infringer

THE Argus Lamp & Appliance Co. of Cleveland, Ohio, has begun suit against The Nu-Movie-Lite Co. of Peoria, Ill., for infringement of patent on the Adapter now being manufactured by the Argus Lamp & Appliance Co. for changing present types of motion picture machines to use Mazda Projector Lamps.

The Argus Lamp & Appliance Co. is the owner of five distinct letters patent on their appliances and the company announced itself to have been the pioneer in the Mazda branch of motion picture projection.

Mr. H. H. Cudmore, general manager of the Argus Lamp & Appliance Co. while in New York this week, said: "Our policy is to prosecute most vigorously all infringements of our letters patent. We can prove unquestionably our priority in the Adapter field. Our present Adapter represents an evolution extending over a period of several years. Now that Mazda projection is rapidly replacing Carbon Arcs in all parts of the country, we are sure to encounter a certain amount of competition. This we are prepared to combat, but we do not propose to be hampered by competition which is predicated on our own patents and we have instructed our attorneys to instantly begin proceedings against such manufacturers as are at present, or may in the future, put on the market an adapter which encroaches upon our rights."

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DEVELOPING and PRINTING allow of no variation in film work—it must be the very best.

EVANS' SERVICE is the logical choice for you if quality, responsibility and promptness are the qualifications you demand.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc
345 West 40th St., New York City
Bryant 5437 Bet. 8th & 9th Aves.

Cue Sheets Latest Hits | Music | Musical Equipment

"Bearding the Musical Lion in His Den"

IT is sometimes possible in seeking interviews with busy men connected with the industry to beard the lion in his den, and this the NEWS representative accomplished when Alfred R. Moulton, musical director at Shea's Hippodrome, was caught in his room in the theatre, during an interval in the evening program. So interesting are the music programs at Shea's Hippodrome that Mr. Moulton's ideas on picture accompaniment are of interest to exhibitors.

"What is the secret of giving the photoplay a good musical setting?" Mr. Moulton was asked.

"Experience," was the prompt reply. "One must have experience, indeed, in all the various branches of the profession of music. If an orchestra director has produced operas, musical comedies, etc., if he has at one time in his career been a church organist, a teacher, an accompanist, a pianist, a singer, a composer—all these will stand him in good stead when he accepts a position such as I now hold.

"For the comedies he must have a keen sense of the ridiculous—also he must enter fully into the spirit of the cartoons. He must be prepared to put aside many of his pet theories on classical music. He must become broad, liberal in all his ideas and ready to take to his musical soul all music—cabaret jazz rubbish included.

"By willingly allowing that there is some hidden merit in such music in its relation to the screen, he will thereby show enough good showmanship by seeking to understand the taste of the public."

"In a way," we suggested, "you must be a real doctor of music."

"Indeed, yes, and one must give his patients not what he thinks would be best for them, but what they take the most readily. He must be a successful screener."

"Do you musically screen all that is shown in the Hippodrome?"

"Everything except the News Weekly, which usually arrives too late, but I have the subject matter from Mr. Franklin, with any suggestions he may think of. The management first screens everything booked; my musical screening comes afterward."

"Which pictures are the most interesting to screen?"

"The big features, without a doubt. They are the real photo-music plays. The comedies come as a kind of relaxation, but are, none the less, important."

"What are some of your screening secrets?"

"One of the most vital things in a big feature is to divide your picture artistically and dramatically, with a view always to the various climaxes. And this must be done as you go along in the screening. Carefully write down cues and time every scene. This will enable you to avoid too much repetition of any one musical number. To get a smooth performance it is expedient also to avoid any continual changing of music."

"Do you screen at the same rate that the picture is run in the house?"

"A little faster for the pictorial views and the like, but for the features I take my time."

"You spoke of dividing the picture—"

"Yes; that is choosing the divisional insert, title or change of scene. Sometimes a film will suggest its own natural divisions, but at times the plot will become very intricate with flashbacks and visions of past events and what not. Then one must be careful to musically retain the continuity of the story. I make it a rule to always digest the plot of the story, from data sent to my office, before I go into the screening room."

"Do you decide on the music for each division or scene as you screen?"

"No, this I do afterwards in the library."

"I suppose at times a musical number will at once suggest itself at the screening."

"Yes, this is so, but one frequently alters a number before being finally satisfied. Even after the picture is shown on the screen for the patrons we make changes.

"Two heads are better than one, and Mr. Franklin, the manager, and I have long talks over certain scenes. He usually joins me in the screening room if not too busy, and remember this will be his second or third screening. This will give you an idea of the vast amount of work he accomplishes. Mr. Shea also will come down to us at times, although he is a very busy man."

"I suppose a picture thus reeled off in the silence is a very different proposition to its presentation to the public with full effects?"

"Indeed it is. Music literally makes the photoplay. That's why I prefer to call it the Photo Music Play.

"I was never so impressed with the power of music until an incident in Atlanta, Ga. I was conducting for Mr. Griffith, and the mayor and city authorities insisted upon seeing 'The Birth of a Nation' before the public was permitted to view it. It was a very solemn affair. The city officials sat there in silence as reel after reel rushed by. Without music these exciting scenes of the famous Klu Klux Klan were absurdly tame and there was no punch at all. But they were satisfied that it was a harmless film. When the same night these same officials came and saw the production with its musical setting, including the old Southern airs, the pathos, the grandeur of it all—well, they were most thankful to us and would not have missed it for a great deal. Music had asserted its power over photography. Its dramatic appeal had been enhanced a thousand-fold, and they were carried away with the realism of it all."

"You hold then that music makes the picture?"

"Absolutely, but it should be an accompaniment rather. As a rule it is wise not to let your music preponderate or dominate the screen."

"What about big scenes, fires, duels, fights, etc.?"

"These, of course, are the exceptions which prove the wisdom of the rule. Even in these cases your music need not be too heavy, for your drummer is working from your prepared plot, as well as your stage manager, and you can get all the agitation you want. For the photoplay it should be a case of music and melody in preference to mere noise."

"How do you get music to suit each character so well?"

"In the features I treat the characters as if I were accompanying them in an opera. You see by the time I have read up the plot and taken a private screening I am sufficiently well versed in the various scenes and characters to—shall I say—follow their dialogue."

"I suppose you have many tricks which the audience, being taken up too much with the picture, scarcely notice?"

"Yes, such as suddenly accelerating the music or retarding it, using very soft muted effects, making pauses or holds in the music when an actor shows indecision, etc."

"Are these changes marked in the music?"

"No, the musicians follow the various changes. When I first took up this work at the Hippodrome the men had not been used to such nervous restlessness and rather rebelled. However, they have now become used to it and tell me that their performances become more interesting.

"This talk has landed us close to the steps of Interpretation, which, I need not tell you, is an art in itself. For instance, the brass section may have a passage marked loud and you want it soft. One must take many liberties with the score if you really want to play the picture. And you must do it with a free and bold hand, no matter how much you love any particular composer.

"In choosing music for the pictures the title or name of a piece of music counts for little. A funeral march at accelerated speed will serve an entirely different purpose. It may fit a lively situation. In a church scene which suddenly pops up in a comedy we are now showing we are using a fox-trot. I slow down considerably and the effect is quite passable for a small country choir. Then, as the action changes to a rube farmer outside, all I have to do is to brighten up to regular tempo, and that has saved me putting in a religious number, which is out of place in a comedy anyway.

"A conductor must read his ideas into his score. Also he must compose quickly short pieces for the pictures which you cannot find suitable in your library. We are adding continually to our music collection, and each feature we show contains some really new publications. This makes it easier for the men, too.

"The great thing for pictures is to work up to all the climaxes of scenes. You must be in touch with the exigencies of the stage, so to speak.

"Are you a believer in the continual use of a repeated theme for the principal character?"

"This has become a custom, but I think it is frequently overdone, and this in a spirit of laziness or false economy. In some cue sheets sent to us a certain theme is down for at least six playings. Of course, I know this is very pleasing to a publisher, but it wearies an audience. I have found it of advantage to use two or even three melodies in order to prevent monotony. In this connection it is a good idea, if the characterization be strong enough, to introduce each principal character with a distinct and pronounced music motif, which motifs can be repeated without fear of becoming boresome. Apropos of this, one can pick out strongly marked phrases and they will instantly stamp the villain, lover, heroine, etc.

"As I have met many of the screen stars personally, I have had a chance to study their personality for future work, and it is most reproductive. Pauline Frederick is easy to be suited. Hart is another who gives us no trouble; Mary Pickford, there is so much music for her pretty mannerisms; Fairbanks is a more difficult subject, restless and quick, but with care one can give his features an excellent music setting, but one must spend time on him. And so on down the line of movie stars.

"Some pictures seem to want music, others could, in part, be looked at in silence. There are times when in a tense moment it is good to let the screen speak for itself, and then one must be careful to creep in gently again so as not to disturb the interest. An audience will become absorbed and silent, just as in a tense drama on the stage. Here it is easy to bring your forces down to what Berlioz was so fond of naming 'almost nothing.'

"In the photoplay one must have plenty of contrast, even if the film lacks just that. Contrast, color, novelty of musical treatment are essential. These are the things that count and score. I use banjos, mandolins, guitars, saxophones; the first for Southern atmosphere, the second for romance, the guitar for love songs and the saxophone will lend to a cabaret or bar scene. Sometimes I turn my whole orchestra into a big banjo, cutting out all other than strings. It is very effective to employ the brass instruments very softly for church scenes. Then for beautiful scenery and romantic situations it is easy to, musically speaking, paint the film with a melody for harp and strings only. It is all a kind of kaleidoscopic tone painting, and most fascinating as a serious and constant melody.

"The work of conductor of a large orchestra in a big, modern motion picture house is not the easiest in the world, but here we have an assistant conductor for such times as I am screening. I receive many letters from the public, some offering excellent suggestions, and, last but not least, Mr. Franklin takes a live interest in all that I do and offers at all times good suggestions."

"Do you see ahead any great musical changes in the photoplay?"

"Yes, orchestras are becoming larger and I expect features will soon be cut to three reels instead of five. They will retain all that is best and the plots will not suffer. Houses will always be filled with those who love orchestral music for its own sake. Then we have those who come for the comedy. They want a good laugh, while others want a good feature. To these 'the play's the thing.'

"The chief charm of the theatre lies in the fact that, while the eye is pleased and fascinated, it is the ear that really conveys the strong dramatic appeal. We musicians work upon the feelings of the audience more than you might think, so great is the power of orchestra music to us all."

At this moment there was a hurried ringing of electric bells, a signal for the twenty-eight-piece orchestra to appear in its pit before the big Hippodrome screen, and as the NEWS representative heard the first strains of Saint Saen's "Spinning Wheel" he contemplated that Mr. Moulton was right when he spoke of "the power of orchestral music wedded to the photoplay."

CHARLES B. TAYLOR.

"THE GRAIN OF DUST"

(Continued from last week)

34—"Longing," by Benidx (2 minutes and 45 seconds), until—T: "The world old emblem."
35—"Bond of Love" (Waltz), by A. Roth (2 minutes and 15 seconds), until—S: Girl at piano.
36—Piano Solo improvise to action (10 seconds), until—S: Change of scene.
37—Piano improvise pp (50 seconds), until—S: Frenchman struggling with girl.
38—"Dramatic Agitato" to a action (40 seconds), until—S: Norman talking to Galloway.
39—"Dramatic Adagio," by Kretchmer (1 minute and 10 seconds), until—T: "Norman sees the girl through automobile window."
40—Theme ff (1 minute and 50 seconds), until—T: "In the sheltering hands of Fate."
41—"Melody in Gb," by Cadman (2 minutes and 5 seconds), until—S: Norman knocking at door.
42—"Agitato Appassionato," by Burch (2 minutes), until—S: Clouds in view.
43—"Morning," from Peet Gynt Suite, by Grieg (2 minutes and 10 seconds), until—T: "Have you everything you want?"
44—"Aragonaise," from Le Cid Dramatic, by Massenet (1 minute and 25 seconds), until—T: "Slowly but surely the daily lessons, etc."
45—Theme to action (2 minutes and 20 seconds), until—T: "I have learned the lesson."
46—Continue watching big church bell effect (25 seconds), until * * * * * END.

"INSIDE THE LINES"

(World Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

1—"Lento" (Symphonette Suite), by Berge (2 minutes and 15 seconds), until—S: Screening.
2—"Dramatic Tension," by Andino (1 minute and 30 seconds), until—T: "The brains of the octopus."
3—Drums only (15 seconds), until—T: "The eyes of the octopus" (marching soldiers).
4—"The Crafty Spy" (Original Descriptive Mysterioso) (Theme A), by Borch (2 minutes and 45 seconds), until—S: As marching soldiers fade.
5—Dramatic Tension," by Levy (1 minute and 30 seconds), until—S: When servant brings drinks.
6—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes and 15 seconds), until—S: When soldiers arrest woman.
7—"Over the Top, Boys" (Characteristic American March), by Berge (3 minutes and 30 seconds), until—T: "War stranded Americans."
8—"Storm Furioso" (Descriptive), by Minot (2 minutes and 30 seconds), until—T: "At the Swiss frontier" (storm effects).
9—"May Dreams" (Winsome Characteristic Moderato) (Theme B), by Borch (2 minutes and 45 seconds), until—T: "These are bad times my."
10—"Scherzetto" (Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "The rain is over."
11—"The Caravan" (Oriental Pictures), by Borch (3 minutes), until—T: "A night in Egypt."
12—"Patrol Orientale" (Characteristic), by Kiefert (3 minutes and 15 seconds), until—T: "Lieut. Von Hardendorf."
13—"Shadows of Night" (Oriental Pictures), by Borch (2 minutes and 15 seconds), until—S: When Hardendorf is arrested.
14—Repeat: Theme A (3 minutes and 15 seconds), until—S: When 1932 arrives at Doctor's.
15—"Sinister Theme," by Vely (1 minute and 30 seconds), until—T: "The next morning."
16—"Rule Britannia" (English Patriotic Air) (45 seconds), until—T: "Gibraltar Britannia's—" (water effects).
17—"Sleeping Rose" (Valse Lento), by Borch (3 minutes), until—T: "Splendide Hotel."
18—Repeat: Theme A (3 minutes), until—T: "Lady Crandall, this young."
19—Repeat: Theme B (3 minutes), until—S: When Jane sees 1932.
20—"Dramatic Narrative," by Pement (4 minutes and 15 seconds), until—T: "I can't explain why, but" (door-bell).
21—"Tragic Theme," by Vely (3 minutes and 15 seconds), until—T: "Send this man to Paris" (water effects).
22—Repeat: Theme B (3 minutes and 15 seconds), until—T: "A dawning love amid—."
23—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "It seems strange that."
24—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—T: "Berlin, I was in Egypt."
25—Repeat Theme A (3 minutes), until—T: "The Captain has been."
26—Repeat: Theme B (2 minutes and 45 seconds), until—S: When Captain Woodhouse takes Jane's arm.
27—"Mysterioso Dramatico," by Borch (2 minutes), until—T: "The dawn finding a mighty—" (water effects).
28—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When safe is opened.
29—"Furioso," by Kiefert (1 minute and 45 seconds), until—T: "The Sahiba I found her."
30—Repeat: Theme A (1 minute and 45 seconds), until—T: "It is I, Woodhouse."
31—Repeat: Theme B (1 minute), until—S: When Captain and Governor shake hands.
T: The End.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
TheAuction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Venus Model
The Warrior
Woman and the Law
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

Review of Latest Compositions

1—"Smiles," slow fox-trot by Lee S. Roberts. The latest hit published by Remick.

2—"Valse Parisienne," by Lee S. Roberts, a very melodious and pleasing waltz published by the Forster Music Company, Chicago.

3—"Blue Devils," a timely French patriotic march, depicting the spirit and vitality of the French Dare-Devils. Published by Belwin, Inc., 701 7th Ave., City.

4—"That Soothing Serenade," a fox-trot arrangement of the famous song by the same name. (M. Witmark Sons edition.)

5—"Petals Intermezzo," by Raymond, a melodious composition in Gavotte style. (Ed. Schubert edition.)

6—"Fighting Tommies," a timely English War March, depicting determination and VICTORY. (Belwin, Inc., edition.)

7—"Jota," a Spanish Dance by Granados, a splendid Concert number in a fine arrangement. (Carl Fischer edition.)

8—"Moonlight Blues," by Homer Deane. The first waltz with the "Blues." The weirdly fascinating medody now so popular. Concert arrangement by Theo. Bendix. Dance arrangement by Harry L. Alford. (McKinley edition.)

9—"While You're Away," by Wolfe Gilbert and Anatol Friedland, is a pathetic ballad which will appeal to the masses, as it so ably depicts the brave spirit of mothers left behind while their sons go forth to battle. (Gilbert & Friedland, Inc., 232 W. 46th St., New York.)

"MERELY PLAYERS"

(World Production)

Reviewed on page 1121)

1—"May Dreams" (Andantino non troppo lento), by Borch, until—D: Opening.
2—"The Shepherd's Pipe" (Allegretto Moderato), by Gregh, until—T: "Mrs. Seynave, a seamstress."
T: "I can't Sammy, I must have—."
3—"Remembrance" (Moderato Romance), by Schumann, until—T: "Hollis Foster occasionally attends."
D: When Vera calls on Nadine.
4—Repeat theme, until—T: "Rodney Gale, a dramatic critic."
5—"Dramatic Narrative," by Pement, until—T: "I wish I had the opportunity."
T: "Please don't be sentimental."
6—"Kathleen" (Valse Intermezzo), by Berg, until—T: "In the early evening."
T: "I never met Mrs. Trent."
7—"The Caravan" (Oriental Pictures), by Borch, until—D: When curtain rises.
8—"Capricious Annette" (Characteristic Moderato Caprice), by Borch, until—D: When Sammy calls on Vera.
9—"Shadows of Night" (Oriental Pictures), by Borch, until—D: As scene fades to amateur theatricals.
10—"Babillage" (Intermezzo Allegretto), by Castillo, until—D: As the curtain falls.
11—Repeat theme, until—T: "I wonder if you are as brave."
12—"In a Shady Nook" (Moderato tete-a-tete), by Hildreth, until—T: "You're all right, dear."
T: "Has it ever occurred to you?"
13—"Over the Top, Boys" (Characteristic March), by Berg, until—D: When Sammy brings groceries (telephone bell).
14—Repeat theme, until—T: "I must attend the reception."
T: "You were great to-night."
15—"Mountain Song" (From Mountain Music Suite), by Borch, until—T: "The following morning."
D: When Vera reads criticisms (telephone bell).
16—"Dramatic Tension, No. 36," by Andino, until—T: "You have been so kind to me."
T: "Telephone Dr. Franklin to come."
17—"Allegro Agitato, No. 8," by Andino, until—T: "The fire will hold up the traffic."
18—"Furioso, No. 11, by Kiefert, until—D: Mrs. Trent telephones to Gale.
19—"Dramatic Tension, No. 9," by Andino, until—T: "You mean that she did this."
20—"Causerie" (Andantino Intermezzo), by MacMillen, until—T: "A month passes."
T: "Until to-morrow night, and then."
21—Repeat theme, until—T: "They're for my future husband."
T: "Mrs. Trent believes that I."
22—Organ Solo, until—T: "To have and to hold (wedding ceremony)."
23—"La Morsaria" (Danse Antique), by Morse, until—D: As wedding scene fades.
T: "And because of the uniform."
24—"Andante Dramatico, No. 62," by Borch, until—T: "The green-eyed monster."
D: When Mr. Foster is to call.
25—"Spring Flowers" (Allegretto Intermezzo), by Wood, until—T: "Everything I own has been swept."
T: "I shall tell your husband" (telephone bell).
T: "Please send my secretary to me."
26—"Dramatic Tension, No. 64," by Borch, until—T: "The test."
27 "Dramatic Finale," by Smith, until—T: "But Nadine, you are mad."
T: "Then there is but one thing left."
28—Repeat theme, until—T: "I gladly admit my error."
T: THE END.

"THE LOST CHORD"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 10 minutes per reel (1,000 feet).

Theme: "The Lost Chord" Song by Arthur Sullivan

1—Theme (3 minutes and 25 seconds), until—S: At screaming.
T: "Seated one day."
T: "And my fingers wandered."
2—"Lenette" (Valse Lente), by Henton (2 minutes and 10 seconds), until—T: "Fame and Fortune."
T: "When again I met."
T: "As the unhappy wife."
T: "She told me of her."
T: "Goaded by love."
3—"Dramatic Tension, No. 67," by Shepherd (55 seconds), until—S: Interior of bedroom.
T: "Her child was her, etc."
4—Continue ff (22 seconds), until—S: Man takes child away.
5—Theme (1 minute and 15 seconds), until—S: Man near organ.
T: "Each day his insults."
6—"Dramatic Recitative," by Levy (1 minute and 10 seconds), until—T: "She closed her eyes."
T: "At last I could stand."
7—Continue ff (50 seconds), until—T: "Even her home."
S: The struggle.
8—Continue pp (15 seconds), until—S: After struggle.
9—"The Swan," by St. Saens (1 minute and 30 seconds), until—T: "Pure as the snow."
T: "But his challenge."
T: "My chance to avenge."
10—"Tragic Melody," by Paul Vely (4 minutes and 10 seconds), until—T: "With an arch fiend's talent."
T: "My mad act, etc."
T: "Grim and determined."
T: "Back to back."
T: "He had taken."
T: "'Twas six paces."
11—"Love Theme," by Abbott Lee (45 seconds), until—T: "Whilst my fever racked, etc."
12—"Ave Maria," by Gounod (2 minutes and 40 seconds), until—S: Exterior of Nunnery.
T: "I searched with desperation."
T: "Grief had left, etc."
13—"Moderato Intermezzo" (40 seconds), until—T: "While my sister strove."
14—Theme (1 minute and 45 seconds) until—S: Near graveyard.
15—"Melody" (Mod.), by Friml (2 minutes and 45 seconds), until—S: Ringing door bell of Nunnery.
16—"Elegy" (Dramatic), by Massenet (3 minutes and 15 seconds), until—T: "Through weary months."
T: "Seated that day."
T: "She told of love."
T: "The plea for one brief."
17—Theme (4 minutes and 10 seconds), until—T: "I know not what I was."
T: "But I struck one."
T: "I flooded the crimson."
T: "It quieted pain."
T: "It seemed the echo."
T: "And trembled away."
18—"Ad. Lib. Tympany Rolls" (55 seconds), until—S: None staggers.
S: Explosion.
19—Theme pp (1 minute and 40 seconds), until—T: "I have sought, but——"
T: "Which came from the soul."
T: "The years were spent."
20—"Dawn of Love" (Melody Allegretto), by Bendix (5 minutes and 20 seconds), until—S: Interior of dining-room.
T: "His studies interrupted."
T: "Their love was pure."
T: "I bade him go back."
T: "Then entrusted the."
21—Theme (1 minute and 30 seconds), until—T: "To part them revived, etc."
T: "As I search for."
T: "My sweet sister plead."
22—"Spanish" (2/4 Allegretto) pp (50 seconds), until—S: Exterior of theatre.
T: "At the theatre I was."
23—Continue ff to tempo of dance (1 minute and 10 seconds), until—S: "On stage."
S: Exterior of theatre.
24—Melody" (Mod.), by Kretschmer (1 minute), until—T: "I told the dear child."
25—Theme (1 minute and 5 seconds), until—T: "In the organ loft."
T: "And sought the elusive."
T: "Fate had ordained."
26—"Dramatic Narrative," by Pement (3 minutes), until—S: Girl at piano.
T: "She told how she, etc."
T: "Our mutual affection."
S: Near stage entrance.
27—Theme (1 minute and 40 seconds), until—S: Near organ.
T: "But the faltering."
28—"Pastel Menuet" (Trio), by Paradise (1 minute and 50 seconds), until—T: "So I offered my."

(Continued in next column)

(Continued from preceding column)

T: "I pledged her."
T: "I'll try for mother's."
29—Continue pp (45 seconds), until—T: "A picture of my nephew."
T: "Caused her to suffer."
30—Theme (20 seconds), until—T: "The song in my heart."
31—"La Reve" (Dramatic), by Golterman (3 minutes and 15 seconds), until—T: "Our lads term at college."
T: "His long delayed."
T: "Mislaid it, was mailed."
T: "I saw the prank fate."
T: "He mistook my emotion."
T: "To enlighten him, etc."
32—"Dreams of Devotion" (Dramatic), by Langey (2 minutes and 30 seconds), until—S: Young people meet near doorsteps.
T: "Upholding her promise."
T: "Her loyalty tore at."
33—Theme (2 minutes and 25 seconds), until—T: "My tortured soul."
T: "When the struggle."
T: "Then urged her."
T: "December and May."
S: Man at organ.
34—Continue ff (1 minute and 50 seconds), until—T: "I may be that heaven."
S: Angels appear.

"MONEY MAD"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Silent Sorrows" by Gaston Borch, the Tempo being Andante Pathetique

1—"Oriental Song," by Kiefert (2 minutes and 20 seconds), until—T: "Elsie Jean-Mae Marsh."
2—"Serenade Dramatic," by Widor (2 minutes), until—T: "The Rev. Doctor Gavin."
3—"My Paradise" (4/4 Moderato), by Zamecnik (2 minutes and 55 seconds), until—T: "You've given the medicine as directed."
4—Theme (2 minutes and 45 seconds), until—T: "And just at daybreak."
5—"Sorrow Theme," by Roberts (2 minutes and 5 seconds), until—T: "Your mother is gone."
6—"Tragic Theme" (Dramatic), by Vely (1 minute and 25 seconds), until—T: "The reading of the will."
7—"Dramatic Narrative" (Andante), by Pement (2 minutes and 10 seconds), until—T: "And then when four years passed."
8—"Love Song" (Dramatic), by Flegier (1 minute and 50 seconds), until—T: "That night."
9—"The Vampire" (Dramatic), by Levy (1 minute and 40 seconds), until—T: "A week later."
10—Theme (1 minute and 25 seconds), until—T: "Elsie pays a little visit.'
11—"Capricious Annette" (Melodious Caprice), by Borch (55 seconds), until—T: "So a few days later."
12—Continue to action (2 minutes and 35 seconds), until—T: "For two dollars the Doctor."
13—"Melody" (Moderato), by Kretschmer (1 minute and 45 seconds), until—S: Oriental servant at table.
14—"Weird Oriental Theme," by Levy (1 minute and 5 seconds), until—S: Oriental servant leaves.
15—Theme (3 minutes), until—T: "I beg pardon I just."
16—"Dramatic Tension, No. 6," by Levy (1 minute and 5 seconds), until—T: "At Charlton Street."
17—Continue to action (2 minutes and 50 seconds), until—T: "And for mother's sake" (letter).
18—Continue pp (50 seconds), until—T: "Next day."
19—"Sinister Theme," by Vely (3 minutes and 15 seconds), until—T: "Elsie, dear, I can't make."
20—Repeat "Weird Oriental Theme" (2 minutes and 50 seconds), until—T: "I will wait until he returns."
21—"Dramatic Mysterioso," by Levy (3 minutes and 35 seconds), until—T: "A few days' later."
22—Theme (2 minutes), until—T: "And Madame Rama prepares."
23—Repeat "Sinister Theme" (2 minutes and 35 seconds), until—T: "While Sima anxious to know."
24—"Dramatic Agitato," by Hough (50 seconds), until—T: "And Sima tells that."
25—Theme (25 seconds), until—T: "That night."
26—Continue ff (30 seconds), until * * * * *END.

Turn the Page to Read About
THEATRES
WORTH WHILE

THE BARTOLA

The BARTOLA MUSICAL INSTRUMENT will improve your motion pictures.
A demonstration will convince you that you need it. Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Stage Equipment

Theatres Worth While

Auditorium Lobby

On the left is the interior of the New Mecca theatre, at Dayton, Ohio, showing the arrangements of the seats. Closer to the screen the auditorium widens, and gives room to several more people than the cut shows. On the right is the exterior of the Mecca, taken on an angle. This gives some idea of the size of the electric sign

Front view of the new Mecca theatre, at Dayton, Ohio, showing the artistic design of the entire front. The theatre is also unique, which adds attractiveness

Mecca Dayton's Latest Theatre

THE Mecca Motion Picture theatre, of which exterior and interior views are herewith shown, is the latest, newest and largest motion picture theatre in Dayton to open its doors to the public, and more especially to the residents of Miami City and Dayton View. The Mecca is located on the north side of Third street, just west of Broadway, and was built and will be operated by Julius Leopold, a well known and prosperous real-estate dealer.

Gustave A. Niehus is the architect who designed and superintended the construction of the Mecca theatre, which has a seating capacity of 550. The front of the building is 40 feet wide on Third street and 167 feet long. It has eight exit doors leading out to Third street, and others leading to the side and rear open passageways and alley, and is constructed of fireproof materials in strict accordance wth the requirements of the Ohio State Building Code. The architectural design is of the Rennaissance period with modern adaptations suitable to a successful motion picture theatre. The decoration of the auditorium and the interior of the building throughout is carried out in white and green, with ivory white ceilings, tan colored walls and Spanish leather wainscot, making the prettiest and most pleasing auditorium in Dayton.

A special feature of this theatre is the heating and ventilation system, which is of the famous Sturtevant Blower fan system, supplying, under pressure of 1¼ ounces, 1,200 cubic feet of fresh, cold air to each and every person every hour and forcing the vitiated air in the building out through vent shafts. The fresh air is brought into the building from above the roof through a shaft to the fan, then blown into auditorium. In the winter season this same system supplies warm air in the same manner. The entire quantity of air in the building is changed every fifteen minutes, both in summer and winter, which will make this one of the vest ventilated theatres in the city.

A new and original feature is the side exits leading to Third street, which have a covered vestibule outside the main building, providing protection against the weather and avoiding any cold draughts entering the auditorium and inconveniencing the audience.

The motion picture machine booth is lined on the inside with a heavy sheet steel covering and ventilated through the roof by a

fireproof shaft, and all openings are self-closing, making a thoroughly fireproof booth. The picture projecting machines are of the latest and most approved type "Exhibition Machines" selected from the best machines exhibited at Motion Picture Convention held recently at Memorial Hall.

At the front of the theatre is a large stage fully equipped with curtains and scenery and a Gold Fiber picture screen.

The pictures will be shown on the screen in a black velvet shadow box, in the construction of which 150 yards of special velvet will be used. The front row of seats will be as comfortable and pleasant to see the pictures from as the rear or center seats, as the picture will be 23 feet distant from the first row of seats. Music will be furnished by a specially constructed hand-played Seeburg orchestra piano, which is a new feature for theatre music in Dayton.

At the entrance to theatre large and spacious lobbies are provided leading to the main auditorium. There are also provided in the lobbies men and women's toilet rooms, and drinking fountains are placed along the lobbies.

The lighting of the interior of the theatre is most satisfactorily accomplished by large indirect lighting fixtures and shaded side wall brackets, causing the auditorium to be well lighted even during the time the pictures are on the screen. On the exterior of building there is an abundance of light furnished by two Boulevard lighting posts of the same style as those used on the Boulevard lighting system of the city, and two large electric signs, a large sphere pendant in the main lobby and 30 small ornamental lamps.

The theatre and its equipment embody the most modern ideas in motion picture theatres, and is the finest theatre building in Dayton and vicinity.

New Auditorium in Dayton, Ohio

THE New Auditorium theatre in Dayton, O., which was destroyed by fire last year will rebuild at once according to statements made by Gil Burrows, the manager, and officials of the Auditorium Amusement Co., who will control the theatre.

All plans have been drawn up by Architects Pretzinger & Musselman who will cover every detail. The Bedford Stone and Construction Co. have contracted for the building, and Mr. E. C. Strathman, the representative of the firm, promises to have the theatre ready for occupancy around Christmas time.

The Auditorium will be the last word in theatre construction for Ohio, as many features predominate in this theatre as in no other theatre in Ohio. According to plans the unusual construction will command the attention and admiration of every one.

It will be unique in several ways, first, it will be fireproof as nothing will be able to burn but the carpets on the floor. As to the ventilaton it will be perfect.

The Auditorium will resemble no other in the State, but will be more like the Majestic in Detroit. The general shape of the house will be that of a saucer. There will be no balcony as no steps will be in the theatre. One will approach the cheaper seats by means of inclines. These inclines are so gradual that one is hardly sensible to the fact that they are ascending them.

The boxes which will number sixteen will be reached by special box foyers. They will be elegantly decorated and closets will be provided for the wraps. Instead of the usual proscenium of the oval shape, the stage will be square and a large orchestra pit will be included.

The playhouse will also have a large and beautiful palm room which will be the place to meet friends, and a general lounge for the fatigued. The color scheme has not been decided upon as yet, but we all expect something grand so as to correspond with the rest.

The theatre will be so constructed as to accommodate legitimate attractions as well as pictures.

New Adelphi Theatre

THE new Adelphi theatre in Rogers Parks, Chicago, is a good example of the new type of luxurious playhouse.

It is very large—seats 1,500 people all on one floor and has a high grade orchestra of ten soloists, which, with the pipe organ, gives concerts during the intermissions.

The interior is decorated in a light neutral gray which allows the maximum of artistic effect to be obtained from the lighting system in use.

There are no fixtures apparent and the casual visitor can't help wondering where the light comes from. It is no mystery, however, and it is only one of the many novel effects to be obtained in theatre lighting by the use of X-Ray mirror reflectors.

The ceiling is beamed and curves down to meet the walls. A large cove extending around the room at the base of this curve contains these powerful mirrowed reflectors.

They not only eliminate heavy, ordinary fixtures and provide a new unusual form of illumination, but actually give the maximum of lighting effect.

The photograph reproduced here was taken by the artificial lighting in the theahre with no flashlight or other aid and it has not been retouched. The clear, even illumination throughout the theatre shows its efficiency.

This Exhibit Was Maintained by Rothacker Film Manufacturing Company During the National Tractor Demonstration Which Was Held at Salina, Kan., from July 29 to August 3. The Rothacker Establishment Was Represented by Sumter Calvert, George Swanson and a Camera Crew Under Frank Kirchner

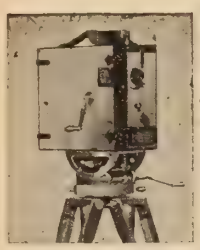
Business Offerings

DeBrie Camera for sale, complete with tripod, carrying cases and extra magazines. First class condition. Address Motion Picture Department, Ford Motor Company, Detroit.

FOR SALE—One Simplex Projector, in perfect condition, at a reasonable price. Call office, Climax Company, 410 Merritt Building, Los Angeles, California.

IMSCO Machines, Screens, Cement, Oils and other M. P. accessories
Orders promptly shipped
Write for Quotations
INDEPENDENT MOVIE SUPPLY COMPANY
729 Seventh Avenue, New York
Sixth Floor

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York



Equipped with a
UNIVERSAL Motion Picture Camera
"You get the picture and get away before the other fellow is ready."
That is all we need say.
Ask About Six New Features.
BURKE & JAMES, Inc.
240 E. Ontario St., Chicago
225 Fifth Ave., New York

Directory of New Theatres

INDIANA

Barringer and Tumulty, the contractors in charge of the remodeling of the Woodhill room, Greensburg, formerly occupied by the Citizens' National Bank, are making such rapid progress that they fully expect to have the new house ready for occupancy Sept. 1.

NEBRASKA

A new motion picture theatre is being erected at Mullen.

The Crescent theatre at Alma is being renovated and improved, and when the alterations are completed will, it is said, compare favorably in any picture theatre in the State.

The new theatre now in course of erection at Bayard will be ready for occupancy by Sept. 1, according to owner, J. C. Zimmerman.

OHIO

Construction work on the new Auditorium theatre at Dayton has just been commenced. No details are at present available, but will be published later.

PENNSYLVANIA

Thirty-ninth ward residents of Philadelphia, Pa., are soon to have the facilities offered by a modern, fireproof motion picture theatre. Morris Gerson has taken out a permit for the immediate erection of the theatre. The new structure, as planned by H. B. Welden, is to cost $25,000.

WASHINGTON

Articles of incorporation of the J. W. Allender, Inc., Co. have been filed with the Secretary of State at Olympia; the incorporators are given as J. W. Allender, manager of the Lyric and Majestic theatres, Spokane, and J. G. Madden and Beulah Allender also of Spokane. The capital stock is $25,000, and the object of the corporation is to buy, lease, propel or otherwise engage in plays, operas, motion pictures and vaudeville. It is the intention of the company to erect a suitable motion picture house shortly should they fail in their endeavors to gain control of some of the existing houses.

WYOMING

A new ground floor theatre has been opened at Manville by Howard and McPherson. The dimensions are 60 by 90, Liberty theatre, its name and motion pictures and vaudeville its policy.

TransVerter

You Need a Transverter

The Motor-Generator that produces perfect arcs for Picture Projection

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Offices Montreal, Can.

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAME

Write for New 1918 Catalog

The Newman Mfg. Company

ESTABLISHED 1882
Frames, Easels,
Rails Grilles,
Signs, Choppers,
Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone. Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal

We manufacture the frames in various finishes which do not require polishing.

The price of an Estey Theatre Pipe Organ depends on what you require. Write for information.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the September 14 issue of the MOTION PICTURE NEWS

UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
TELEPHONE—4600 YONKERS

MODERN EQUIPPED STUDIOS FOR RENT

HIGH CLASS DEVELOPING AND PRINTING

For Better Music

The Fotoplayer

62 West 45th Street **AMERICAN PHOTO PLAYER CO.** New York City

Monthly Index of Releases

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parenthesis ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review," and the numbers preceded by a dagger † indicate P. S. Harrison's criticisms.

FEATURES

ANNEXING BILL (Astra-Pathe), 5C-D, July 8.....114 (87) †66

BACK to the Woods (Goldwyn), 5D, July 28..... 791
Beyond the Shadows (Triangle), 5000 ft., July 28..... ——
By Proxy (Triangle), 5000 ft., July 21..... †573

CITY of Dim Faces, The (Famous Players-Lasky), 5D, July 15.... 641 (638) †573
Claws of the Hun, The (Famous Players-Lasky), 5D, July 8.252 (227) †208
Clemenceau Case, The (Fox Big Six), 5D, July 7..... 256
Cupid by Proxy (Diando-Pathe), 5D, July 21.....449 (382) †361

DANGER MARK, The (Artcraft), 5D, July 29.....448 (383) †362
Deciding Kiss, The (Bluebird), 5D, July 8.....448 (639) †208
Dream Lady, The (Bluebird), 5D, July 29.....793 (574)

EMPTY Cab, The (Bluebird), 5D, July 1.....257 (382)
Every Woman's Husband (Triangle), 5000 ft., July 7.....452 (382) †361

FALLEN Angel, The (Fox Film), 5D, July 28..... 951
False Ambition (Triangle), 5000 ft., July 21.....793 †573
First Law, The (Astra-Pathe), 5D, July 28.....641 †574

GENTLEMAN'S Agreement, A (Vita-V-L-S-E), 5D, July 29..... 795
Ghost of Rosy Taylor (Mutual-American), 5D, July 8.....253 (86) †207
Glorious Adventure, The (Goldwyn), 5D, July 14..... (226)
God's Man (Am. Standard Corp.), 5D, July..... ——
Golden Fleece, The (Triangle), 5000 ft., July 28..... ——
Golden Wall, The (World), 5D, July 8.....253 (226) †207
Good Loser, A (Triangle), 5000 ft., July 7..... (382)
Great Love, The (Artcraft), 5D, July 22..... ——

HEART of a Girl (World), 5D, July 1..... (87)
Hell Bent (Universal), 6D, July 1..... (87)
Hell's End (Triangle), 5000 ft., July 14.....642 (638) †361
Her Body in Bond (Universal), 6D, July 15..... ——
Her Moment (General Release), 7D.....645 (638)
Her Price (Fox), 5D, July 14.....644 (382)

I LOVE You (Triangle), 7D, Jan. 13.....443 1205
Impossible Susan (Mutual-Fisher), 5D, July 22.....643 †574
Imposter, The (Empire-Mutual), 5D, Jan. 14.....735 (407)
In Bad (American-Mutual), 5D, Jan. 21.....293 (240)
Inner Voice, The (Pathe), 5D, Feb. 18.....1183 (1147)
Innocent (Pathe), 5D, Jan. 27.....737 (706)
Innocent's Progress (Triangle), 5D, Mar. 24.....2094 2440 (220) †2037
Interloper, The (World), 5D, June 3.....3456 †3400

JOAN of the Woods (World), 5D, July 22.....449 (226) †362

KAISER'S Shadow, The (Famous Players-Lasky), 5D, July 1, 114 (86) †66
Kid is Clever, The (Fox Special), 5D, June 30.....256 †65 (2054)

LESS Than Kin (Famous Players-Lasky), 5D, July 29.....792 †574
Little Miss Grown-Up (Oakdale), 5D..... ——
Locked Hearts, The (Oakdale), 5D.....448 (382) †573
Love Watches (Vita-V-L-S-E), 5D, July 15.....451 (638)

MAID of the Storm (W. H. Prods.-Paralta), 5D, July 27..... 792
Marked Cards (Triangle), 5000 ft., July 14.....642 (638) †362
Marylee Mixes In (Oakdale), 5D..... ——
Miss Innocence (Fox Film), 5D, July 21.....794 (382)
More Trouble (Pathe), 5D, July 14..... ——
Mortgaged Wife, The (Universal), 6D, July 29.....118 (226)

NEIGHBORS (World), 5D, July 29.....641 †574
No Children Wanted (Oakdale), 5D..... ——
No Man's Land (Metro), 5D, July 8.....(383) †361

ONE Dollar Bid (Paralta), 5D, June 24.....252 †3876
One Thousand Dollars (Vita-V-L-S-E), 5D, July 8.....255 (382) †208
Opportunity (Metro), 5D, July 1.....(383) †361
Other Men's Daughters (Fox Film), 5D, July 7.....256 (86)

PAINTED Lily, The (Triangle), 5D, June 30.....254 †66 (383)
Pair of Cupids, A (Metro), 5D, July 22..... ——
Pair of Silk Stockings, A (Select), 5D, July.....642 (638) †361
Pershing's Crusaders (First National)..... ——

RANGER, The (W. H. Clifford-Ernest Shipman), 5D, July S. R.... ——
Romance of the Underworld (W. L. Sherry Serv.), June 30 S. R.... ——

SAFETY Curtain, The (Norma Talmadge-Select), 5D, July 10.... 257 (383) †207
Sallie O. (Oakdale), 5D, July..... ——
Sandy (Famous Players-Lasky), 5D, July 1.....117 (227) †65
Scandal Mongers (Bluebird), 5D, July 22..... 794
Shark Monroe (Artcraft), 5D, July 8.....253 (226) †207
Snail, The (W. H. Clifford-Ernest Shipman), 5D, June S. R..... ——
Soul for Sale (Jewel), 5D, July..... ——
Streets of Seven Stars (W. L. Sherry Serv.), 5D, July 7 S. R..... ——
Successful Adventure, A (Metro), 5D, July 15..... (638)

TANGLED LIVES (Vita-V-L-S-E), 5D, July 1.....116 (383) †65
To the Highest Bidder (Vita-V-L-S-E), 5D, July 22.....791 †573
Turned Up (Am. Standard Corp.), 5D, July..... ——

UNCLE TOM'S Cabin (Famous Players-Lasky), 5D, July 15.... 256 429 (86)

VAMP, The (Famous Players-Lasky), 5D, July 22.....643 (638) †574

WANTED, A Brother (Oakdale), 5D..... ——
We Can't Have Everything (Artcraft), July 8.....449 (226) †361
Wedlock (W. H. Hodkinson-Paralta), 5D, July 13.....(639) †208
Winner Takes All (Bluebird), 5D, July 15.....642 †362

SHORT SUBJECTS

(For June and July)

AMONG the Maoris of New Zealand (Para-Burton Holmes), 1Sc, July 15 ..... ——
Animal Studies; Science and Invention; War Garden Hints, No. 2; (Paramount-Bray Pictographs), 1Ed., June 24..... *3580
Are Crooks Dishonest? (Rolin-Pathe), 1C, June 23..... ——
At the Pistol's Point (Pathe), Episode of "The House of Hate" Serial, 2D, July 7..... 254
Auckland, the Metropolis of New Zealand (Para-Burton Holmes), 1 Sc., July 1..... ——

BATHING Beauties and Big Boobs (Big V-Vita), 1C, July 22.... ——
Beach Nuts (Rolin-Pathe), 1C, June 11..... 450
Beauty Made to Order; Women in the World of Work; Scenic Gems of America (Paramount-Bray Pictographs), 1 Ed., June 17.. ——
Bells of Liberty, The (L-Ko-Universal), 2C, July 10..... ——
Berth Control (Lyons-Moran-Universal), 1C, June 24..... ——
Beware of Blondes (Strand-Mutual), 1C, June 18..... 3948
Bill Settles Down (Goldwyn-Capitol), 2C, July 29..... ——
Birds of a Feather (Goldwyn-Capitol), 2C, July 3..... ——
Black and Tan Mix-Up, A (Ebony-General), 1C..... ——
Blind Pig (L-Ko-Universal), 2C, June 10..... ——
Bonds and Banners (Big V-Vita.), 1C, July 8..... ——
Boobley's Baby (Drew-Vita.), 1C, July 8..... ——
Boodle and Bandits (Big V-Vita.), 1C, June 24..... ——
Borrowed Baby, The (Nestor-Universal), 1C, June 19..... ——
Branded Man, The (Western-Universal), 2D, July 13..... ——
Bridge of the Beast, The (Universal), Episode of "The Lion's Claws" Serial, 2D, July 8..... ——
Brief Debut of Tildy, The (O. Henry-General, June.....254 (226)
Bright and Early (King Bee), 2C, June 1..... ——
Britain's Bulwarks, No. 4 (Pathe), 1 War, June 2..... *3440
Britain's Bulwarks No. 5 (Pathe), 1 War, June 9..... *3580
Britain's Bulwarks No. 6 (Pathe), 1 War, June 16..... *3733
Britain's Bulwarks No. 7 (Pathe), 1 War, June 23..... ——
Britain's Bulwarks No. 8 (Pathe), 1 War, June 30..... *108
Britain's Bulwarks No. 9 (Pathe), 1 War, July 7..... *249
Britain's Bulwarks No. 10 (Pathe), 1 War, July 14..... *755
Broncho Billy and the Western Girls (Kleine-Essanay), 1C, June 21 ——
Broncho Billy's Grit (Kleine-Essanay), 1C, June 7..... ——
Broncho Billy Rewarded (Kleine-Essanay), 1C, July 12..... ——
Broncho Billy Trapped (Kleine-Essanay), 1C, July 5..... ——
Broncho Billy's True Love (Kleine-Essanay), 1C, June 14..... ——
Broncho Billy Wins Out (Kleine-Essanay), 1C, June 28..... ——
Bruin Trouble (Nestor-Universal), 1C, July 20..... ——
Building the Liberty Hospitals; War Garden Hints (Paramount-Bray Pictographs), 1Ed, June 3..... ——
Bull's Eye, The (Universal Serial), The Runaway (Last Episode), 2D, June 3..... ——
Burglar Alarm, The (Mutt and Jeff-Fox), ½-reel Cart., July 7..... ——
Butler's Blunder, The (Nestor-Universal), 1C, July 1..... ——
Butter Again (Nestor-Universal), 1C, June 10..... ——
By Fowl Means (Strand-Mutual), 1C, June 11..... 3741

CASE OF EUGENICS, A (Drew-Vitagraph), 2C..... ——
Caught in the Coils (Universal), Episode of "The Lion's Claws" Serial, 2D, June 10..... ——
Character Analysis; The Science of Weather Prediction (Paramount-Bray Pictograps), 1Ed, June 10..... *3733
Choo-Choo Love (Century-Universal), 2C, July 17..... ——
City Slicker, The (Rolin-Pathe), 1C, June 2..... ——
Clean Sweep, A (L-Ko-Universal), 2C, July 24..... ——
Cleopatsy (Rolin-Pathe), 1C, June 23..... ——
Crash of Fate, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, July 8..... ——
Cub and the Daisy Chain, The (Drew-Vita.), 1C, July 22..... ——
Cupid and the Cop (Triangle-Keystone), 2C, June 23..... ——
Cupid's Column (Drew-Vita), 1C, July 1..... ——

DAD'S Knockout (Goldwyn-Capitol), 2C, July 15.....451 (639
Danger Pit, The (Universal), Episode of "The Lion's Claws" Serial, 2D, July 22..... ——

Death Switch, The (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, June 30 114
Dominica (Pathe), Post Film Co., 1 Educ, July 7 ..... *249
Down South in New Zealand (Para.-Burton Holmes), 1S, July 29 ..... —

EAST INDIES OF TRINIDAD (Pathe), Post Film Co., 1 Educ., July 21 ..... —
Enemy Aliens (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, June 2 ..... —
Escape Through the Flames, The (Universal), Episode of "The Lion's Claws" Serial, 2D, June 3 ..... —
Ex-Cannibal Carnival (Outing-Chester), 1 Ed, June 30 ..... —
Extra Quick Lunch, The (Mutt and Jeff-Fox), ½-reel Cart., July 14 ..... —
FALSE SIGNAL, THE (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, June 16 ..... —
Fight for Millions, A (Vitagraph Serial), ... 792 (639)
Fire the Cook (Rolin-Pathe), 1C, July 14 254
Fire Trap, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, June 3 ..... —
Flames of Peril (Vitagraph), Episode of "A Fight for Millions" Serial, 2D, July 22 ..... —
Flapjacks (Keystone-Triangle), 2C, June 9 ..... —
Following Old Glory (Pathe), Episode of "The House of Hate" Serial, 2D, July 21 643
Forced Into Matrimony (Jaxon-General), 1C ..... —
Freda's Fighting Father (Josh Binney), 2C, July ..... —
Fred's Fictitious Foundling (Josh Binney), 2C, June ..... —

GOODNIGHT, NURSE (Paramount-Arbuckle), 1C, July 8.117 (86) †65
Grand Canyon of Arizona and Canyon de Chelly (Essanay-General), 1Sc ..... —

HAND OF VENGEANCE (Gaumont Serial), ... 643 (639)
Hell Let Loose (Universal), Episode of "The Lion's Claws" Serial, 2D, July 1 ..... —
Helping Humanity to be Healthy and Happy No. 1; Beauty to Order (Paramount-Bray Pictographs), 1 Ed, July 8 ..... —
Her Blighted Love (Para.-Mack Sennett), 1C, July 29 ..... —
Her Disengagement Ring (Strand-Mutual), 1C, July 8 257
Her Screen Idol (Para.-Mack Sennett), 1C, July 1 ..... —
Her Spooney Affair (Strand-Mutual), 1C, June 25 115
Hidden Menace, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, July 1 ..... —
Hindoos and Hazards (Big V-Vita.), 1C, July 8 ..... —
Historic Fourth of July in Paris (Am. Cross-General), 1Sc ..... —
Home, James (Nestor-Universal), 1C, June 3 ..... —
Honeymoon Baby, The (Drew-Vita.), 1C, July 15 ..... —
Hooded Terror, The (Pathe), Episode of "The House of Hate" Serial, 2D, July 14 452
Hoot! Toot! (Century-Universal), 2C, July 31 ..... —
Hospital Orderlies (Mutt and Jeff-Fox), ½-reel Cart., June 9 ..... —
Hotel de Mutt (Mutt and Jeff-Fox), ½-reel Cart., July 28 ..... —
Hunting for U-Boats (Mutt and Jeff-Fox), ½-reel Cart., July 21 ..... —
Hurled to Destruction (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, June 24 ..... —
IN DISGUISE (Universal), Episode of "The Lion's Claws" Serial, 2D, June 24 ..... —
In Dutch (Century-Universal), 2C, June 19 ..... —
In the Desert's Grip (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, June 17 ..... —
Isn't It Warm (Keystone-Triangle), 2C, June 16 ..... —

JEST OF TALKY JONES, THE (Wolfville-General), 2D ..... —
Jungle Pool, The (Universal), Episode of "The Lion's Claws" Serial, 2D, July 15 ..... —
KAIETEUR (Outing-Chester-Mutual), 1 Sc, July 7 ..... —
Kicking the Germ Out of Germany (Rolin-Pathe), 1C, July 21 116
Knockout, The (Lyons-Moran-Universal), 1C, June 17 ..... —
LADIES FIRST (Para.-Mack Sennett), 2C, July 15 ..... (227)
Lame Brains and Lunatics (Big V-Vita.), 1C, June 17 ..... —
Liberty Belles (L-Ko-Universal), 2C, June 5 ..... —
Life Savers (Mutt and Jeff-Fox), ½-reel Cart., June 16 ..... —
Like Mother Made (Strand-Mutual), 1C, July 15 791
Lonesome Girl, The (Kleine-Edison), 1C, June 5 ..... —
Love Loops the Loop (Para.-Mack Sennett), 2C, June 3 ..... —

MAMMON and the Archer (O. Henry-General), 2D ..... —
Man from Nowhere, The (Blue Ridge-General), 2D ..... —
Marquis and Miss Sally, The (O. Henry-General), 2D ..... —
Matching Billy (Goldwyn-Capitol), 2C, June 17 ..... —
Meeting Theda Bara (Mutt and Jeff-Fox), ½-reel Cart., June 23 ..... —
Melting Pot of the Pacific, The (Para.-Burton Holmes), Ed., June 3 ..... —
Merry Mermaids (L-Ko-Universal), 2C, June 10 ..... —
Midnight Flyer, The (Western-Universal), 2D, June 29 ..... —
Miss Informed (Strand-Mutual), 1C, July 1 253
Mountaineering Memory (Outing-Chester-Mutual), 1Sc, July 14 ..... —

NAKED FISTS (Western-Universal), 2D, July 6 ..... —

OH! MAN (Nestor-Universal), 1C, July 8 ..... —
On Her Account (Strand-Mutual), 1C, July 22 795
Our Bridge of Ships (Official War Pict.-General), 2Sc ..... —
Our Volcanic Neighbors (Pathe), Post Film Co., 1Educ, July 14 ..... —
Out of the Dungeon (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, June 10 ..... —
Out of the Web (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, July 15 ..... —
Ozark Romance, An (Rolin-Pathe), 2C, July 7 ..... —
Pay Roll, The (Western-Mutual), 2D, July 27 ..... —
PASSING THE BOMB (Nestor-Universal), 1C, June 17 ..... —
Pay Roll, The (Western-Universal), 2D, July 27 ..... —
Pearls Without Price (Keystone-Triangle), 2C, June 30 ..... —
Phoney Photos (L-Ko-Universal), 2C, July 3 ..... —
Play Straight or Fight (Western-Mutual), 2D, June 15 ..... —
Poor Fish, The (Triangle-Keystone), 2C, June 2 ..... —
Pursuing Package, The (Nestor-Universal), 1C, July 15 ..... —

QUICK TRIGGERS (Western-Universal), 2D, June 22 ..... —
REPEATING THE HONEYMOON (Nestor-Universal), 1C, July 22 ..... —
Romance and Dynamite (L-Ko-Universal), 2C, June 19 ..... —
Romance of Rails and Power, A (Essanay-General), 1Sc ..... —
Romantic Reggie (Drew-Vitagraph), 1C, June 3 ..... —
Rotaurua, the Yellowstone of the Antipodes (Para.-Burton Holmes), 1Sc, July 8 ..... —
Runaway, The (Universal), Last Episode of "The Bull's Eye" Serial, 2D, June 3 ..... —

SCENIC GEMS OF AMERICA; Beauty Made to Order; Women in the World of Work (Paramount-Bray Pictographs), 1Ed, June 17 ..... —
Schematography; With the Deep Sea Anglers (Paramount-Bray Pictographs), 7Ed, July 1 ..... *249
Science and Invention; War Garden Hints No. 2; Animal Studies (Paramount-Bray Pictograph), 1Ed., June 24 ..... *3580
Science of Weather Prediction; Character Analysis (Paramount-Bray Pictographs), 1Ed, June 10 ..... *3733
Secret Stockade, The (Vitagraph), Episode of "A Fight for Millions" Serial, 2D, July 29 ..... —
Seventy-five Mile Gun, The (Mutt and Jeff-Fox), ½-reel Cart., June 30 ..... —
She Almost Proposed (Strand-Mutual), 1C, July 29 ..... —
Shooting Party, The (Western-Universal), 2D, July 20 ..... —
'Sic 'Em Towser (Rolin-Pathe), 1C, June 9 ..... —
Sisters of the Golden Circle (O. Henry-General), 2D, June 254
Skids and Scalawags (Big V-Vita.), 1C, June 10 ..... —
Skippers and Schemers (Big V-Vita.), 1C, July 15 ..... —
Snare, The (Vitagraph), Episode of "A Fight for Millions" Serial, 2D, July 15 ..... —
Sneakers and Snoozers (Big V-Vita.), 1C, June 3 ..... —
Some Baby (Ebony-General), 1C ..... —
Somewhere in Turkey (Rolin-Pathe), 1C, June 16 ..... —
Spies' Cave, The (Universal), Episode of "The Lion's Claws" Serial, 2D, June 17 ..... —
Spring Time a la Carte (O. Henry-General), 2D ..... —
St. Croix (Pathe), Post Film Co., 1Ed, June 23 ..... *108
St. Thomas (Pathe), Post Film Co., 1Ed., June 16 ..... *3580
Stepping Some (Lyons-Moran-Universal), 1C, June 10 ..... —
Straight and Narrow (King Bee), 2C, June 15 ..... (227)

TALE OF A PIG, THE (Mutt and Jeff-Fox), ½-reel Cart., June 2. ..... —
That's Him (Rolin-Pathe), 1C, July 6 643
Their Argeement (Drew-Vita.), 1C, July 29 ..... —
There Goes the Bride (Lyons-Moran-Universal), 1C, June 3 ..... —
Tight Squeeze (Fox-Sunshine), 2C, July 28 ..... —
Today in Samoa (Para.-Burton Holmes), 1Ed, June 10 ..... —
Tonga Isles, The (Para.-Burton Holmes), 1 Ed, June 24 ..... —
Triumph (Universal), Episode of "The Lion's Claws" Serial, 2D, July 29 ..... —
Two Tough Tenderfeet (Para.-Mack Sennett), 2C, June 17 ..... —

UNDERWORLD ALLIES (Pathe), Episode of "The House of Hate" Serial, 2D, June 9 ..... —
Universal Screen Magazine No. 73, June 1, 1Top *3293
Universal Screen Magazine No. 74, June 8, 1Top *3440
Universal Screen Magazine No. 75, June 15, 1Top *3580
Universal Screen Magazine No. 76, June 22, 1Top *3733
Universal Screen Magazine No. 77, June 29, 1Top ..... —
Universal Screen Magazine No. 78, July 6, 1Top *249
Universal Screen Magazine No. 79, July 13, 1Top ..... —
Universal Screen Magazine No. 80, July 20, 1Top 6755
Universal Screen Magazine No. 81, July 27, 1Top 755

VIAL OF DEATH, THE (Astra-Pathe (Episode of "The House of Hate" Serial, 2D, June 23 ..... —

WAR GARDEN HINTS; Building the Liberty Hospitals (Para-Mount-Bray Pictographs), 1Ed., June 3 ..... —
War Garden Hints No. 2; Animal Studies; Science and Invention Paramount-Bray Pictographs), 1Ed, June 24 ..... *3580
Wellington and the North Island of New Zealand (Para.-Burton Holmes), 1Sc, July 22 ..... —
What the Wind Did (Strand-Mutual), 1C, June 4 3948
When Greek Meets Greek (Drew-Vitagraph), 1C, June 24 ..... —
When Two Play a Game (Drew-Vitagraph), 1C, Juue 17 ..... —
When You Hit, Hit Hard (Ebony-General), 1C ..... —
White Wilderness, A (Outing-Chester-Mutual), 1Sc, July 28 ..... —
Who's Your Neighbor (Fox-Sunshine), 2C, June 30 ..... —
Widow Dangerous, The (Wolfville-General), 2D ..... —
Wild Women and Tame Lions (Fox-Sunshine), 2C, June 2 ..... —
With the Deep Sea Anglers; Schematography (Paramount-Bray. Pictographs), 1Ed, July 1 ..... *249
Women in the World of Work; Scenic Gems of America; Beauty to Order (Paramount-Brap Pictographs), 1Ed, June 17 ..... —
Wounded Hearts and Wedding Rings (Big V-Vita.), 1C, July 29 ..... —

YESTERDAY IN SAMOA (Para.-Burton Holmes), 1Ed, June 17. ..... —
Yosemite in Winter (Ralph Earle Pathe), 1Sc, June 9 ..... *3440

ZUNI KICKING RACES (Outing-Chester-Mutual), 1Sc, July 21 .. *755

EXHIBITORS' PERSONALS

HAWAIIAN TERRITORY

"The Footlights," a Hawaiian combination of motion picture magnates, has taken over the management of the Lanai theatre at Honolulu, and they will operate same in the interests of the Red Cross. The officers of "The Footlights" are Mrs. A. L. Castle, president; Mrs. J. P. Morgan, vice-president and general manager; Mrs. John Erdman, treasurer; Miss Hilda von Holt, secretary and Mrs. Hamilton Agee, chairman of the program committee.

KENTUCKY

W. P. King, formerly of the Majestic theatre, New York, has leased the Liberty theatre, Winchester, from George Bros., and will conduct same as a combination vaudeville and motion picture house.

MINNESOTA

E. D. Davis has purchased the Converse theatre at Blue Earth.

NEBRASKA

Edward Colligan, who has operated the Crystal theatre at Winnebago the past season, will shortly return to O'Neil, as manager of the K. C. Opera House.

Ralph Merry of Orleans has assumed his duties as assistant to Manager George J. Warren at the Orpheum, Red Cloud.

NEW YORK

Rochester parties are reported to be dickering for the Temple theatre, South Main street, Rochester, which is now being operated by J. F. Bearce and J. J. Long.

THE HAROLD H. HORTON TRAVEL FILMS

(Released Monthly)

DIRECT TO THE BIG EXHIBITOR AND CHAIN THEATRES

A REAL OPEN MARKET SYSTEM

LOW COST AND OWNERSHIP OF NEW FILMS

Here are the names of—

Sid Grauman, Los Angeles.
J. C. Talley, Los Angeles.
Kehrlein Brothers, Los Angeles.
Tom Moore, Washington, D. C.
H. M. Crandall, Washington, D. C.
Harold Franklin, Buffalo.
J. J. Clemmer, Seattle.
Jensen & Von Herberg, Seattle.
M. W. McGee, Detroit.
John H. Kunsky, Detroit.
Harold Edel, New York.
Marcus Loew, New York.
Eugene Roth, San Francisco.
Turner & Dahnken, San Francisco.
Thomas D. Soriero, Boston.
Gordon Bros., Boston.
Jones, Linick & Schaefer, Chicago.
Ascher Bros., Chicago.
Balaban & Katz, Chicago.
The Stanley Co., Philadelphia.
Jake Wells, Richmond.
Saxe Amusement Co., Milwaukee.
Ernst Boehringer, New Orleans.
Saenger Amusement Co., New Orleans.

These are a few of the recognized exhibitors who are making the Picture Theatre an Institution of the Nation. It is to you and other progressive leaders of the industry we make a sound business proposition of buying the film and making it your property for use without restriction in the United States, at the low cost of $100 per reel of 1,000 Feet. All orders to be simultaneously released on, and not before the release date, and sent by special delivery insured mail to ensure quick and efficient delivery.

Each new print will give quality projection worthy of your theatre, but the value of the film does not end here, for a large return may be obtained by sale or rental to other theatres in the small towns near your city.

To produce a travelogue at this price we must eliminate overhead expenses to a minimum, and thus the sale is on a cash basis only.

50 per cent on receipt of order, balance collected on postal delivery, or payment against documents by your bank's agent in New York.

About Release No. 1:

"THE ISLE OF CUBA"

This is a travel impression of the "feature" class in every sense of the word—being as Mr. Rothapfel says —"so interesting as to hold my attention to the last scene." Not mere photographs, but unique scenes of interesting and uncommon things, peculiar to this Caribbean Isle.

Mr. Rothapfel paid good money for this film, and as he has the world's productions that come to New York at his command, it's a pretty good guarantee of screen value.

For Review, see previous issue of MOTION PICTURE NEWS, page 1113.

On account of the low price we are asking, prints cannot be sent for approval, although private screening will be gladly given to your representative in New York.

NOTE—The release and postal date from New York is THURSDAY, SEPTEMBER 19th.

LET US HAVE YOUR ORDERS EARLY

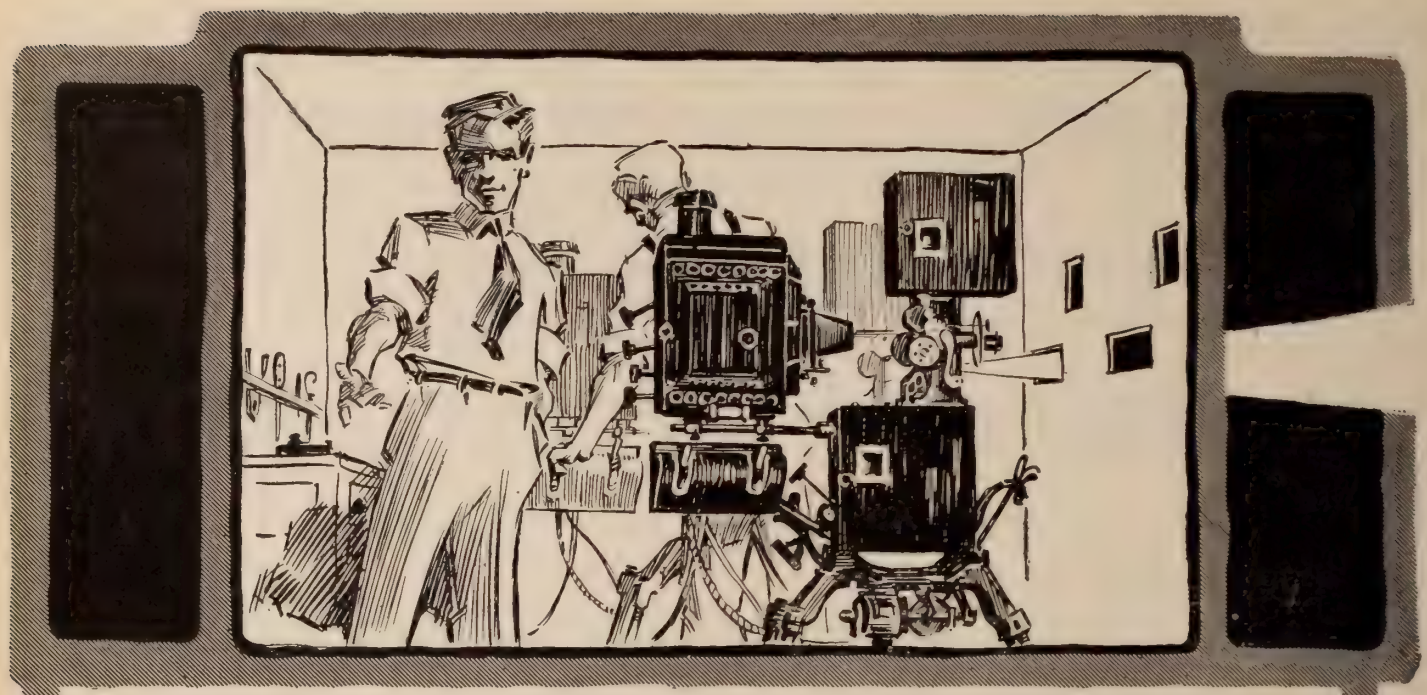
HAROLD H. HORTON

129-135 WEST 48th STREET, NEW YORK CITY

FOREIGN TERRITORIAL RIGHTS

Sold—Norway, Denmark, Sweden, South Africa, Australia, New Zealand. Canada—Direct to exhibitor system is open for the Dominion of Canada, release date same as United States.

Applications invited for the remaining foreign rights.



Projectionist Ray *Says:*

"It's Power's Cameragraph for mine every time.

"The success of your projection depends more on the Intermittent Movement than on any other thing; and the Power's movement is the best on earth. It's like this:

"In the projection of a film subject each individual picture must remain stationary upon the screen for a period of time. The longer this period the better the eye can get the detail.

"The Power's movement holds each picture on the screen nearly 7% longer than any other movement; and believe me I've used 'em all.

"That's why you get better definition with a Power's; that's why, as I say of the Cameragraph,

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

These Talk!

¶ "I await each week's issue of The News eagerly."—
A. Lorenzo, Strand Theater, West Branch, Mich.

¶ "Don't you ever dare stop The News for we can't keep house without it."—
E. Greathouse, Puritan Theater, West Salem, Ill.

¶ "The News is O. K. You bet I am going to stick with you."—
W. O. Jensen, Lothrop Theater, Omaha, Neb.

¶ "I am strong for The News and am not going to miss an issue if my eyesight lasts."—
Eller Metzger, Casino Theater,
Des Moines, Ia.

¶ These men may be too busy to read your circular matter—but they'll never miss the message you send to them through Motion Picture News and The Central States.

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

THE CENTRAL STATES

August 24, 1918

High Priced Pictures Score in Fond du Lac

DOES it pay to put on a high priced picture for a return engagement at popular prices? It does in the event the experience of the Bijou theatre with "Tarzan of the Apes" may be taken as a criterion. "Tarzan of the Apes" was shown at the Henry Boyle some weeks ago at high prices and it drew good audiences. Manager Smith of the Bijou had an opportunity to book it for a return engagement at popular prices. As a result it filled the theatre at each performance Tuesday and Wednesday, Aug 6 and 7, notwithstanding. Fond du Lac was hit by the hottest wave of the year on those days, the temperature going to 102 (government record).

The Bijou presented an unusually interesting war picture, "Missing," on Thursday, Friday and Saturday, August 8, 9 and 10, and Fond du Lac with its two thousand men in service and four hundred in the big drive is strong for war pictures.

Milwaukee Exhibitors Send Representative East

RUMOR has it that the Milwaukee Exhibitores club has bought a downtown theatre. Nothing seems to be definite as yet.

Alfred Tanzer, manager of the Milwaukee Exhibitars club, will take a trip to New York the early part of September and will make arrangements for the buying for the members of his circuit, big features that have never been shown in Milwaukee, and that otherwise would not have reached the Cream City.

Detroit Operators Want More Salary

THE present agreement of the Detroit Union Motion Picture Operators with theatres expires on August 31. Effective September 1 the union will demand increased wages. The new scale divides the operators into about 10 classes, depending on the size, location and hours of the theatres where they work. The increase will average about 16 per cent over the present wage scale. In other words, an operator now getting, say, $30 per week will get about $35 under the new agreement.

Springfield Theatres Feel Heat

BLAZING heat since last Sunday, August 4, has cut down the attendance at all the Springfield, Ill., theatres to a great degree. It has been about 106 here for the past week, and folks will not venture out unless they have to. Theatre managers are imploring the weather-man to announce, or predict, a break in the weather.

Reviews Hit the Spot!

EVERY manager in Springfield is reading P. S. Harrison's reviews in Motion Picture News, and say they just "about hit the nail on the head."

Leon D. Netter, Manager of Masterpiece Film Attractions, Cleveland, Who Has Gone to War

Mothers of Soldiers Free in Dubuque

MOTHERS of Dubuque boys in active service in France will be admitted free and given the best seats in the Majestic theatre from now on, according to an announcement made Thursday, August 1, by Manager Jake Rosenthal. "We want the mothers of these fighting men to be our honored guests and we will extend them every courtesy," Mr. Rosenthal said. 'It will only be necessary for a mother to show the theatre doorman a letter written by her son in France.

Metro Detroit Exchange Moves

THE Metro exchange in Detroit has moved to No. 51 East Elizabeth street, in the new film building, where it occupies space on the ground floor. The new quarters are a big improvement over the old quarters on Broadway, and Manager Hatch takes great pride in being the first exchange to be on the first floor where there are no elevators to climb and where he is handy to all callers.

Lightman with Sherry in Detroit

GEORGE LIGHTMAN, formerly of Detroit, is the new Detroit manager for the William L. Sherry Service, succeeding G. Cliffie Reid, who tendered his resignation to accept an out-of-town position with Fox. George assumed charge of the Detroit exchange last week.

Madison Film Exchange Moves

THE Madison Film Exchange in Detroit will shortly announce its removal from 73 Broadway to the new film building, the exact location there not being fully decided upon.

Universal Gives Them Fords?

ALL of the Detroit Universal film salesmen are to be presented with Ford motor cars so that they can call on the exhibitors in their territory it was announced last week.

Brief Bits from Chicago

E. E. FULTON, the dean of the accessory business in Chicago, has left on a business trip to New York.

THE UNITED THEATRE EQUIPMENT CORPORATION has sold of its Mazda lamp equipment lamps to the Great Lakes.

IRVING MACK, Universal Chicago publicity man, just having returned from his vacation, had an unexpected surprise—salary raised.

AL CHASE of the Chicago Tribune, husband of the film critic Kitty Kelly, has enlisted in the navy.

"THE BRASS BULLET," Universal's latest serial, has been booked in every house in Chicago that runs serials, about seventy-five in number.

THE UNITED THEATRE EQUIPMENT CORPORATION equipped Ascher Brothers' new Midway theatre, which has just been opened.

THE OAKLEY THEATRE, formerly owned by Flower and Meyer, has been added to the Libliner and Trinz string of houses.

THE opening of the "Vigilantes," according to latest reports from C. Sanford Harrison, has been set for September 1 at the Playhouse.

JULIUS BERNHEIM, the new assistant manager of the Universal exchange, Minneapolis, reports a large business in that territory.

THOMAS S. LEDDY, the attorney for many of the motion picture stars of Los Angeles, is resting in Chicago. Mr. Leddy figures he needs the rest.

"TRIPPLE TROUBLE," now on its second week at the Castle theatre, is doing a good business in spite of the heat.

CHAS. H. RYAN, manager of the Garfield theatre, will spend the next two weeks with his wife and child at Druce Lake.

CHAS. I. SHAEFFER, one of Chicago's first exhibitors and owner of the Keystone and Garfield theatres, says that business is keeping up splendidly in spite of the torrid wave.

CHAS. C. PYLE, general manager of the Bartola Instrument Company, has just left for a two weeks' rest.

FAMOUS PLAYERS are putting up 340 twenty-four sheet stands in Chicago and are arranging with the exhibitors in the various zones who run Paramount-Artcraft pictures to snipe the stands in their respective neighborhoods for a nominal fee.

WEEK of September 1 is to be known as Paramount Week at a number of Chicago's largest houses, they running Paramount pictures the entire week.

MARY MacLAREN'S latest picture, "Bread," is being booked rapidly by the larger houses.

CARL LAEMLE never forgets old associates. He has just engaged Walter Gill, who was associated with Mr. Laemle in the clothing business twenty-five years ago.

I. LESSERMAN, general manager of the Universal, is delighted over the news just received that his company will reissue the Broadway production, "Long Chance," featuring Frank Keenan.

W. C. BRIMMER, formerly with Paramount and Pathe, is now covering southern Indiana for Metro.

ISADORE BERNSTEIN, owner of the Star theatre, Lincoln, Ill., is in the city booking some features.

H. E. ROSEBROUGH, owner of the Huntington theatre, Huntington, Ind., is in Chicago fixing up his booking.

CRESS SMITH, Chicago manager of Metro, is in Peoria arranging for a showing of "To Hell With the Kaiser" at one of the leading theatres. His assistant, A. G. Spencer, is in Indianapolis on the same mission.

MAX GOLDSTEIN of the Paramount-Artcraft has recovered from the injury to his hand and is back at his desk.

JOE KOPPEL has tendered his resignation to Ascher Bros. as manager of their Adelphi theatre, taking effect Monday, August 12. Mr. Koppel will have the management of the Balaban and Katz new theatre, the Riviera.

HARRY GRAHAM, manager of the George Kleine System, Dallas, Texas, is in Chicago conferring with the powers that be.

MRS. GEORGE K. SPOOR will preside over the Military Carnival to be given at the Essanay grounds and studio Friday and Saturday evenings under the auspices of the Ladies' Auxiliary, Unit 380, Illinois Volunteer Corps, of which Captain Richard N. Woodman is commander. A motion picture will be made of the unit and also of those on the grounds.

Look Fellows!

"Wid" Says:

"Many shows are opening and closing with short subjects—one reelers—and I want to impress upon you the importance of selecting your short subjects with as much care as you would your features. It is poor showmanship, indeed, to send your patrons away with a bad taste in their mouth, just as it is a mark of poor showmanship to start your show off with a 'Time-Killer' that gets on one's nerves. Get the idea that your whole entertainment is worth while and that your single reels are not 'Time-Killers,' but real entertainment. The market to-day affords a selection of feature one reelers, and you don't have to depend upon program stuff to complete your bill."

We Handle Only Short Reel Feature Subjects, "The Best the Market Affords"

BEE HIVE EXCHANGE

Consumers Building, Chicago, Ill. — Toy Building, Milwaukee, Wis.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue, Chicago, Ill. D. M. Vandawalker, Jr. Vice-President

Merchant's Bank Bldg. Indianapolis, Ind. Henry Dollman President

Heard in Detroit

THE FITZPATRICK & McELROY chain of theatres has booked "To Hell with the Kaiser" over the entire Michigan circuit.

BLAIR McELROY, of Fitzpatrick & McElroy, was in Detroit arranging future bookings. Mr. Miller, their architect and construction engineer, accompanied him with a broken arm, which is now on the road to recovery.

THE COLONIAL and Orpheum theatrers, Lansing, and the Quo Vadis theatre, Detroit, have signed for Goldwyn-Capitol comedies.

"THE MANXMAN," Goldwyn special, has been booked by the Auditorium, Sand Lake; the Colonial, Lansing; the Wa Pa Co. in Watervliet and the Coloma theatre in Colomo.

"FREEDOM OF THE WORLD," Goldwyn special, has the following new bookings to its credit: Liberty, Lakeview;

Mentions from Milwaukee

JOE ZINKELE who is at present the manager of the Park theatre will shortly take over the management of the Murray theatre.

THE Milkaukee Exhibitors club announces that "Redemption" has been most successful and they expect a great deal from "Raffles," which they have bought for bookings in the southern part of Wisconsin.

"THE UNBELIEVER" had a three-day run at the Climax theatre which is one of Milwaukee's up town theatres. It is the first time in the history of this theatre that a picture has been given a three-day run. The picture ran Monday, Tuesday and Wednesday and despite the fact that Tuesday was the hottest day that Milwaukee has seen in a number of years, the house was packed at all performances.

"BLUE BLOOD" will be reviewed by the local board of censors. If fate does not intend it to be thrown into the discard, it will go out to twenty bookings thus far.

OWING to the success of "The Unbeliever" which had a three-day run at his theatre, Manager Perlevitz, manager of the Climax, will run larger features in the near future.

THE Greenfield theatre broke all of its records with a variety program which included three serials. He held them out at all shows despite the hot weather. This goes to show that the hot weather will not affect theatres showing the right kind of films.

"THE BRASS BULLET," the new Universal serial, is almost ready for release and thus far there has been twenty bookings arranged for. This film will be of special interest to Milwaukee theatre-goers, as Ashton Dearholt, the featured star, is a Milwaukee boy and has a large circle of friends here.

EDWARD JOHNSON, manager of the theatre at Rib Lake, Wisconsin, paid a visit to the Universal exchange the other day. Johnson is now a private in the army but he still finds time to attend to his theatre. He arranged bookings for all of the Bluebird features.

ALL of the Jewel productions have been put into the houses of the Motion Picture Exhibitors club.

MANY of the uptown houses are experimenting in community singing. As a general rule, there is one night a week set aside as "community night." On other nights, the audiences take it upon themselves to have a little singing of their own and sing the songs that the musician plays during the intermissions.

THE sequel to "Tarzan of the Apes" will soon be released and all exhibitors who showed Tarzan will show the sequel.

MR. LESERMAN, manager of the Chicago Universal office, spent three days in the city last week. Manager Roderick of the local exchange showed him around the city.

THE Butterfly theatre is running "Viviette," featuring Vivian Martin. It announces for Sunday, Constance Talmadge in "Silk Stockings" and as an added attraction, the Fourth of July in Paris with the American troops marching back to the city for a well earned rest.

"THE CLAWS OF THE HUN" was the current attraction at the Alhambra theatre the fore part of this week.

"HEARTS OF THE WORLD" continues to draw large crowds at the Davidson theatre. It is expected that the engagement will be extended at least a week to accommodate the crowds.

THE Strand theatre is drawing large houses with the "First Law." The picture is accompanied by a special musical score that makes it doubly interesting.

BETTY BLYTHE and Harry Morey are at the Merrill theatre in "All Man." On Sunday, "Fiddler's Green," the story that was filmed from a story which appeared in the Saturday Evening Post will occupy the screen for three days.

THE Palace theatre, which is a vaudeville house, is expected to run the "Brass Bullet" running one installment each week.

Fond du Lac News Notes

MANAGER F. R. SMITH of the Bijou, Fond du Lac, has taken a cottage at Green Lake, where his family is spending the month of August.

THE hot weather cut down the attendance at most of the moving picture houses in Fond du Lac during the week of August 4 to 10. The Orpheum, which has prided itself in overcoming handicaps of almost every variety, suffered at the hands of the weather man, Norma Talmadge in "De Luxe Annie," August 7, 8 and 9, drawing a fair patronage only.

THE ORPHEUM presented an unusually strong program for the week beginning August 12. On Monday, Tuesday and Wednesday, August 12, 13 and 14, Billy Burke in "Eve's Daughter" was the attraction, while during the last three days of the week a strong appeal was made to Young America by presenting Jack Pickford in "Huck and Tom."

MANAGER W. E. AINSWORTH of the Orpheum is taking his vacation the latter part of August and will spend the time in Detroit, his former home, where he will gather new ideas on how to put across the big stuff.

WILLIAM M. HIGHT

Is Now Representing Motion Picture News

In Chicago

220 South State Street

In Springfield Theatres

THE scenes were all set for the opening of the new season here on August 11. The Chatterton has "Hearts of the World" for an eight day run, with two performances daily. Great interest was aroused in the Griffith spectacle, and from the way it looks "The Birth of a Nation" record for attendance will be shattered.

"THE GREAT LOVE," Griffith's latest play, came to the Gaiety on August 11 for a five days' run. This will make the second Griffith attraction in the city, and as the cast is almost the same as the one in "Hearts of the World," Springfield folk and fair visitors will have some new screen favorites when they go home.

THE MAJESTIC announces the booking of the Gaumont Weekly and Pathe's Official War Review. The Princess has been using the latter for some time. The Majestic opened on August 11.

THE LYRIC is still going along nicely. The Lees, Jane and Katherine, were here on August 4 and 5 in "Doing Their Bit"; Bushman and Bayne followed on the 6 and 7 in "Special Quicksands," one of the best pictures they have ever done; Alice Brady in "The Whirlpool" was the offering on August 8, 9 and 10. The Lyric also uses Christie comedies, Mutt and Jeff comedies, Eddie Lyons and Lee Moran comedies and Universal Weekly.

HARRY LOPER, manager of the Lyric, and Mrs. Loper, are still enjoying a vacation. Have been in Chicago and made a trip to Ohio.

THE CAPITOL management says business is far better than at this time last year. Ed Maisel has been showing some truly fine pictures, and they have been getting the money. W. S. Hart did nicely in "The Gunfighter" on Saturday, August 3. Another big production that did big on Washington street was "My Own United States," which was shown at the Capitol on Thursday, August 8.

THE PRINCESS has a new travel picture, booked in conjunction with one of the local dailies.

"JOAN OF PLATTSBURG," Mabel Normand's Goldwyn picture, was the State Fair attraction at the Vaudette on Sunday, Monday and Tuesday, August 11, 12 and 13. The last half of the week was given to Vivian Martin in "The Sunset Trail," one of her best Paramount plays.

SMILING BENNY ROVIN exudes prosperity from within the portals of the Amuse-U. Ben is a hard worker, and no one begrudges him all the coin of the realm that he can corner.

ELSIE FERGUSON has had four fair days at the Gaiety in "The Danger Mark." Should the Chambers story have arrived later in the season, it is a safe bet that the theatre would have doubled its receipts. "Saved by Wireless," one of the Keystone re-issues, was on the same bill. "The Service Star," Madge Kennedy's newest Goldwyn play, and "A Tight Squeeze," a Fox Sunshine comedy, were the attractions at the Gaiety on August 8, 9 and 10.

DOROTHY PHILLIPS played three days at the Vaudette in "A Soul For Sale," August 4, 5 and 6. William Desmond in "Beyond the Shadows," a Triangle play, was the offering on August 7, while Wallace Reid followed on the 8, 9 and 10 in "Nan of Music Mountain."

THE PRINCESS has been doing pretty well despite the heat. "Just a Woman," a special feature with Charlotte Walker, was the attraction on August 4, 5 and 6. Violet Palmer, Johnnie Hines and Madge Evans came on August 7 and 8 in "Neighbors," a World picture. "Blue Blood," a Selexart offering, is announced as a near future attraction at the Princess.

GUS KERASOTES, manager of the Royal, has been running the past two weeks to increased admission prices. The following pictures were booked at the theatre for the week of August 4-10: Sunday, "The Business of Life," with Alice Joyce; Monday, "The Girl and Justice," with Olive Tell; Tuesday, Carlyle Blackwell in "The Marriage Market," and a comedy, "Three Times and Out"; Wednesday, Kitty Gordon in "Diamonds and Pearls"; Thursday, Earle Williams in "The Soul Master"; Friday, Virginia Pearson in "A Daughter of France" and the Fox comedy, "Shadows of Her Pest"; Saturday, Henry B. Walthall in "Humdrum Brown."

THE SAVOY, unmindful of the heat, continues to do big business daily. Attractions booked for the week of August 4-10 disclosed the fact that Louie Kerasotes is showing a very exceptional bill. The shows run as follows: Sunday, Mignon Anderson in "The Shooting Party," "Choo Choo Love" with Alice Howell and a Universal Weekly; Monday, Bryant Washburn in "Skinner's Baby" and Broncho Billy in "His Fatal Joke"; Tuesday, Mary Anderson and Alfred Whitman in "Sunlight's Last Raid"; Wednesday, "The Woman in the Web," chapter 14, and Universal Weekly; Thursday, Little Zoe Ray and True Boardman in "Danger Within"; Friday, Marie Walcamp in "The Lion's Claws" and Neal Hart in a new picture; Saturday, a new Jewel production.

MISS BESSIE WARE will again be cashier at the Majestic for the coming season.

W. W. WATTS has installed new Simplexes in the Gaiety and Vaudette theatres, and the machines are working nicely. "Bill" is always giving his patrons the best.

GLADYS BROCKWELL came to the Lyric on August 11 and 12 in "The Bird of Prey"; Emmy Wehlen on Tuesday

"Pictures Properly Projected"

IS THE SLOGAN OF ALL SUCCESSFUL EXHIBITORS

Projection is what you are selling—increase your business by improving your projection. Send for Bulletin "O100." Let us prove to you we can improve your projection 80 per cent.

Pioneer Projection Engineers

United Theatre Equipment Corporation

Chicago Branch:

R. H. FULTON, Manager

514 South Wabash Avenue Chicago, Ill.

and Wednesday, August 13 and 14, in "The House of Gold"; Theda Bara August 15, 16 and 17 in "The Soul of Buddha."

THE CAPITOL showed Fannie Ward in "Innocence" on Thursday, August 8.

"FREEDOM OF THE WORLD," Goldwyn special, has the following new bookings to its credit: Liberty, Lakeview; Opera House, Wayland; Circle, Holy Redeemer, Louis, Medbury and Quo Vadies theatres, Detroit; Majestic, Bangor; Wa Pa Co., Watevliet; Coloma, Coloma, and Auditorium, Sand Lake.

"TO HELL WITH THE KAISER" goes into the Broadway-Strand theatre, Detroit, for a week and may remain indefinitely. General Manager Gleickman is going to bill the town heavy and use big newspaper space and publicity to put it over.

THE employes of the Detroit Universal exchange have presented Ray Branch with a wrist watch, very essential to the boys serving Uncle Sam. Ray is at Camp Custer.

JOHN MIEVES of the Dawn theatre, Detroit, toured to Cleveland and back last week. He formerly lived in the Cuyahoga City.

WE find many exhibitors throughout the state making Saturday their "Comedy Night." On this night they show either all comedies or a comedy-drama feature and a two-reel comedy. Lipp and Cross in Battle Creek are having big success with comedy night; the Clay theatre in Detroit also is doing it successfully.

CHARLES H. POWELL has resigned his position with Fox as salesman to devote all his time to the Lincoln theatre, Sebewaing, which he recently took over.

PHIL GLEICHMAN of the Broadway-Strand theatre left for New York last Friday. He expects to announce some next year's bookings on his return.

"GOLDWYN looks good for the coming year" is a common expression among exhibitors as a result of their announcement of their new policy.

THE Strand and Maxine theatres, Detroit, have booked all of the Chaplin and Arbuckle comedies controlled for Michigan by the Strand Features.

ED KIRCHNER, manager of the Family theatre, Detroit, has now fully recovered from his long illness. We are mighty glad to see him back on the job with his old-time vigor.

"MABEL AND FATTY ADRIFT," which recently played an entire week at the Washington, Detroit, has been booked by the Garden, Globe, Rex, Strand, Coliseum, Gladwin Park and Russell theatres, Detroit; the Lyric, in Kalamazoo, and the Oakland, Pontiac and the Majestic, Jackson. This is a Mack Sennett comedy with Arbuckle and Mabel Normand owned by the Strand Features.

THE last day of July was a record one for the Michigan Motion Picture Supply Company. Bert Weddige, proprietor, says he took orders for National carbons exceeding 50,000. The Woodward Theatre Company alone placed a single order for nearly 25,000 carbons.

MESSRS. RYDER AND SMITH of the State Film Company, Detroit, have disposed of the business to Samuel Ludwig, who owns the Victor Film Company. Mr. Ludwig took possession of the State exchange at 302 Film Building on Tuesday, Aug. 6. Messrs. Ryder and Smith have not announced their future connections. Mr. Ludwig came to Michigan originally from Milwaukee. Bert Deiner will continue as manager of the Victor and State exchanges.

HUSTLING JOE HORWITZ is kept very busy these days answering letters of inquiries about his two big specials "The Mad Lover" and "Today." Joe says they will positively be among the big box-office attractions this fall and winter. They will not be released before September.

JOE SNITZER, one of the Universal special representatives, was a Detroit visitor last week.

TOM EALAND, manager of the Orpheum theatre, Detroit, is back from a two weeks' vacation.

NOW that M. W. McGee, manager of the Majestic theatre, Detroit, is back from a motor trip, he will immediately get busy with bookings for the coming season. The theatre is being completely renovated and will be more beautiful than ever when it reopens the latter part of August.

Elgin Items of Interest

THE Orpheum had the good luck to have Francis X. Bushman and Beverly Bayne booked for the week end of August 3 just following newspaper reports of their recent marriage. Result—decided impetus to patronage.

DALLAS SCHULTZ and Eddie Funk, two popular Elgin boys skilled on the ukelele and possessed of skill and voice in the singing of popular ditties, are augmenting the orchestra at the Temple, Elgin, this summer. They sing words of the illustrated songs recently introduced into Temple programs, the one appearing afternoons, the other, evenings. Schultz is a nephew of the new proprietor, William Fay.

ENCOURAGED by the week of coolness beginning with August, Elgin managers booked big attractions for the next week. Although the weather rather upset their plans by turning hot again, the pictures were drawing well in early week.

THE Grand led off the week with showing of "Over the Top." "War" pictures go good in Elgin and the fans were liking it at early reports. The picture played Monday, Tuesday, Wednesday and Thursday. For Friday and Saturday Manager Newman offered one of the town's prime favorites Mae Marsh, in "All Woman."

THE Star began the week with the offering of a double feature program Monday. The pictures were Fatty Arbuckle in "O Doctor," and Mary Anderson and Antonio Moreno in "By Right of Possession." Tuesday Manager Crocker, at request of many patrons, brought back at popular prices "The Whip," shown last spring at the Grand. His policy of returning these big pictures at popular prices has proved a most successful one.

OTHER offerings at the Star in the week beginning August 4 included Virginia Pearson in "The Firebrand," "Dunces and Danger," Harrry Morey in "The Golden Goal," Harold Lloyd in "City Slickers," Tom Mix in "Western Blood," "Smothered Love," "Belles of Liberty," "Are Waitresses Safe?" Pearl White in "The House of Hate," June Caprice in "Blue-Eyed Mary," Harold Lloyd in "Are Crooks Dishonest?" and Jewel Carmen in "The Bride of Fear."

IN addition to the Bushman-Bayne picture, "Social Quicksands," the Orpheum showed the week of August 4 June Elvidge and John Bowers in "The Oldest Law," Baby Marie Osborne in "A Daughter of the West," Alice Brady in "A Woman Alone" and Kitty Gordan and Irving Cummings in "The Interlopers."

New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

Theatres Changing Hands

ILLINOIS

Cyrus A. Jones has sold the Starland theatre, Paris, to Kenneth Hickley, who has already taken over its active management.

J. V. Hogan, formerly manager of the Beverly theatre, Janesville, has taken charge of the Midway theatre, Rockford.

Balaban and Katz have taken over the management of the Riviera theatre, located at Broadway and Lawrence avenues, on the north side of Chicago, which they intend to have remodeled as a motion picture theatre. It is intended to have the place ready for opening early in September. It will have a seating capacity of 2,600 and an orchestra of 40 pieces will be engaged.

INDIANA

Bert Inks of Lisonier has bought the Royal Grand theatre, Warsaw, and took personal charge August 1 last.

William Pearlman of Attica has bought the Princess theatre, at Williamsport, from J. C. Rucker.

The Gem theatre, at Columbus, has been sold. The names of the new owners are not at present available.

IOWA

The Garden theatre, at Waterloo, formerly the Family thetre, is having a stage and scenery installed with the object of changing its policy to pictures and road shows.

Arthur A. Frudenfeld has been named general manager of the Columbia and American theatres, Davenport, and the Palace theatre, Moline. He will undertake the active management of the Columbia and superintend the destinies of the others through assistant managers.

MICHIGAN

Orrin Chandler has sold his motion picture theatre at Middleville to Donald Swinger, owner of the Majestic Gardens, Grand Rapids.

WISCONSIN

The Palace theatre, corner of South Eighth street and Clara avenue, Sheboygan, has been sold and the new owner has rechristened it the American theatre.

Dubuque News and Views

DORIS KENYON was starred at the Dreamland theatre Friday and Saturday, August 2 and 3, in "The Great White Way."

FAMILY fans welcomed Alice Joyce and Marc McDermott in "The Alabaster Box" by turning out in a truly royal manner. "Outwitted" with Emily Stevens also drew quite well.

DOUGLAS FAIRBANKS made a hit with Family patrons in that delicious comedy "Down to Earth," shown there August 3.

LITTLE MADGE EVANS in "The Adventures of Carol" and William Duncan and Carol Holloway in the fourteenth episode of "Vengeance and the Woman" were the stars shown at the Liberty theatre, Wednesday, July 31.

"TWO BIT SEATS," featuring Taylor Holmes, was the attraction at the Majestic theatre recently. As all Dubuque picture fans are admirers of Taylor Holmes, the picture was more than well attended.

"WOLVES OF THE RAIL," with William S. Hart, was pronounced one of the best pictures in which Mr. Hart has ever played by the fans of the Princess theatre who saw him there Friday and Saturday, August 2 and 3.

SESSUE HAYAKAWA'S work in the Paramount feature, "Each to His Kind," will long be remembered by Union Park theatre fans, where this picture was shown for three days commencing August 1.

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

RALPH BRADFORD
Manager
Triangle Distributing Corporation
Maller's Building
5 South Wabash Avenue

CRESS SMITH
Manager
METRO PICTURES CORPORATION
Maller's Building
5 South Wabash Avenue

THE charm of Irene Castle was never more apparent than in "Vengeance is Mine" which was presented at the Liberty theatre.

THE PRINCESS, following in the wake of Union Park theatre, also showed a Sessue Hayakawa feature, "The Honor of His House."

MISS GEORGETTE CAROL, of the Princess theatre, has resigned her position as pianist. Miss Ruth Bottsford, formerly of Racine, will take her place.

J. E. BOYLE, of the Dreamland theatre, rebooked "The Kid is Clever" with George Walsh, for his August 4 program, and by doing so, provided Dubuque theatre-goers with one of the snappiest amusements that could be found. This picture was previously scheduled for Sunday, July 7, but had to be canceled on account of the quarantine.

BESSIE BARRISCALE played in "The Cast-Off" at the Princess theatre for two days during the week of August 4. Miss Barriscale is quite a favorite; consequently good business was reported.

"FIND THE WOMAN," the Vitagraph adaptation of O. Henry's story, "Cherchez la Femme," was presented at the Grand theatre August 4. Alice Joyce in the role of the heroine was one of the screen's most appealing characters.

WILLIAM S. HART, the popular western character actor, came to the Grand Wednesday and Thursday, Aug. 7 and 8, in "The Hellhound of Alaska."

FREDERICK YOUNT, of the Family theatre, is now showing Selznick productions, the first one being "The Argyle Case" with Robert Warwick. This picture, shown there August 6, drew very well, considering the extreme heat.

Elgin Greets New Universal Serial

"THE BULL'S EYE," featuring Eddie Polo, had its first chapters shown at the Temple the week of August 4. The illustrated song which opened the series of these features was "Don't Try to Steal the Sweetheart of a Soldier." Other pictures billed were Margery Wilson in "Marked Cards," "Beware of Blonds," William S. Hart in "Truthful Tulliver," Charles Chaplin in "A Night Out," the O. Henry comedy drama, "Trimmed Lamps," "Bud's Recruit," Current Events, Bessie Barriscale in "Rose o' Paradise," Alma Reubens in "False Ambitions," "Friendly Enemies," "Scandal Monger," Roy Stewart in "By Proxy," Bobbie Vernon and Dorothy Bane in "Kids," Mary Miles Minter in "The Guest of Rosy Taylor" and the comedy, "This Way Out."

THE VIGILANTES

Seven Reels of Stirring Action

"The Vigilante" is to the West what the "Clansman" was to the South

A Romance in the Golden Days of '49

The Vigilantes Verdict—Showing a Thrilling Moment from "The Vigilantes"

To the Exhibitor and State Rights Buyer:

The Vigilantes opens at the Playhouse Theatre, 410 South Michigan Avenue, Chicago, September 1st. We extend to all attending the American Exhibitors' Association Convention an invitation *to view this superb feature.*

BEAR STATE FILM COMPANY.

Additional Dubuque News

"THE ALLIES OFFICIAL WAR REVIEW," issued by the United States government and containing authentic and current events of the war, was shown at the Grand on August 10, in addition to the stirring serial, "The Eagle's Eye."

IRENE HUNT and Jack Richardson were seen at the Dreamland in "His Enemy, the Law." They proved to be good entertainers.

MILDRED MANNING and Wallace McDonald were the stars of the program at the New Majestic theatre at Elkader, Ia. Their play, "The Marriage Speculation," was pronounced a success.

MARIE OSBORN won her way to the hearts of the picture fans of Decorah, Ia., by her delightful acting in "A Daughter of the West," presented at the "show place of Decorah," the Star theatre, August 1. The Friday and Saturday program was the second of the "Big 4" specials, "The Kaiser." On Monday, Clara Kimball Young appeared in "The House of Glass."

ANNETTE KELLERMAN in William Fox's "A Daughter of the Gods," held the boards for two days, August 6 and 7, at the Opera House at Lancaster, Ia.

THE PLAZA theatre at Dyersville, Ia., celebrated $1,000 days, August 7 and 8, by showing the eight-reel production, "Lest We Forget." The city's West Side theatre, the Cozy, presented "The Unbeliever" with Raymond McKee and Marguerite Courtot.

FATTY ARBUCKLE in "The Bell Boy" was shown at the Palace theatre at Waverly, Ia., Friday and Saturday, August 2 and 3. Mae Marsh in "All Woman" was also presented.

THE BLENDE theatre at Benton, Wis., offered "Under Handicap" with Harold Lockwood, for their Sunday, August 4, program.

"MAN AND HIS SOUL," with Francis Bushman and Beverly Bayne, was shown at the Belknap theatre at Hopkinton, Ia., Friday and Saturday, August 2 and 3. "France in Arms" was presented Tuesday, August 5.

A NOVELTY screen feature, "All for a Husband," with Virginia Pearson, was offered by the management of the Grand theatre at Galena, Ill., for one day only, Saturday, August 3. Fine business was reported.

Late News from La Crosse

MR. AND MRS. F. J. McWILLIAMS are receiving the congratulations of their friends on the birth of a boy. Mr. McWilliams is well known to picture fans here, having managed the Bijou and Casino theatres. He is now manager of the Grand at Madison, Wis.

"THE UNBELIEVER" played a return engagement at the Bijou August 4 and 5. Manager H. H. Burford reports a repetition of the business that it played to on its first appearance.

THE first of the official U. S. war pictures was shown at the Majestic on August 7 and 8.

"PERSHING'S CRUSADERS" opened a four-day run at the La Crosse theatre August 11 to capacity business. The reputation of the picture had preceded it and La Crosse merchants were so favorably impressed that a number of them paid for the first of the full-page ads that was used.

THE WEST COAST

"The Pink 'Un"

¶ "The Pink 'Un"—the West Coast Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Douglas Goes to New York to Wind Up Affairs

HAVING arranged business affairs at the studio preparatory to entering the army service in the Tank Division, W. A. S. Douglas left for New York this week to wind up his affairs with the Pathe organization and to dispose of several other subjects the Diando Film Corporation have produced. Mr. Douglas took East with his three one-reel comedies featuring Little Sunshine Sammy, the colored boy seen in a number of Baby Marie Osborne subjects, and two other comedies featuring Gale Henry, as well as a six-reel Western subject produced under the direction of Stuart Paton featuring Betty Compson and George Larkin which has been titled "The Coming of the Law." Mr. Douglas plans to be back in Los Angeles by the end of the third week and will remain here for a few days before entering the service on the first of September.

Jack Halloway, who has been director of publicity at the Diando, and Walter MacNamara, who has written comedy scenarios and directed the making of comedies, have also enlisted in the Tank Service and will leave the Diando Company at the same time as does Douglas.

Arrangements made by Mr. Douglas provide that Leon T. Osborne, secretary and treasurer of the Diando, and Frank Beresford, manager of production, shall take charge of the Diando affairs.

Plans for the future of the Diando have not been made known by the officers of the company, but it is generally understood the feature company headed by Baby Marie Osborne is to continue, and there is a probability the company under the direction of Stuart Paton making Western subjects will do likewise. Besides Miss Compson and Larkin, Billy Quinn, Fred Malateste, Horace Carpenter and Claire DuBrey appear in the Western subjects, and Mildred Reardon is featured in the Sunshine Sammy Comedies which are entitled "Buttons," "The Black Cupid" and "The Lucky Horseshoe."

Garrick in Los Angeles Reduces Prices

REDUCTION of prices in Los Angeles due to hot weather conditions has caused the policy of reducing prices to become more or less epidemic. The most recent theatre to announce a change in price schedule is the Garrick, owned by a company headed by Harry P. Caulfield. The new schedule provides the prices shall be ten, fifteen and twenty cents plus war tax, instead of fifteen, twenty and thirty cents plus war tax.

This is the third Los Angeles downtown theatre to reduce its prices. First Miller's announced the increase of the number of low-priced seats and reduced the prices from fifteen, twenty and thirty to ten, twenty and thirty. Following this the Symphony dropped from fifteen, twenty and thirty cents to ten and fifteen cents.

All of the houses referred to above have a seating capacity of about 800. It is reported business of the houses of this size in the downtown district has been materially decreased since the opening of the two larger houses, the Kinema and Grauman's. The prices at these theatres are fifteen, twenty-five and thirty-five, except loge seats at the Kinema, which are fifty cents.

Los Angeles Reduces Theatre License Tax

LOS ANGELES exhibitors were given a most pleasing surprise this week when they learned the City Council of Los Angeles in making up schedule for city license tax had slightly reduced the license for motion picture treatres. The rates, according to the new schedule, will be three dollars per month for each hundred seats in theatres where the maximum admission price is twenty cents or more. The rate for houses having an admission fee of less than twenty cents is one dollar and sixty-five cents per hundred seats or fraction of one hundred. This is a reduction of approximately ten per cent.

Hampton Leases Willis-Inglis Studios

JESSE D. HAMPTON, making pictures starring J. Warren Kerrigan for Hodkinson, has leased the Willis and Inglis studio in Hollywood, and the company is moving to that place this week from the Ince studios in Edendale. This change was made upon the completion of "Prisoners of the Pines," a Canadian Northwest picture directed by Ernest Warde. Practically all of the exteriors were made in the big Bear Valley, while interiors and dance hall settings were built at the studio. This cast includes Lois Wilson as leading woman, with the principal parts being taken by Walter Perry and Claire DuBrey.

The next subject to be made starring Kerrigan is titled "Three X Gordon," a comedy drama laid in New York and New Jersey. For this Mr. Hampton has practically monopolized the juvenile market, there being nine actors of this type in the picture. Lois Wilson will continue as Kerrigan's leading woman, and the principal juvenile parts will be taken by John Gilbert, Jay Belasco and Chester Wheatcroft. Charles French takes the important character role.

Many stories have been current in Los Angeles relative to Mr. Hampton's proposed activities in which the newspapers have linked the names of Herbert Rawlinson and Anita Stewart. No definite arrangements have been made by Mr. Hampton for either of these stars to appear in subjects made under his supervision. John Blackwood, representing Mr. Hampton, is now in New York negotiating for stars to appear in subjects that will be made for the Hodkinson program.

Los Angeles Theatres Miss Electric Lights

LOS ANGELES' bright way flickered out last week for the first time since the fuel conservation movement in this country became effective. Recent order of the Fuel Commissioner provides that no display sign or unnecessary lights shall burn on streets or in windows until further notice. This conservation of light has affected the theatres of Los Angeles, more so perhaps than any other institutions, inasmuch as theatres are practically the only place open in Los Angeles after half-past five, and in view of the fact that almost all light and electric power used in Los Angeles is generated by water power theatremen are making an appeal to the Fuel Commissioner petitioning that they be permitted to use electricity generated by water power. By the exhibitors it is pointed out that all of the electricity of one company is generated by water power and a very large proportion of the only other company in Southern California by the same method. At the same time it is shown that an unnecessary amount of light is used in display windows during the day which if conserved would more than make up for the lighting saved by turning off the lights on Monday and Tuesday evenings.

Theatres Changing Hands

CALIFORNIA

C. H. Dunlap has purchased the motion picture theatre at Lakeview and will conduct same in conjunction with his other theatres at Alturas.

Mrs. J. Hartman has purchased the Liberty theatre, formerly the Maud M., from Van Deveere and Tucker.

WASHINGTON

A. W. Clark has succeeded E. P. Coffy as assistant manager of the Stilwell theatre, Spokane.

The Class A theatre of Hillyard, located on Diamond avenue near Market street, has been sold to J. Newton of Spirit Lake. Mrs. Clara Holmes, who has been its manager for several years, will depart for Kentucky to join her father.

Grauman's Picks Up In Receipts With "Uncle Tom's Cabin"

THE week ending August 3 was the third biggest from the standpoint of box-office receipts since the opening of Grauman's theatre, Los Angeles, February 1. The attraction was Marguerite Clark's "Uncle Tom's Cabin." The first four days' showing of this picture made new records for the box-office, but hot weather on the last three days of the engagement caused a material decrease in the attendance. The film had very unusual competition, inasmuch as there were two parades late at night and the Government war trophy exposition took thousands of people who otherwise would have been theatre patrons.

Russell Takes Eighty Cowboys to Location

WILLIAM RUSSELL almost cornered the market for cowboys this week when he engaged eighty and took to the woods or mountains with them on Monday for the filming of "When a Man Rides Alone" by Stephen Fox. Russell will have a new leading woman in this subject, having engaged Olga Grey, a very attractive actress, who has played in Fine Arts, Triangle and other subjects.

Universal Patrons Keep Things Lively

A STRING OF PATRONS of the Universal picture service from outside towns of the State kept things humming at the local office the past few days. They included George Lindsay, manager of the Star theatre at Eureka; Clifton Pierce, manager of the Star theatre at Springville; J. R. Baxter, manager of the Lyceum at Spring City; Victor Foote, manager of the Venice at Nephi and George Dene, manager of the Gaiety at Payson.

Goldman Exchanges Do Well

MARK GOLDMAN, western representative of the Bee Hive Exchange, which is booking the famous Billy West Comedies, has remarked that all the agencies he has opened are doing good business. Well, Mark is somewhat of a hustler himself, so it is easy for him to pick out hustlers to work under him. That's the reason.

MISS GRACE SANDERSON has gone to Montana with her "Finger of Justice" that played for three weeks at the Rex in Seattle, and "More Deadly Than Battle."

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	A. B. LAMB
DENVER	CHARLES KLEIN
SALT LAKE CITY	B. F. ROSENBERG
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

The Deemster
With DERWENT HALL CAINE
Redemption
With EVELYN NESBIT *and* RUSSEL THAW
44 REISSUES OF
FAIRBANKS HART
TALMADGE KEENAN
IN THEIR GREATEST SUCCESSES
Sunset Film Corporation
94 GOLDEN GATE AVENUE, SAN FRANCISCO
801-3 KNICKERBOCKER BUILDING, LOS ANGELES

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 SANTA MONICA BOULEVARD
LOS ANGELES, CAL.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 889 *Home 10669*

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

West Coast Edition Brings Results Promptly and Plentifully

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Directory of Seattle Exchanges and Accessory Firms

NOW BOOKING

(Washington, Oregon, Idaho and Montana)

CARMEN

of the

KLONDIKE

SEVEN-REEL PRODUCTION that made new Box Office Records at Clemmer (Seattle) Theatre with a nine-day run

SONG HITS IN PHOTOPLAYS

500' with Orchestration

Hart, Fairbanks, Keenan and Talmadge Reissues

COMING—"The Grain of Dust"

By David Graham Phillips

DE LUXE FEATURE FILM COMPANY

M. Rosenberg, *President and General Manager*

2014 Third Avenue, Seattle, Washington

392 Burnside Street, Portland, Oregon

"THE WARRIOR" with MACISTE

THE ITALIAN ALPINE HERO

GREATEST COMEDY DRAMA OF THE YEAR

Now Is Time, Run It—Papers Filled with Headline Stories, Success Italian Army in the Alps

W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.

"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft

2019 Third Avenue

H. G. ROSEBAUM GEO. P. ENDERT

L. J. Schlaifer Attractions

Distributors of

"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN

2022 THIRD AVENUE
(Film Row)
SEATTLE

GREATER FEATURES COMPANY

2020 Third Avenue
SEATTLE, WASHINGTON

FEATURING COMEDIES
"FINE" and "REFINED"

JACK LANNON, OWNER

Lantern Slides

J. C. COREY SIGN CO.

3rd & University St., Seattle

Cutouts and Lobby Displays

Exhibitors Film Exchange

INCORPORATED

Member of First National Exhibitors Circuit

--NOW BOOKING--

A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ETC., ETC.

--COMING!--

SHOULDER ARMS
(Second Chaplin Comedy)
ITALY'S FLAMING FRONT
ANITA STEWART SUPERFEATURES

1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

H. B. DOBBS
Branch Manager

Select Pictures

308 Virginia Street

GEORGE KLEINE SYSTEM

Perfection Pictures

W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Bee Hive Exchange

BOOKING

BILLY WEST COMEDIES

MARK GOLDMAN
Northwest Manager
2016 Third Avenue

What Seattle Exhibitors Say

E. A. ZABEL of the Ray was on Film Row for a few weeks.

MANAGER ARNOLD, of the Star, was a recent visitor to the Seattle film exchanges during the past week.

THE VICTOR, which recently opened in Seattle near the corner of Third and Pike, is under the proprietorship of Sam and Joe Gargano. The first pictures shown by them were "The Submarine Parrott" and "The Love Brokers." These are four-reel Triangle comedies and attracted more attention than the managers expected. They have started in to advertise and have begun to see the results. The intention of the Gargano boys is to show up-to-date clean pictures. Their price at present is 10 cents for adults, but it is expected that when they get their more expensive pictures they will raise this price.

GUY NAVARRE, one of Paramount's king salesmen in this district, has just returned from Spokane and east of the mountains with a flock of contracts. He always does something like that.

H. W. WEST, Artcraft booker, has just returned from a two weeks' fishing trip. He does that every year to help him get stories that help him sign contracts for the balance of the year.

H. G. ROSEBAUM has gone east of the mountains to sign up contracts for next year.

THE CONSOLIDATED FILM CORPORATION of Seattle and San Francisco announces that it is well pleased, as are their customers, with the Katzenjammers, Happy Hooligan and other cartoons it is selling in reel form.

SAM MENDELSON formerly manager of the Empire, Anacortes, Wash., has opened one of his own there which he calls the Rose.

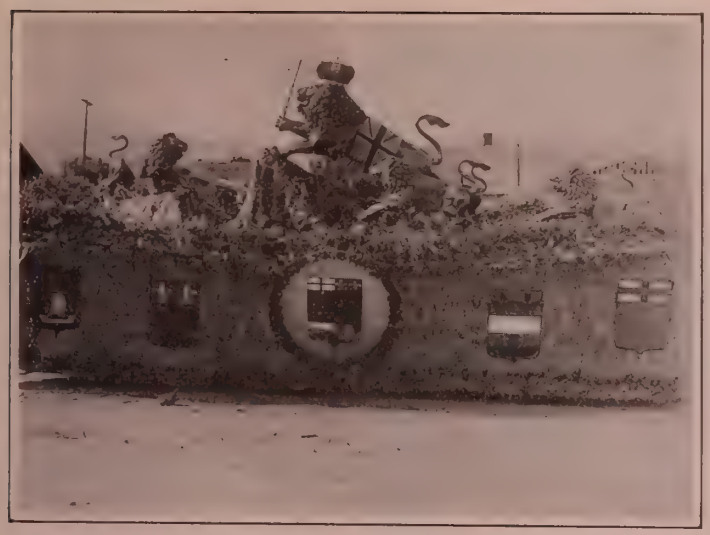
THE L. J. SCHLAIFER ATTRACTIONS, of Film Row, have added a few "Ivans" to their stock and which are going fast. They are "Human Clay," "The Traitor Within Our Gates," "The Sins of Ambition," "One Law for Both," "Babbling Tongues," "Married in Name Only," "His Wives," "Her Surrender," "A Son of Strife," "The Girl Who Did Not Care," "Concealed Truth," "A Mother's Confession," "The Sex Lure" and "A Faded Flower." These are their brand-new buys and they're proud of them.

FILM ROW, Seattle, has welcomed a new exchange man, representing a new company. He is L. A. Todd, representing the William L. Sherry service. His office is at 2223 Third avenue, Seattle, and has established a branch manager, F. A. Tipton, in Portland, whose office will be in the Seward Hotel. Mr. Todd is booking two films, one is Doris Kenyon, heading her own company, in "The Street of Seven Stars," and Catherine Calvert, in "A Romance of the Underworld." He is also ready to release Doris Kenyon in the "Inn of the Blue Moon" very soon, as well as Catherine Calvert in "Out of the Night," "Marriage" and "The Girl Problem."

MIKE ROSENBERG, president of the De Luxe Company up here, took a flying trip to the South and back the first part of August.

JOE DANZ, who is making a specialty of buying up theatres, has just bought the Little theatre from John Hamrick. This will make the fifth movie he owns in Seattle, together with his brother.

H. B. DOBBS, Northwest manager of the Select Pictures, left for a flying trip to the East, where he will meet J. S. Woody from the main house in New York, in order to talk over important matters.



Float Donated by Hollywood Studio of Vitagraph to the Victory Parade Held in Los Angeles July 31

In and Around Denver

R. J. CHURCHILL has resigned his position as local manager for the Fox Film Corporation, and has been succeeded by Charles H. Muehlman, until recently special representative for Fox, with headquarters in Chicago. Mr. Churchill's resignation is due to a call to the colors from Hastings, Nebraska, his former home. He has not yet been assigned to any designated training camp, but will probably leave Denver within ten days or two weeks. He is very popular in local film circles and with all exhibitors in this territory.

SAM BAXTER of the Denver Isis, has booked a return engagement of "Cleopatra" for the week beginning Sunday, August 11.

WARD E. SCOTT, new manager for Pathe, is visiting exhibitors in the key cities of Denver territory. The local Pathe office is busy booking the western serial, "Hands Up" and also their new serial, "Fourth of July in France." The latter picture is now being shown in Denver at the Isis in connection with "To Hell With the Kaiser."

EDWARD ARMSTRONG has returned from Salt Lake City and Butte, where he was very successful in booking "For Husbands Only," "The Geezer of Berlin" and "The Lusitania." He announces the appointment of George Bourke, former Denver salesman, as new manager for Universal at Butte. Ray Hudson, former manager of the Butte office, has been named as special salesman for Universal in Denver territory.

J. I. ZIMMERMAN, who owns the two Lyric theatres at Bayard and Bridgeport, Neb., has recently added new equipment, including Simplex machines.

G. W. WHITNEY of General, is making an extended trip into New Mexico, including Deming, booking Paralta Plays and the big war picture "On the Italian Front."

C. G. EPPERSON, who recently resigned as manager of Pathe's Denver headquarters to enter training with the radio class at Colorado College, was a recent Denver visitor. Epperson says he likes it fine and has taken on eight pounds since he left here three weeks ago.

J. B. TOWNSEND, who recently came here from Los Angeles as manager for Sherry Service, has taken his departure for the East, after holding down the job three days. The Denver altitude was too high for Mrs. Townsend and they were obliged to leave hurriedly for a lower location. No successor to Mr. Townsend has yet been named.

F. G. BUNTE was a recent visitor on Film Row. He will re-open his Gem theatre at Yuma, Colo., which has been closed all summer, on August 12. While here he placed several contracts for Mutual specials.

W. A. RICKARD, owner of the Ford theatre at Leadville, was in Denver last week arranging fall bookings.

THE STRAND, the leading picture house on Curtis street, has arranged with Manager Cassidy of Mutual, for the Sessue Hayakawa specials. Cassidy says contracts are coming in fine on the first release, "His Birthright," which is scheduled for September 8 in Denver territory.

"HANDS UP" has been booked by the Palace theatre, Trinidad, and the Colonial and Criticher theatres at Pueblo.

H. T. NOLAN, of the First National Exhibitors' Association, has returned from a business trip to Salt Lake City.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

C. M. HILL, Branch Manager
Paramount--Artcraft
9th and Burnside Streets

J. S. KING of the Empress at Laramie, Wyo., was a Denver visitor last week.

CHARLES GILMORE, former manager for Pathe here and now with Select, is covering New Mexico territory.

MANAGER TALBOT, of the American, Denver, has booked Select service for the coming year, beginning September 1.

H. D. CASSIDY is going to Salt Lake next week to arrange for Hayakawa specials with the American theatre there.

HUGH RENNIE of Colorado Foursquare is visiting New Mexico exhibitors.

IRVING A. ERDMAN, owner of the Princess at Douglas, Wyo., and Mrs. Erdman, were the guests of T. Y. Henry and family, last week, at a swimfest at Washington Park.

ARTHUR SMITH, of Foursquare, has returned from a month's outing at Cataline Islands.

UNLESS the American Railway Company gets on the job and hands out something approaching fair service, they may wake up some fine morning to learn that every exchange in Denver has decided to transact all their business by parcel post. It would be next to impossible for the latter to be any worse than the service now being given by the consolidation to Denver exchanges.

MRS. A. L. HEWETT of the Dreamland theatre, Rapid City, S. D., has arranged for a booking on "The Kaiser, the Beast of Berlin" for Labor Day. Three prints of "The Kaiser" are still booking out of Denver Universal, although the wonderful production is now in its sixth month. Open dates are scarce.

THE AGRICULTURAL SCHOOL at Hesperus, Colo., has booked Universal service, including scenics, news weeklies and clean, short-length dramatic subjects. An important deal is pending for the early transfer of a leading Curtis street house to new owners. Details are withheld until the sale is consummated.

Los Angeles Short News

MISS FREDA RUBENSTEIN, assistant manager of the All Star Feature Distributors with headquarters at the San Francisco Exchange, has returned to San Francisco after spending several weeks at the Los Angeles branch where she introduced new bookkeeping and booking systems which has been inaugurated at San Francisco. Later Miss Rubenstein will go to Seattle to install the same system for the De Luxe Feature Films, Inc.

POPULARITY OF PATRIOTIC PICTURES continues very strong in the Southern California territory, as is shown by the bookings made for the Metro subject, "To Hell With the Kaiser." Three prints for this subject are in constant use, and bookings are solid until Sept. 15. New records for attendance were made in the El Monterey theatre at San Louis Obispo where this Metro subject was recently shown. Ed. N. Kaiser, manager of the El Monterey, writes the Los Angeles Exchange the business was the greatest in the history of the house. He carried far more than the usual amount of advertising, and the fact that his name was the same as the Hun ruler, gave opportunity to apply the title locally.

PLANS FOR A FOURTEEN HUNDRED SEAT THEATRE, to be built on the corner of Eighth and Broadway at San Deigo, are now being prepared by Albert C. Martin, Los Angeles architect, whose most recent theatrical work was that of architect and construction engineer of Grauman's in Los Angeles. It is planned by Edward H. Post, builder of the new San Diego theatre, that the house shall be named the California. Present plans provide the new theatre, which will be built in a remodeled building now on the site, will be ready for opening about Dec. 1.

West Coast Brings Results

MOTION PICTURE PRINTER

Brand new $350.00 Step Printer
A Bargain at $150.00

L. A. SLIDE & FILM CO.
122 West Third Street
Los Angeles

CAMERAMEN

ENDORSE BLOOM SYSTEM

We are proud to refer any inquiries concerning our work to any of the cameramen of companies whose developing and printing we are now doing. Anyone listed below will tell you of the success we have made in doing their work.

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

JESSE ROBBINS
Director and Supervising Cameraman G. M. Anderson
Golden West Company

We do not Pay Cameramen commissions

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.

Holly 4015 Home 577618

Gertrude Selby, Leading Woman In Henry Lehrman Sunshine Comedies, Distributed by William Fox

Salt Lake News and Views

E. R. BARNET of New York, auditor for the Famous Players-Lasky corporation, is in Salt Lake for his first visit here. He found time enough free from business to go to Utah lake last week on a fishing trip with Louis Marcus, district manager, and L. Levine, booker for the corporation, returning much delighted that he hooked the biggest bass caught on the trip.

CONTRACT for the 1918-1919 "Star Series" of the Paramount-Artcraft pictures has been closed by H. E. Skinner, manager of the Alhambra theatre at Ogden.

GEORGE E. CARPENTER, manager of the Paramount-Empress theatre, has announced the seven D. W. Griffith productions to be released this year under the Artcraft trademark. The first, "The Great Love," is booked for exhibition at the Paramount-Empress Sept. 15 to 18, inclusive.

MANAGER JOHN B. ASHTON of the Columbia theatre at Provo was in town the other day with a gleeful story of a triple increase of 10 per cent in receipts with the succession of the pictures, "The Claws of the Hun," "How Could You Jean?" and "The Bravest Way."

JAMES GEORGE, manager of the American theatre at Idaho Falls, was in Salt Lake the other day contracting for increased service of Paramount and Artcraft pictures.

THIRTY-FIVE OUT OF 96 members of the Exhibitors' Booking Association resident in Utah and Idaho were in attendance at the association convention held in Salt Lake Monday and Tuesday last week. Announcement of the association's arrangement to handle the pictures of the Four-Square Corporation in Utah has been made by A. L. Stallings, vice-president and general manager.

A. B. KNOX has succeeded George L. Mayne as manager of the Salt Lake branch office of the First National Exhibitors' circuit. Mr. Mayne's time is entirely occupied with the management of the American and Strand theatres of the Swanson circuit. Mr. Knox comes from Denver, where he has been in the service of the same company, recently having made a field trip from there that included a tour of New Mexico. He talks about Los Angeles whenever permitted to do so, giving the impression that he must have lived there once.

"PERSHING'S CRUSADERS" are taking Utah by storm as swiftly as they took the Marne Salient, according to A. B. Knox, local manager for the First National Exhibitors' circuit. The picture is going better than was even anticipated, says Mr. Knox.

A BEATIFIC LOOK of satisfaction rested on the features of M. H. Kuhn, manager for the Western Triangle distributing corporation, the other morning when he was interrupted in perusal of the "Moovie" page of a local newspaper. It held advertisements of Triangle productions on show in four Salt Lake theatres, the American, the Broadway, the Pantages and the Rialto.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" "The Grain of Dust"
A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week* 2 BILLY WEST COMEDIES—*Monthly*
VAUDEVILLE MOVIES—*2 each month* 1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*

191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

Comedies! Best in the World
EVERY STAR COMEDIAN OF FAME
Christie Comedies—A new one each week.
28 Two reel Mack Sennett Keystone Comedies.
26 Chaplin Comedies—One and two reels
PEERLESS FILM SERVICE
100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.
NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.

THE AVENGING CONSCIENCE, with the Clansman Cast.

THE WARRIOR—Featuring Maciste, the Italian Fairbanks.

McClure's—Geo. Loane Tucker Production, MOTHER.

LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.

MARRIED IN NAME ONLY, with Milton Sills.

ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue SAN FRANCISCO
2016 Third Avenue SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

Late News of San Diego

THE PICKWICK has been showing "Carmen of the Klondike" to big houses, and the management claims it is better than "The Spoilers."

FEATURING MACISTE, the Italian giant, who afterwards proved himself a hero at the front, the Plaza's showing of "The Warrior" drew good crowds for a week.

MRS. ABBA G. BUSH, mother of G. A. Bush, and grandmother of Kent G. Bush, both of the Broadway Amusement company, died in this city on August 4 in her 79th year. She was born in New York.

DOUGLAS FAIRBANKS in "Bound in Morocco," and a Mack Sennett comedy, "She Loved Him Plenty," made a strong double bill at the Cabrillo, the house which advertises that it furnishes 30,000 cubic feet of fresh air every minute.

THE BROADWAY found a good drawing card in "Sandy," the Alice Hegan Rice story, featuring Jack Pickford and Louise Huff. At the Superba a Mable Normand picture, "Back to the Woods," met with popular approval, the Capitol comedy, "The Widow's Might," with Billy Parsons, also being shown.

ENID MARKEY, well-known motion picture actress, who has been playing for several months in stock at the Strand theatre, with the Virginia Brissac Players, has gone East for a rest, having temporarily lost her voice, following a severe cold. Miss Markey will spend part of her vacation in New York City.

MOTION PICTURE STARS have been numerous among the week's visitors. Roscoe Arbuckle, accompanied by Lou Guernsey and Lou Anger, were at the U. S. Grant hotel for a day or two. Lottie Pickford and Mrs. Willie Hope also spent several days at the Grant. "Bill" Hart, his sister, Miss Mary Hart, and Miss Wanda Hawley were among the guests at a dinner at the Grant, given by Col. and Mrs. L. M. Farrell of the 159th infantry in honor of the star.

BESSIE BARRISCALE is to occupy a box at the Isis theatre upon the occasion of a combined minstrel and vaudeville show to be given for the benefit of the section naval base here. Miss Barriscale has joined the long list of "god-mothers" to Camp Kearny or other military or naval groups, taking the naval base boys under her protection.

MARY PICKFORD wanted to see the colonel of "her regiment" at Camp Kearny the other night, but got there after the camp was closed to visitors. The magic of her name, however, when conveyed to the regimental commander, whom she wished to see, secured for her the desired special pass.

HELEN WOLCOTT, formerly playing before the camera with the Lubin Western company, received a welcome from her San Diego friends during her visit with the Morosco comedy, "Lombardi, Ltd.", at the Isis theatre.

THE PLAZA THEATRE, following up a big advance campaign in the newspapers, put out thousands of hand-bills advertising "Pershing's Crusaders," and showed the patriotic films to big houses for a week. The use of a naval band, playing about the streets and in front of the Plaza, helped draw the crowds.

THE NEW LIBERTY theatre at Camp Kearny has been completed at an estimated cost of $50,000, and opened with "The Squaw Man," put on by a group of volunteer players who are lending their talents to the entertainment of the men in khaki. Some of the best motion picture men and women on the Coast have been assisting in giving the Liberty a good start-off.

THE PICKWICK is putting on the "Toys of Fate," featuring Nazimova, for a week's run. The Savoy (Pantages), in its vaudeville bill, is showing the serial, "The Fight for Millions," with William Duncan featured.

Alexander Makes Trip to Exchanges

WILLIAM ALEXANDER, District Manager for the Wm. L. Sherry Service, will leave shortly on a trip which will cover all the Coast Exchanges.

The first run situation being cleared up now in the Los Angeles district, Mr. Alexander expects to devote some time to the Seattle and San Francisco Branches.

Directory of Los Angeles Exchanges and Supply Houses

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

B. E. LOPER
Branch Manager
Select Pictures
736 South Olive Street

C. J. MARLEY
Branch Manager
Western Triangle Distributing Corporation
900-12 Knickerbocker Bldg.

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr.
Headquarters—LOS ANGELES

J. SLIPPER & CO.
Projecting Machines
Baird, Simplex, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

Perfection Pictures
Distributed Through
The George Kleine System
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

E. D. TATE
Branch Manager
PATHE EXCHANGE, Inc.
732 South Olive Street
An Office that Knows its Subjects

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

Pacific Amusement Supply
Sole Southwest Dist. for
NICHOLAS POWER CO.
PRECISION MACHINE CO.
THOS. A. EDISON CO.
800 So. Olive Street

M. & R. FEATURE FILM COMPANY
H. W. STUBBINS
Branch Manager
730 South Olive Street

JOHN C. MOORE, District Manager
SUNSET FILM CORPORATION
Knickerbocker Building, L. A.
Fairbanks, Hart, Keenan and Talmadge subjects, and Evelyn Nesbit in Redemption

What Exchanges and Theatres Are Doing

THE SUNSET FILM CORPORATION has a new manager for its Los Angeles branch in the person of John C. Moore, formerly manager of the Universal Exchange at Phoenix, Arizona, and more recently associated with the San Francisco Universal Exchange. Mr. Moore has had a number of years' experience in the film exchange business, and succeeded Edward H. Watson as manager of the Sunset.

B. E. LOPER, manager of the Select Los Angeles branch, covered Southern California territory during the past week, spending a portion of the time at San Diego.

W. H. CREE, who until very recently served as special representative in the Coast States for the General Film Company, who recently resigned, has enlisted in the Naval Reserve and on Aug. 10 entered the service at San Pedro Training station. Mr. Cree has been succeeded in his General position by Walter Rand, formerly of the Denver Goldwyn Exchange.

LOS ANGELES FILM ROW has a new face this week, as C. H. Coyle, formerly manager of the Columbia theatre at Phoenix, Arizona, has been engaged by Manager Walsh of the Los Angeles Fox Exchange, as salesman for Southern California and Arizona. Mr. Coyle is a former film exchangeman having been identified with a number of independent or state rights exchanges prior to his work as manager of the Columbia theatre at Phoenix, which is owned by George Mauk.

THE AMERICAN RELEASES through the Pathe Exchange in Los Angeles, will be handled by J. C. Crowley, former salesman of the Los Angeles Fox Exchange. Mr. Crowley has already taken up this new work, and will by the date of the first release, Sept. 1, have made a trip over the entire territory.

MEMBERS OF THE PATHE Los Angeles branch contend they have made remarkable bookings for the Pathe Official War Reviews in this territory and especially in that of Arizona. In that State there are forty-eight towns that have theatres, many of which only run a few nights each week. Of the forty-eight Arizona theatre towns, forty-two managers in as many towns have contracted for these films.

J. B. MASON, owner of the Dream theatre at San Diego, spent a portion of the past week in Los Angeles making bookings for his theatre.

QUINN'S RIALTO THEATRE had such a successful business on "Baree, Son of Kazan," during the first week's showing of this film, that the management held it over for the second week. This, in view of the fact that Los Angeles has experienced the hottest weather of the year during these weeks, point out the subject was an unusual drawing card.

FOR THE FIRST TIME since taking the office of Assistant General Manager of Vitagraph, A. W. Goff this week paid a visit to the Los Angeles Exchange, and the producing plant of the Vitagraph at Hollywood. He was met at Kansas City by H. D. Naugle, Vitagraph representative for the western half of the country, who accompanied him to Los Angeles, and will accompany him to the other exchange cities in the western section of the country.

SEVERAL WEEKS AGO the Los Angeles Times condemned Lois Weber's picture, "Scandal," recently reissued, stating it was on the riske order, and should be censored. When this film was shown during the week of July 28 to Aug. 3, inclusive, at the Garrick theatre, Manager H. P. Gaulfield introduced a voting contest and asked the patrons by returning votes to indicate their opinion. During the showing more than four thousand votes were returned to the box office and there was not one person who upheld the Los Angeles newspaper by their vote.

AN INTEREST in the New California theatre now being built in Los Angeles has been sold by Messrs. Fred Miller and Harry Leonhart to Seattle men represented by A. Aaronson, J. H. Davis and Bart Birtleson. The new owners will make very little difference in the management of the theatre, Fred Miller and Harry Leonhart continuing in that capacity, assisted by Mr. Birtelson. Roy Miller will be in charge of advertising and publicity matter.

MESSRS. M. H. LEWIS AND HARRY BALLANCE have returned from spending several days at San Diego in the interest of the Famous Players-Lasky Corporation where three contracts were made with first run houses for the showing of Paramount and Artcraft subjects. The Cabrillo theatre, managed by R. E. Hicks, during the next year will show subjects of this distributing organization forty-eight weeks. W. W. Whitson of the Plaza theatre has contracted for forty-seven weeks, and G. A. Bush of the Broadway has thirty-five weeks. The prices charged at San Diego at all of these houses are twenty, thirty and fifty cents plus war tax.

CONTRACTS HAVE BEEN MADE in Los Angeles for first run showings of Paramount and Artcraft at Grauman's, Clune's Broadway and Auditorium, the Kinema and the New California which will open about Sept. 15. In addition to this the Palace theatre on Seventh street near Broadway, has a contract for the first second run choice, and maintains the same price as the first run houses.

D. TENENT, owner of the Exchange theatre at Goldfield, Nevada, is spending a month in Los Angeles, and advises he has closed his theatre for the remainder of the summer owing to the hot weather in that section.

BROADWAY AMUSEMENT COMPANY of Tucson, Arizona, have selected Sept. 1 for the opening day of their new theatre built on the site of the one which was destroyed by fire early this year. The Tucson Opera House, as the theatre is known, will be slightly larger than the former building, containing as it will about 1,000 seats. This house is owned by Drackman and Goldstein, who successfully conducted the theatre prior to the fire.

ALLIED NATIONS OFFICIAL WAR REVIEWS, booked in the California territory by the All Star Feature Distributors, are being shown at three principal theatres in Los Angeles: Orpheum Vaudeville, Clune's Broadway and Miller's Alhambra. These films have solid booking for about six weeks from release date.

CONTRACT HAS BEEN LET for the erection of a 50 by 150 foot Class A construction storage building for the American Photoplay Slide Company. The new structure will be used as a storage place for films and slides made by this company. Pozzo Construction Company will be the builders.

Simplex

If Your Box Office Business isn't Satisfactory

—if your House hasn't enough "repeaters"—
—if people prefer to walk a little farther, or perhaps go down-town, to see another Show—
—then we suggest that you:

"LET THE Simplex TWINS SELL YOUR TICKETS"

They are good salesmen.
They work without bluster or shouting.
They sell tickets by appealing to the eye.
(And the eye is the pathway to the purse.)

Nervous pictures repel. Simplex projection attracts. Which pays the best?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

You are not giving your negatives, your exchanges or your exhibitors a square deal if you place your printing and developing contract with any laboratory which has not amply prepared to "Carry On" while complying with both the spirit and letter of Government orders concerning fuel, labor and material.

Last Winter, while fuel famine and express congestion were playing havoc in the East, we at Chicago, the natural distributing center, sufficiently and efficiently served our customers.

This Winter will find us again prepared, for we have stored on our premises—***Right Now***—enough coal to "Carry On" until Spring. We have stocked up with other essentials and, while twenty-two of our men are with the Colors, our organization is strong and determined in spirit and able to cope with the situation.

And—***Mark You!***—for efficient general distribution of a National Release, Chicago's the place.

If you are buying your share of Liberty Bonds and are doing your W. S. S. bit, we will be pleased to figure on your printing and developing.

We Also Make Photoplays to Order.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

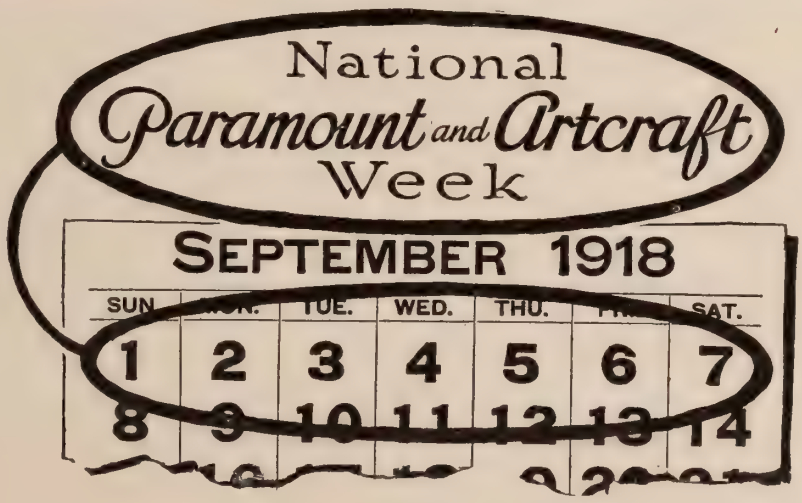
There are reasons—
Come and see them.

AUGUST 31, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



IF you're not in on it yet, *hurry*, so that your "ad" (inserted free) will be in the big newspaper in your city.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 9 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the act of March 3rd 1879 PRICE 15 CENTS

The Brilliant Character Actor

MONROE SALISBURY

in his great Portrayal of the beloved Rogue

"THAT DEVIL BATEESE"

a Drama of glowing Warmth of the French Canadians

IN—"THAT DEVIL BATEESE"—Monroe Salisbury brings to the screen one of the most beloved rogues of fiction. Here's a play for everyone, a play of deep human emotions portrayed by the master artist. The scenic effects in "THAT DEVIL BATEESE" have never been surpassed on the screen. Magnificent shots that will enthrall any audience. Book and boost this fine play. Book thru your nearest Bluebird Exchange or BLUEBIRD PHOTO PLAYS (Inc.), 1600 Broadway, New York City.

On Broadway

A Line Three Blocks Long

waited at the Strand Theatre to see

D.W.GRIFFITH'S "The Great Love"

"WHEN we left the Strand the line which forms to the left had stretched down as far as 45th Street [The Strand is between 47th and 48th Streets], but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."—The New York Tribune.

TRADE MARK ARTCRAFT PICTURES

It Set a New Record for Harold Edel

"At the opening of 'The Great Love' yesterday, line formed at 11 a.m. and there was a continuous turnaway all day," Harold Edel, managing director of the Strand Theatre in New York City, wired D. W. Griffith. "'The Great Love' eclipsed all former Strand records for attendance, thereby showing to more people in one day than any other theatre in the world. Artcraft extended every aid and co-operation. Congratulations to you and your players."

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

NATIONAL

Paramount and Artcraft WEEK

1918 SEPTEMBER 1918

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
1	2	3	4	5	6	7

Focusing America's Attention on the "Better Motion Pictures"

IN thousands of theatres in the week of September 1st, nothing but Paramount and Artcraft Pictures will be shown.

It will be a week of showing America just what the motion picture is today—the national amusement, a vital part of America's seething life.

It will be a week of building good will, a week in which the theatres will *show* the whole country just what "better motion pictures" are.

Such a week would be worthless unless the theatres of America showed, first: pictures bearing trade marks so well known that the crowds always come to see them; second, pictures so good that they can stand the test of this concentrated demonstration.

The only company in the industry that has the producing and distributing organizations to furnish the quality of motion pictures necessary for such an important test of the worthwhileness of the industry is the Famous Players-Lasky Corporation.

The only pictures that the exhibitor implicitly can trust always to make good to the public are Paramount and Artcraft Pictures.

And so if you are not already booked solid, get in on it quick!

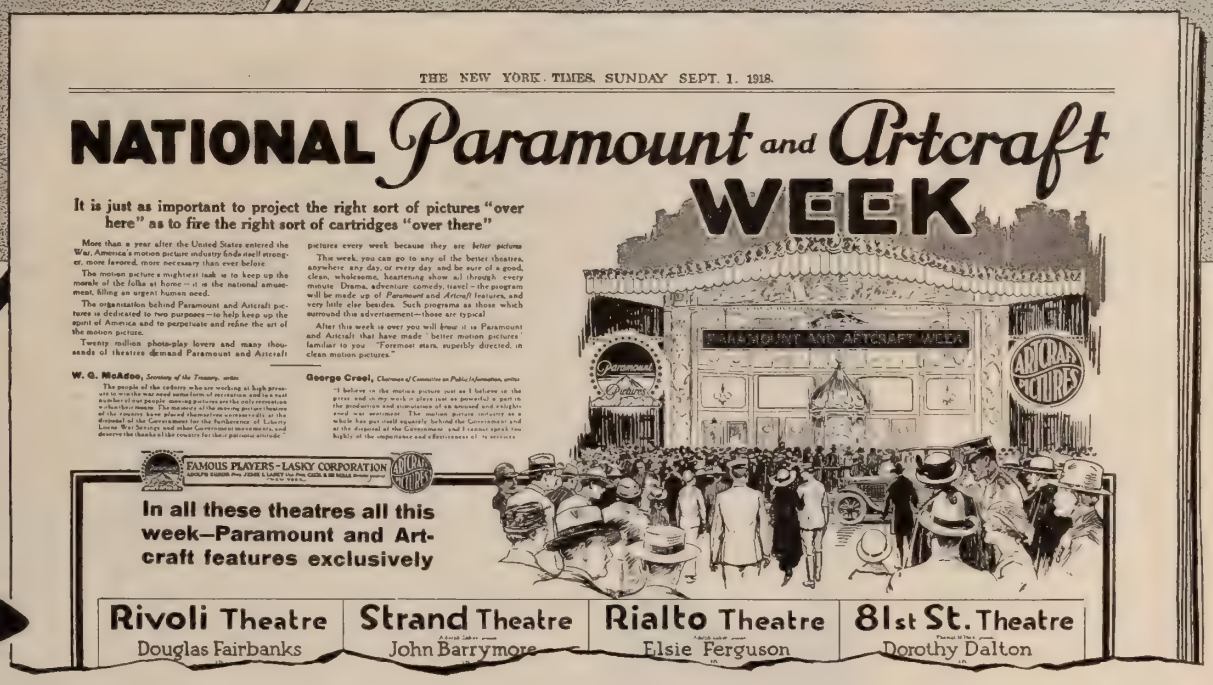
You, at *your* theatre, for *your* profit, for the National Week, for the industry of which you are a part—now and for the years to come.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

We Advertise Your Theatre Here, —and your pictures


THE NEW YORK TIMES, SUNDAY SEPT. 1, 1918.
NATIONAL Paramount and Artcraft WEEK
It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there"
W. G. McAdoo, Secretary of the Treasury, writes
George Creel, Chairman of Committee on Public Information, writes
FAMOUS PLAYERS-LASKY CORPORATION
PARAMOUNT AND ARTCRAFT WEEK
In all these theatres all this week—Paramount and Artcraft features exclusively
Rivoli Theatre
Douglas Fairbanks
Strand Theatre
John Barrymore
Rialto Theatre
Elsie Ferguson
81st St. Theatre
Dorothy Dalton

In the big newspapers that reach *your* people - - -

Full pages, carrying YOUR advertisement free in these great dailies, telling YOUR people what and when and where:

St. Louis Post-Dispatch
Des Moines Register-Tribune
Omaha World-Herald
Atlanta Journal
New Orleans Item
Dallas News
Salt Lake City Tribune
Denver Post
Butte Miner
Anaconda Standard
San Francisco Chronicle
Seattle Times
Portland Oregonian
Los Angeles Herald
Spokane Spokesman-Review
Boston Post
Portland Express-Advertiser
New Haven Register
New York Times
Buffalo Courier
Syracuse Post-Standard
Utica Press
Rochester Democrat
Washington Star
Baltimore Sun
Richmond Times-Dispatch
Pittsburgh Press
Cincinnati Post
Indianapolis Star
Louisville Herald
Detroit News
Cleveland Plain Dealer
Chicago Tribune
Minneapolis Tribune
St. Paul News
Milwaukee Journal
Kansas City Star
Wichita Eagle
Albany Knickerbocker Press
Philadelphia Bulletin
Boise, Idaho Statesman
Tulsa, Ok., World

Do your booking early so you'll be sure to get your share of the advertising

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK Artcraft Pictures

42

THE SATURDAY EVENING POST

Here → NEXT WEEK IS Paramount

It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there."

◆ ◆

More than a year after the United States entered the War, America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture's mightiest task is to keep up the morale of the folks at home—it is the national amusement, filling an urgent human need.

The organization behind Paramount and Artcraft pictures is dedicated to two purposes—to help keep up the spirit of America and to perpetuate and refine the art of the motion picture.

Twenty million photo-play lovers and many thousands of theatres demand Paramount and Artcraft pictures every week because they are *better pictures.*

This coming week, you can go to any of the better theatres, anywhere, any day, or every day, and be sure of a good, clean, wholesome, heartening show all through, every minute. Drama, adventure, comedy, travel—the program will be made up of *Paramount* and *Artcraft* features, and very little else besides. In many cases nothing else. Such programs as that right here in front of your eyes—that one is typical

We named that theatre Alhambra merely as an example. It might just as well be Strand, Rialto, Palace, Rivoli, Empire, Crescent, Globe, Cascade, Court, or the name of the *theatre nearest you.*

After this coming week is over you will *know* it is Paramount and Artcraft that have made "better motion pictures" familiar to you: —"Foremost stars, superbly directed, in clean motion pictures."

FAMOUS PLAYERS-LASKY CORPORATION

ON the evening of Thursday, August 29th, in the best homes in *your* town, the folks are going to be reading, in the Saturday Evening Post, the double page advertisement, a small reproduction of which is shown above.

The banker, the station agent, the druggist, the grocer, the mayor and their wives and children will be reading it.

and Artcraft WEEK

Everybody who is anybody in your town reads The Saturday Evening Post. You know that.

And after they've read it they'll have new respect for the industry of which you are a part, and they'll say, each of them: "Isn't that a fine idea! Wonder where we'll find these Paramount and Artcraft Pictures this week?"

Is the answer going to be the name of your theatre—or the other fellow's?

A Typical Blue Ribbon Feature!

A BRILLIANT STAR—
Supported by a Popular Cast—

Story Written by
A FAMOUS AUTHOR

(Use this as Program Copy)

ON the floor of his room—the doors bolted, windows locked from the inside—lay the body of a man—murdered! And circumstance so spun its web that it entangled the destinies of many.

For Robert Ashton, the slain man, had carried a mysterious green god that he had stolen from a Chinese temple. And because Major Temple was determined to possess the little emerald effigy, Ashton had offered it for the hand of Muriel, Temple's daughter. And in the midst of it all appeared Owen Morgan, who offered his love and protection, his life if need be, to the woman whose father would bargain her off.

Yet who had entered through sealed doors to slay Ashton? Was it Morgan, to save the woman he loved? Was it Muriel, forced to any lengths to escape Ashton's sensuous covetousness? Was it Temple, impelled by his passion for the idol Ashton possessed? Or Li Min, the Chinese servant, with vengeance in his heart for the heretic who would desecrate the temple of his gods? Or was it the hand of Fate itself?

ALBERT E. SMITH *presents*

HARRY T. MOREY

Supported by Betty Blythe
in

"THE GREEN GOD"

From the Widely Read Novel of the Same Title
by FREDERICK ARNOLD KUMMER
DIRECTED *by* PAUL SCARDON

VITAGRAPH

I can very truthfully say that "A Fight For Millions" is far ahead of any serial run in this town in a long time, not excepting your "The Fighting Trail," and "Vengeance—and the Woman." It has doubled my box office receipts from the start and is doing better all the time.

WILLIAM SEAL, *Manager*
Yale Theatre, Vinita, Okla,

Saturday (August 6th) was a hot one, but the heat did not keep "A Fight For Millions" from getting a flying start. In fact, we played to the biggest business Saturday since I took the management of the house. We played to more than 800 men, women and children Saturday matinee and at 2:00 p. m. all traffic was stopped in front of the theatre. At night, we did a "stand out" business and you know that is going some for this town.

I consider "A Fight For Millions" the best serial buy on the market today, especially if "The Fighting Trail" was run previously to the Millions.

W. R. HILLER, *Manager*
Colonial Theatre, Iron Mountain, Mich.

Box-Office Records Smashed!

Theatres Jammed!

Hot Weather Defeated by

WILLIAM DUNCAN *in*
"A FIGHT FOR MILLIONS"

Supported by An All-Star Cast Including

EDITH JOHNSON *and* **JOE RYAN**

VITAGRAPH

Albert E. Smith
President

Scenes from

REX BEACH PICTURES

A LOT of my friends, and I include among them many exhibitors, are wondering why after having but one Rex Beach picture a year for four years I have suddenly decided to have Goldwyn produce and release six in one year.

I am going to tell you why.

I have waited four years because I knew that production was constantly improving in quality and in power.

Because the longer I waited, with the producers growing in skill, the better my Rex Beach Productions would be.

My six Star Series productions this year are going to be the best-made Rex Beach Pictures you have ever had. I have seen the first one, "*Laughing Bill Hyde*" and *it is a whale of a picture.*

THE next production will be "The Crimson Gardenia" and the other four are "The Net," "The Iron Trail," "Going Some" and The Silver Horde." As fine as my previous pictures were, I now tell you these six will be still stronger.

And now another thing:

I always wanted my pictures to be as universally and splendidly distributed as my stories and books have been by my publishers.

That was another reason I waited. And I am glad I did, because Goldwyn has the best organized nation-wide distribution I have ever seen. My six new pictures are packed full of box-office value.

Rex Beach

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

"Laughing Bill Hyde"

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"BILL'S SWEETIE"

2,500 Theatres Now Play Them!

NO exhibitor *has fully insured the happiness of his theatre's patrons* for the coming season unless he has booked

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

This great roster of exhibitors now playing these clean and speedy comedies regularly under contract already advertises with pride: "*This week* Smiling Bill Parsons in a splendid Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

An Extraordinary Photo-Serial

In Ten 2-Reel Episodes

The Hand of Vengeance

Gaumont

¶ The best thing about the new Gaumont photo-serial is its *appeal* to all classes of picture-goers---the young, the old, and the middle-aged.

¶ It's hard to describe this amazing drama, it differs so from ordinary serials.

¶ The delightful adventurer, whose daring escapades fill every reel, might be called a combination *Monte Cristo---Raffles---Sherlock Holmes.*

¶ Which means a red-blooded feature with no let-up in the interest from beginning to the end.

Exhibitors can see it at the BEST STATES-RIGHT EXCHANGES

Gaumont Co.
FLUSHING, N. Y.

Gaumont

Hodkinson Service Release List

Paralta Plays

A Mans Man	J. Warren Kerrigan
Madam Who?	Bessie Barriscale
His Robe of Honor	Henry B Walthall
The Turn of a Card	J. Warren Kerrigan
Within the Cup	Bessie Barriscale
Humdrum Brown	Henry B. Walthall
An Alien Enemy	Louise Glaum
Blindfolded	Bessie Barriscale
With Hoops of Steel	Henry B. Walthall
Rose O'Paradise	Bessie Barriscale
Shackled	Louise Glaum
Patriotism	Bessie Barriscale
One Dollar Bid	J. Warren Kerrigan
Wedlock	Louise Glaum
Maid of the Storm	Bessie Barriscale
Burglar for a Night	J. Warren Kerrigan
A Law unto Herself	Louise Glaum
The White Lie	Bessie Barriscale
Heart of Rachel	Bessie Barriscale
(Title not Announced)	Louise Glaum

Lillian Walker Productions

Embarrassment of Riches	Lillian Walker

Jesse D. Hampton Productions

Prisoners of the Pines	J. Warren Kerrigan

Plaza Pictures

Petticoats and Politics	Anita King
Angel Child	Kathleen Clifford
Whatever the Cost	Anita King

Douglas Natural Color Pictures

Cupid Angling	Ruth Roland

Hodkinson Service is a factor in the industry today because it is selected to meet the needs of every exhibitor.

The Hodkinson Corporation is in effect a separator. Its sole function is to pick and choose the quality product and eliminate the bad. Unlike producer-dominated organizations it has no need to force any and all product on the market, irrespective of quality and merit

Exhibitors the country over are realizing with clearer understanding every day, the importance of the Hodkinson organization to them, in that, it, with absolute independence and backed by consolidated exhibitor buying power, can do for them what they have always wanted to do, but lacked power to accomplish—the proper selection of profitable product.

The ever-increasing number of exhibitors rallying to the support of the Hodkinson Co-partnership Plan, but increases this power to select and secure the "right" product.

W. W. HODKINSON CORP.

527 FIFTH AVENUE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

Giving The Public What It Wants!

Lillian Walker

In A Series of Eight Happy Pictures

FIRST PRODUCTION

"THE EMBARRASSMENT OF RICHES"

By Louis K. Anspacher

DIRECTED BY EDWARD DILLON
PICTURIZED BY ROY SOMMERVILLE

A Star

Who reflects all the sunshine of life—who is the spirit of love, youth and happiness, with a smile that is contagious, with eyes that dance, with dimples that bewitch.

A Story

That gives the star full play for all of her wonderful charm—that is sweet and wholesome, yet forceful and fascinating—that is overrunning with the joy of living and of loving.

Who could ask for a combination of greater appeal?

RELEASED SEPTEMBER 23RD THRU THE

W. W. HODKINSON CORPORATION

Lillian Walker Pictures Corp.

LESTER PARK, PRESIDENT

501 Fifth Avenue New York City

You are wasting your opportunities if YOU ignore advertising.

Yes, six fine dramatic features—an ideal series for a public that loves the spirit of youth and innocence

A CHILD STAR OF TREMENDOUS CHARM

OAKDALE PRODUCTIONS:

The Locked Heart	**Miss Mischief Maker**	**Little Miss Grown-Up**
No Children Wanted	**The Midnight Burglar**	**Wanted—a Brother**

The starring of winsome little Gloria Joy promises to cause infinite pleasure to that large class of motion picture patrons who approve of clean, healthy sentiment with a reasonable mingling of bright comedy.—*G. T. P. in Exhibitors' Trade Review.*

Little Gloria will stand considerable boosting. Any gang will enjoy it.—*Wid's.*

The work of Gloria Joy is a joy, for she is one of the most finished juveniles we have seen on the screen today.—*Exhibitors' Herald.*

The little star, Gloria Joy, is an attractive and clever child. She demonstrates to an even greater extent than in her first picture her cleverness as a child star.—*Moving Picture World.*

Somebody showed very good judgment or was just naturally lucky when they picked out this little lady for a screen possibility.—*Wid's.*

The youthful Gloria is a thoroughly genuine, enthusiastic and unaffected child.—*Motion Picture News.*

The work of Gloria Joy holds the principal charm and appeal.—*Exhibitors' Herald.*

Distributed by General Film Company

THE ITALIAN BATTLEFRONT

The BOX-OFFICE PICTURE!

The Big, Official Graphic War Document That Tells All!

ANY HOUSE CAN USE THIS FILM—

As an 8-Reel or 10-Reel Special Attraction

OR

As a Series of 2-Reel Added Attractions

It is vivid, dynamic, dramatic

"THE ITALIAN BATTLEFRONT"

Has Made Good

It is coining more money to-day for showmen than any other fighting line production direct from our Allies

Its first week in New York played to $10,782.00

A THRILLER THROUGHOUT!

The Italian Government Picture

GENERAL FILM COMPANY

At our New York, Philadelphia, Atlanta, Denver, Detroit, New Orleans and Washington exchanges

We have secured good advertisers to talk to YOU. Listen to them!

WORLD-PICTURES

WORLD-PICTURES
present
LEWIS S. STONE
IN
Earle Derr Biggers'
Great Stage Success
"Inside the Lines"
with
Marguerite Clayton
Directed by David M. Hartford
Produced by
Pyramid Film Corporation

AS A POPULAR NOVEL, *a "Best Seller"*
AS A STAGE SUCCESS, *a Sensation*
AS A PICTURE, *a Real Special*
AT YOUR BOX OFFICE, *a Big Bet!*

6 parts "INSIDE THE LINES" 6 parts

Seeing the War – at Home

Audiences which see

OFFICIAL WAR REVIEW

enjoy the privileges accorded very few-that of seeing the war with Government sanction, official passes and every facility. The respective governments of the United States, France, Great Britain and Italy have made it possible for them to see the war-at home!

Thus the thrills, the pathos and the suspense of the world's greatest drama may be transcribed on your screen – for YOUR patrons.

One Reel-Weekly

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by

PATHÉ

A TWO REEL PICTURE THAT IS A REAL FEATURE IN EVERYTHING EXCEPT LENGTH–

THE FOURTH OF JULY IN FRANCE

It's filling houses everywhere!

Listen–

Turner and Dahnken, Oakland, Sacramento, San José, Berkeley, Stockton, Richmond, Watsonville; Kinema in Fresno; Portola, San Francisco, full week; Garden, Battle Creek, Mich., three days; Majestic, Grand Rapids, full week; and over a thousand other good houses, ALREADY.

It's a big picture in short length, patriotic; thrilling, timely. Get it!

Presented by the French Pictorial Service; Photographed by Cinematographic Division of the French Army.

PATHÉ
distributors

THE FIRST OF PATHE'S BIG SPECIAL FEATURES IS NOW ANNOUNCED!

By reason of its fascinating story, the superb acting, the charm of the star, the quality of the production and direction, and the picturesque mountain country where it was filmed

HER MAN

starring

ELAINE HAMMERSTEIN

deserves extended runs in every first class house in the land!

THE STORY; adapted from Charles Neville Buck's gripping novel, "The Battle Cry";

THE STAR; perfect in her part. She will be admired and praised by all who see her;

THE CAST; includes W. Lawson Butt who does tremendously impressive work. A cast of all-around excellence;

THE DIRECTOR, RALPH INCE; the picture bespeaks a master's genius;

ALTOGETHER A PICTURE TO BE PROUD OF!

Presented by Advanced Motion Picture Corp.

Distributed by

PATHÉ

RELEASED SEPTEMBER 8TH

Pathé

It's a close shave

between the screen comedian commonly supposed to be the greatest of them all and

HAROLD LLOYD

as to which gives the most entertainment to the crowds

Lloyd is getting greater every day. We vote for HIM!

Produced by ROLIN

One one-reel comedy every other week

AMERICAN FILM CO. INC. *Presents*—

MARY MILES MINTER

IN

"THE EYES OF JULIA DEEP"

BY KATE L. McLAURIN
DIRECTED BY LLOYD INGRAHAM

First of the Mary Miles Minter productions to be released under the American Film Company's new plan of selling direct to exhibitors through American representatives in Pathé exchanges.

An exceptional story of department store life, giving Mary Miles Minter an opportunity to display her ability as an ingenue in the role of an humble department store clerk. Romance, comedy, pathos are woven into this story in an interesting manner.

Communicate at once with the American Film Company's representative in your nearest Pathé exchange for bookings.

DISTRIBUTED BY PATHE'

WILLIAM FOX
presents
THEDA BARA
in
WHEN A
WOMAN SINS
The regeneration of a modern vampire
Story by BETTA BREUIL
Staged by J. GORDON EDWARDS
A Theda Bara
Super production
FOX
FILM CORPORATION
STANDARD
PICTURES

Don't Take Chances!
Book Standard Pictures Now!

That's a sure way to get this

THEDA BARA

Super-Production

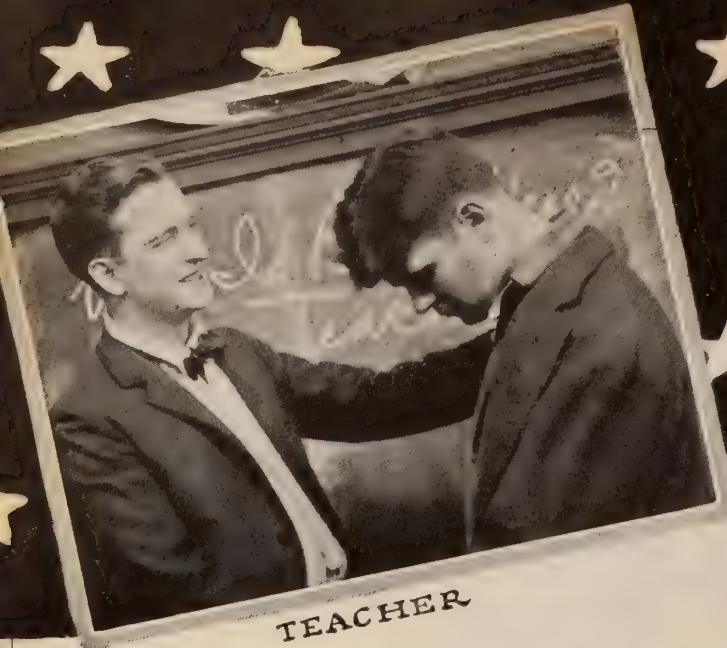
WHEN A WOMAN SINS

Released in
September

FOX
FILM CORPORATION

WILLIAM FOX presents
VICTORY PICTURES
F O X
FILM CORPORATION
WILLIAM FOX presents
GLADYS BROCKWELL
in
VICTORY PICTURES
September release KULTUR
F O X
FILM CORPORATION

VICTORY PICTURES
F O X
FILM CORPORATION
WILLIAM FOX presents
GLADYS BROCKWELL
in
VICTORY PICTURES
September release KULTUR
F O X
FILM CORPORATION



TEACHER

FATHER

TRAINED INVESTIGATORS

spent months gathering intimate details of the career of

GENERAL PERSHING

for the massive William Fox production

WHY AMERICA WILL WIN

Let your patrons know the man who is leading their sons on the battlefields of France

MAKE YOUR BOOKINGS EARLY

F O X

FILM CORPORATION

SOLDIER

HUMANITARIAN

TELEGRAMS POURING IN

Tremendous demand for advance bookings on the *William Fox drama*-

WHY AMERICA WILL WIN

Staged by Richard Stanton

Depicting every phase of the life of

GENERAL PERSHING

Your chance is now!
Released in September
on individual basis-

FOX
FILM CORPORATION-

WILLIAM FOX PRESENTS
XCEL PICTURES
XL
KILLED
S MAN?
BEST DETECTIVE
STORY EVER FILMED
Baffling Mysterious Tragedy!
Puzzling Trail of Clues!
William Fox - presents
VIRGINIA PEARSON
in
"QUEEN of HEARTS"
Released in September
and booking fast now!
FOX
FILM CORPORATION

DON'T TAKE EVERYONE ELSE'S DUST
KICK UP A LITTLE OF YOUR OWN
WILLIAM FOX *Presents*
The production that'll help you do it

ANNETTE KELLERMAN
in
A DAUGHTER OF THE GODS

Proved by two summers' business
the biggest hot-weather money-maker obtainable

GRAB IT QUICK
AT ANY FOX EXCHANGE

FOX
FILM CORPORATION

THEDA BARA

in

"THE TWO ORPHANS"
"THE CLEMENCEAU CASE"
"A FOOL THERE WAS"

WILLIAM FARNUM

in

"A SOLDIER'S OATH"
"THE BONDMAN"
"THE PLUNDERER"

1918-19-VERSION
RE-TITLED-RE-EDITED-REVISED

BOOKED INDEPENDENTLY ON GROUP BASIS

OVER THE TOP
Henry Lehrman's
Smashing, Dashing, Merry, Fairy
SUNSHINE COMEDIES
are helping hundreds of exhibitors
put the blues to rout!
JOIN THE JOY JAUNT!
ENLIST TODAY!
Then Finish a Good Job by Booking
BUD FISHER'S
MUTT and JEFF
Animated Cartoons
FOX
FILM CORPORATION

ALMA RUBENS
blossoms forth in all her exotic emotional glory
in
"The Ghost Flower"
A Neapolitan Romance, a Love Story of Allied Italy and France
Her intelligent face, expressive eyes and personality that dominate this well told story, constitute sales points that you can exploit to your advantage.
A Triangle Play worthy of this talented actress.
Directed by Frank Borzage
Triangle Distributing Corporation
New York

Pledge to Buy W. S. S. Regularly

GIGANTIC

HOUDINI IS THE BIG GUN OF PICTURES= EVERY KID KNOWS HOUDINI.

¶ YOU CAN FIND HIS NAME IN THE DICTIONARY AND ENCYCLOPEDIA.

¶ HE HAS MYSTIFIED MORE PEOPLE BY HIS ASTOUNDING FEATS OF SELF-LIBERATION THAN ANY LIVING MAN.

¶ HE IS A SURE-FIRE HIT AND WILL GET THE BANK-ROLL ANYWHERE.

¶ THE STORY IS A RED-BLOODED THRILLER THAT GIVES A REAL HERO A CHANCE TO DO DEATH-DEFYING STUNTS AND SENSATIONAL ESCAPES.

¶ IT'S EVERYTHING THAT A SERIAL SHOULD BE=SUSPENSE---MYSTERY---LOVE---THRILLS.

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: - - 729 Seventh Ave., New York City

MILLIONS OF PEOPLE KNOW

HOUDINI

THE WHOLE WORLD IS WAITING TO SEE THE GREAT HOUDINI SERIAL.

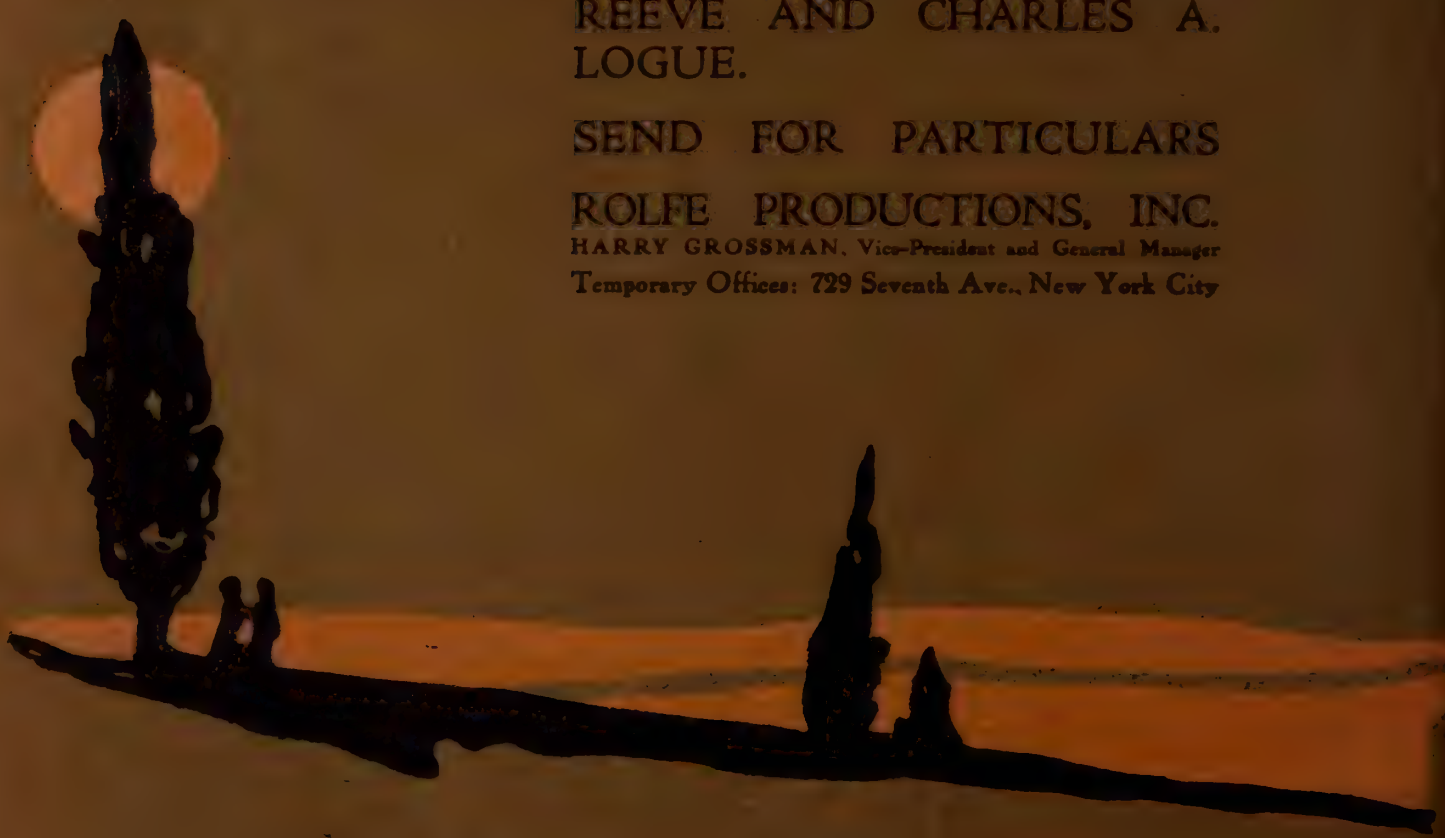
WRITTEN BY ARTHUR B. REEVE AND CHARLES A. LOGUE.

SEND FOR PARTICULARS

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, Vice-President and General Manager

Temporary Offices: 729 Seventh Ave., New York City



"You Can Now See a Great Battle"

and all America will respond to that line in your advertising—especially when it is endorsed by the editor of your leading newspaper.

JUST ADVERTISE THE FACTS ABOUT

"Italy's Flaming Front"

The First Films of a Whole Battle

SIX REELS OF REAL FIGHTING GRUESOME SCENES CUT OUT

We saw these official war films before we bought them from the Italian Government. Watch them get the money in "FIRST NATIONAL" THEATRES.

FIRST NATIONAL EXHIBITORS CIRCUIT

We have secured good advertisers to talk to YOU. Listen to them!

Speaking as one exhibitor to another.

About this year and next—

CHAPLIN'S comedies included—we have already in sight eighteen money-making attractions and expect to release twenty-four during the coming year.

THE new Anita Stewart productions will all be adaptations from famous and successful plays and novels. Miss Stewart's popularity, the lavish scale of production, and the standing of their director, Mr. George Loane Tucker, are guarantees of their quality.

We shall continue our successful policy of dealing in big open market productions which, as heretofore, will be selected after screen examination. The pooled purchasing power of our members has enabled us to secure some of the biggest attractions of the current year which have made money for exhibitors generally. With past experience to guide us in our selections we anticipate even better future results.

Forthcoming First National attractions will prove to be money-makers; the sort we and you depend upon to make the exhibiting business profitable enough to stay in. As heretofore, there will be no strings on First National attractions. Exhibitors may book one or all as their individual circumstances warrant.

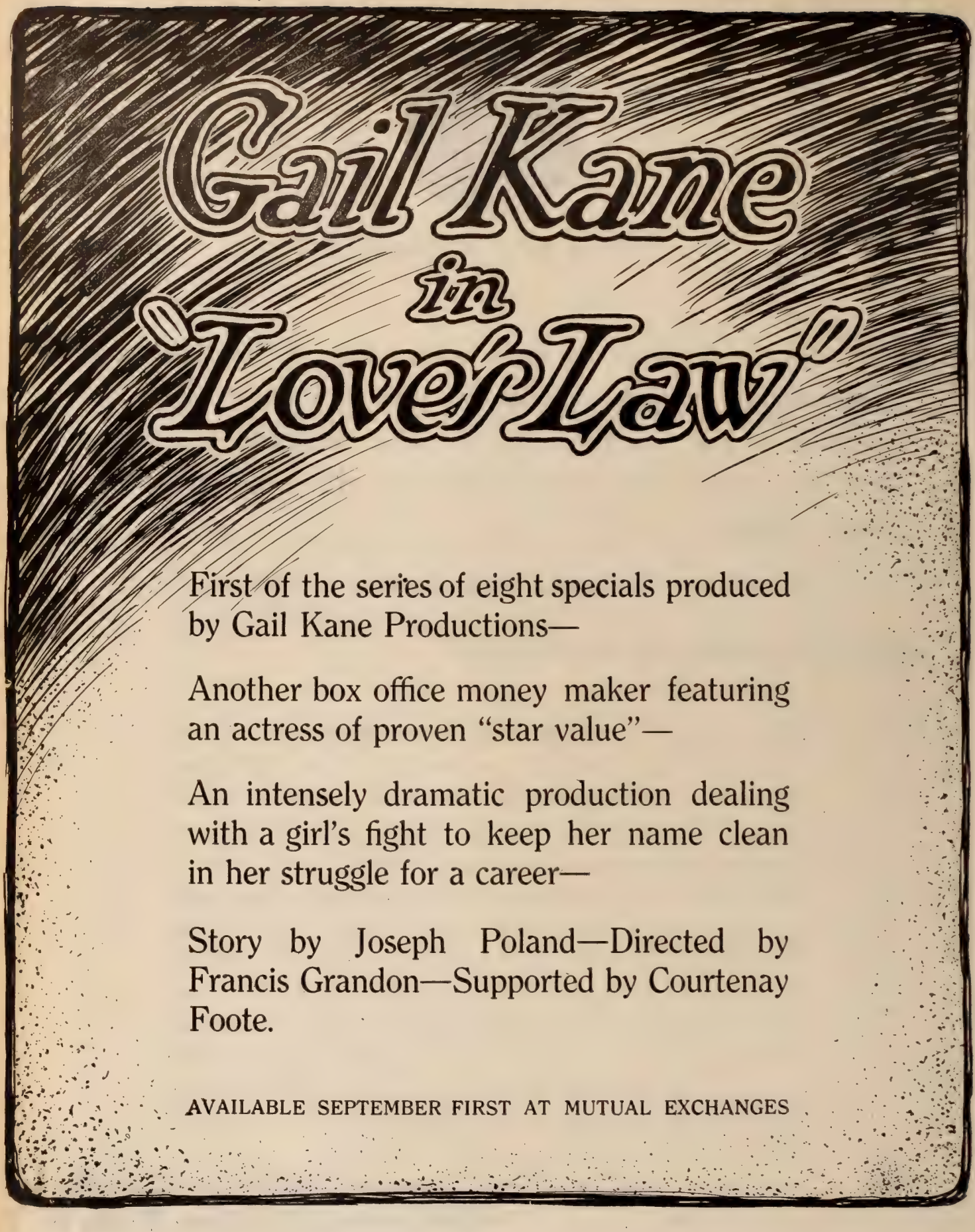
We are, first of all, Exhibitors.

WE advise exhibitors to hold open sufficient time for these super-attractions which will be put out under the First National brand, as there is not the slightest doubt that they will prove far more profitable than ordinary program releases.

A word of warning to exhibitors:

SOME of the producing companies are making strenuous efforts to induce exhibitors to book their programs solid. The exhibitor who stakes the future of his house upon the success of one brand of pictures is placing his future in the hands of the producer who may at any time take from him the line of goods he has spent his time and money in establishing. When the producer's advertised brand becomes dominant the exhibitor is completely at the mercy of the producer. Many a merchandising store handling a nationally advertised line of goods has learned to its sorrow the error of tying up its future with a brand it could not control. Therefore, as exhibitors as well as distributors, we say to our fellow exhibitors—" Do not jeopardize your future by placing yourself at the mercy of any one producer; in the open market lies safety and independence for you and us."

First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.



First of the series of eight specials produced by Gail Kane Productions—

Another box office money maker featuring an actress of proven "star value"—

An intensely dramatic production dealing with a girl's fight to keep her name clean in her struggle for a career—

Story by Joseph Poland—Directed by Francis Grandon—Supported by Courtenay Foote.

AVAILABLE SEPTEMBER FIRST AT MUTUAL EXCHANGES

Planuza

FIFTY-TWO BIG PRODUCTIONS IN THE NEXT YEAR

INCLUDING

8 with Jewel Carmen
8 with Doris Kenyon
8 with Catherine Calvert
8 with Vangie Valentine

Each of the above Stars will be featured in Master Productions adapted from Famous Plays and Books.

There will also be released Thirty Burlingham Travel Pictures.

Watch For Further Announcements

BOOKING
GERALDINE FARRAR
IN
JOAN, THE WOMAN
For New York State

WM. L. SHERRY SERVICE

DISTRIBUTING

De Luxe Pictures---Frank A. Keeney Productions
Harold J. Binney Productions--Burlingham Travel Films

EXCHANGES IN FOLLOWING CITIES

NEW YORK
729 Seventh Avenue
BOSTON
16 Piedmont Street
PHILADELPHIA
1314 Vine Street
CHICAGO
220 State Street
CLEVELAND
823 Prospect Avenue
DETROIT
63 Elizabeth Street
DALLAS
1905½ Commerce Street
DENVER
1723 Welton Street
LOS ANGELES
511 W. Eighth Street
MINNEAPOLIS
14 N. Fourth Street
KANSAS CITY
921 Walnut Street
PITTSBURGH
804 Penn Avenue
SAN FRANCISCO
180 Golden Gate Avenue
ATLANTA
61 Walton Street
SEATTLE
2022 Third Avenue

Executive Offices—729 Seventh Ave.—New York City

Jewel Carmen

FRANK A. KEENEY

PRESENTS

JEWEL CARMEN

IN A SERIES OF PHOTOPLAYS BY WELL KNOWN AUTHORS

A Beautiful Woman who can really act is one of the rarest things in the world. One of the few is Jewel Carmen. Talented beyond compare, and with full ability to put over those big, virile, smashing stories of thrills, tragedy and human interest that stir audiences profoundly.

Miss Carmen during the next year will appear in eight big pretentious productions. The kind that make patrons feel that they have seen something worth while.

Released Through WM. L. SHERRY SERVICE

Doris Kenyon

BOOKED SOLID OVER LOEW CIRCUIT-ASCHER BROS.-LUBLINER & TRINZ AND LEADING THEATRES

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

Heading Her Own Company—DE LUXE PICTURES—in

"The Street of Seven Stars"

BY MARY ROBERTS RINEHART

AUG. 18 "THE INN OF THE BLUE MOON"

BY LOUIS JOSEPH VANCE

For the Year Beginning Sept. 1—8 Additional DORIS KENYON Pictures

Released Through WM. L. SHERRY SERVICE

Catherine Calvert

BOOKED SOLID THROUGH THE ENTIRE COUNTRY

FRANK A. KEENEY

PRESENTS

CATHERINE CALVERT

The Lady Beautiful of the Screen

IN

"A Romance of the Underworld"

PAUL ARMSTRONG'S Great Drama of New York Life

Aug. 18—"OUT OF THE NIGHT"—by E. Lloyd Sheldon

For the Year Beginning Sept. 1—8 Additional Catherine Calvert Pictures

Released Through WM. L. SHERRY SERVICE

Vangie Valentine

HAROLD J. BINNEY

PRESENTS

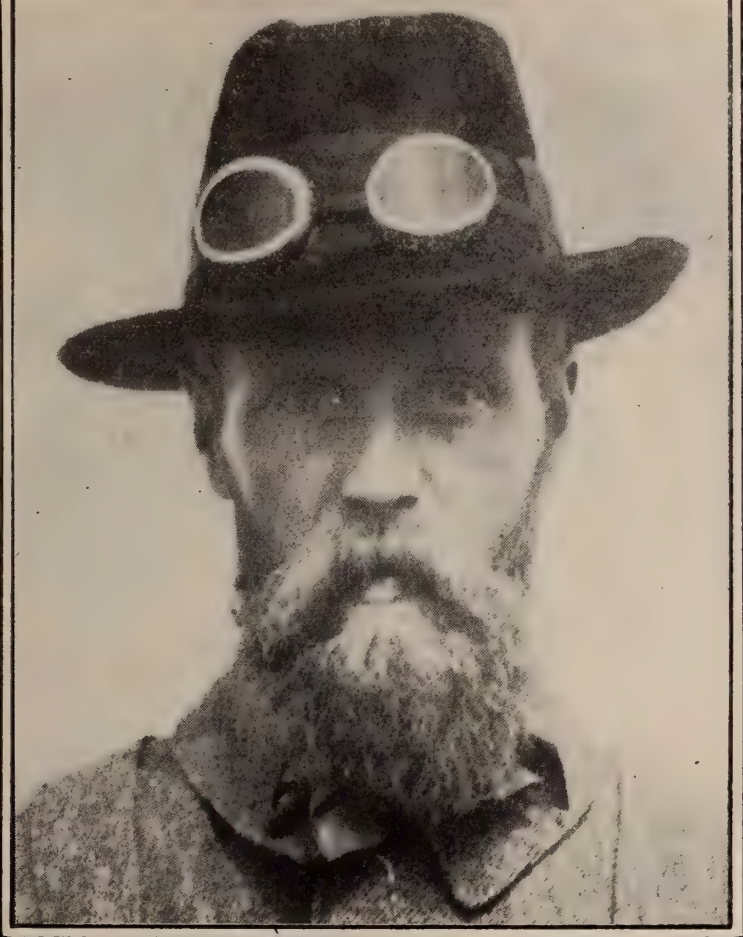
VANGIE VALENTINE

The Most Lovable Creature Ever Seen on the Screen

The Superb find of the Season. Endowed with all the gifts of the Gods: Youth, Beauty, Charm, Personality, Talent and Intellect.

Miss Valentine will appear during the coming year in Eight Brilliant and Extraordinary Features, adapted from Novels and Plays that have met with certain and unusual success. Keep your eye on this young lady and watch for early announcements of her first 8 Pictures—all to be produced under the personal supervision of Harold J. Binney, and released during the next year.

Released through WM. L. SHERRY SERVICE



Frederick Burlingham

BURLINGHAM TRAVEL PICTURES

We have just secured for release, beginning September 1, a first series of 30 extraordinary travel adventures taken by Mr. Frederick Burlingham, the American explorer, famous for his descent 1200 feet down inside the crater of Vesuvius while active, and for his perilous exploits on top of the Alps.

These films are not so-called "educational" pictures—although the London school authorities have said every school child in Great Britain should see them—but perilous exploits on the Matterhorn, in unknown Switzerland, where peasants don't know there is a war in heroic France, Italy and wildest Wales. Each one is a feature film, full of movement, hazard, excitement, pep and punch. The first of the series to be released September 1 will be

Facing Death on the Blumlisalp

where the whole expedition, by the breaking of an ice cornice on the summit, escaped death by a hair's breadth. The miraculous escape is recorded on the screen. Live exhibitors will look out for this first one.

Released through WM. L. SHERRY SERVICE

1919 Edition Motion Picture Studio Directory

THE 1919 MOTION PICTURE STUDIO DIRECTORY is going to be the most complete and comprehensive edition of this reference book yet issued. Its value to the industry is unquestioned as is shown by letters which are received continually from active members of the industry in every branch.

THE NEWSPAPER EDITOR writes: "*The directory is the one accurate guide which I continually have before me in the preparation of my photoplay department. With the aid of the biographies and advertising I am enabled to prepare items of the greatest interest to the Motion Picture Theatregoers.*" This means publicity to those whose biographies appear which could not possibly be obtained in any other way. These stories reach several millions of people who see pictures each day. The fact that it is the "Newspaperman's Handbook" proves its publicity value to those represented in its pages.

THE CASTING DIRECTOR when he wants some certain type to take specific part in any given film refers to the Directory. Here he locates those who are best suited to his needs and makes his choice. The Directory is commonly known as the "Casting Director's Bible."

A prominent FILM EXECUTIVE writes: "*Some one has walked off with my Studio Directory. I should like another copy sent to me at your earliest convenience as I am continually in need of it and like to have it on my desk.*" This is the reason we refer to it as "The Film Executor's Reference Book." A copy is sent to every film executive and from past experience we find that there are few of them who will allow it to be taken from their offices.

THE PUBLICITY MEN and the PRESS AGENTS are all wise and are dependent upon few for information, yet not many of them could get along without the Studio Directory. It is their Encyclopedia—Reference Book and Guide.

THE EXHIBITOR himself says he cannot do without it—one writes: "*Every time I run a picture with any particularly spectacular part I prepare a special story for the local newspaper. In doing this I depend on the Motion Picture Studio Directory, therefore please enter my order for the new edition when it is published.*" The Directory is the "Exhibitor's Guide"—he must have it as he needs the intimate details which it contains concerning every player listed.

The Studio Directory is the only manual published in our industry; it is the only reference book which is issued and compiled with the idea of being of actual service to the STAR—FILM EXECUTIVE—PRESS AGENT — PUBLICITY MAN — NEWSPAPER EDITOR and EXHIBITOR alike.

The New Edition for 1919 will be even more complete than those which have gone before. We want every actor, actress, director and camera man who has done anything toward promoting pictures to be represented. We want all intimate details concerning their careers at once so as to correct old biographies or prepare new ones. You should see that this information is sent in at once. Haste is necessary.

ON THE OPPOSITE PAGE

is an example showing one method of using the Studio Directory. The Biographies have been taken bodily from the Directory. These are chosen each week by the editor covering pictures to be shown in the theatres or covering the actor or actress particularly popular in the territory.

Also you will see that the page contains newsy items about the films to be shown in the local houses and those taking part in them. These items have been prepared in the main with the aid of the Directory. This is going on daily in hundreds of papers throughout the country making thousands of fans more conversant with the players.

THE DIRECTORY IS RESPONSIBLE FOR MORE FIRST CLASS ACTOR PUBLICITY THAN NINETY PER CENT OF THE PRESS AGENTS EVER DREAMED OF PUTTING OVER.

Another service feature of the Directory is that we carry on, in connection with it, a service department through which we forward letters at any and all times to actors and actresses anywhere. This merely necessitates keeping your address always up to date on our cards. If this is done all that is necessary is your name, care of Motion Picture Studio Directory, 729 Seventh Avenue, New York City.

If you have not already filled in a Biography Blank let us know and we will mail one to you at once.

TOTAL PAID CIRCULATION YESTERDAY 73,114

THE NEW ORLEANS ITEM

FIRST SECTION

FORTY-SECOND YEAR, NO. 54 SUNDAY MORNING, AUGUST 4, 1918 PRICE, 5 CENTS

BESSIE BARRISCALE AT THE LIBERTY TODAY

"Patriotism" Is the Feature; Many Fine Films Booked By New Playhouse

Liberty Theatre is establishing an enviable reputation for the presentation of uniformly high-class photoplay productions, one after another of its pictures having proven of the utmost satisfaction to the rapidly growing patronage. The future holds promise for the Liberty as it is claimed that especially attractive photoplays have been booked for several weeks in advance.

Beginning Sunday, one of the old favorites of the former Triangle Thespians will make her bow at the Liberty. This is Bessie Barriscale, who will appear in "Patriotism", her latest picture. It will be shown Sunday, Monday and Tuesday, and for the last half of the week a super-special production of Kipling's "The Naulahka" will be the feature. The romance of our own rugged west is combined with the weird mysticism of the east (India) in this magnificent play.

Bessie Barriscale's drama is the production of a story having a direct bearing on the war but with scenes laid far from the battle front. There are no scenes of martial strife, no trenches in her manor on the coast of Scotland, a young girl whose father and brother are at the front establishes a hospital for convalescent soldiers who have been invalided home. A ship is torpedoed nearby and among the rescued is a young American who is taken to her home. Subsequently it is suspected that the German U-boats have a base on the coast, and the American sees a Scot, his rival for the affections of the girl, signalling seaward. An encounter follows. Later the Scot accuses the American of collusion with the enemy. The girl disbelieves the accusation and sets upon proving his innocence, in doing which she discovers the submarines' base. This situation leads to an exciting climax which offers Miss Barriscale the most exceptional opportunities she had for interpreting a tensely dramatic situation. It is a blending of lovely femininism, romantic moments and dramatic climaxes of smashing force—just where Bessie Barriscale so wonderfully shines. Charles Gunn, Herschall Mayall, Arthur Allardt, Joseph Dowling and Ida Lewis, all known to patrons of the Liberty, will be seen in the supporting cast. Raymond West, director of some of the biggest successes in which Louise Glaum, Bessie Barriscale, Dorothy Dalton and H. B. Warner appeared at Triangle Theatre, is the director of "Patriotism".

Harold Lloyd will be featured in a farce comedy entitled "Taking the Germ Out of Germany", a single reel comedy, and there will be also the latest release of the Hearst-Pathe News.

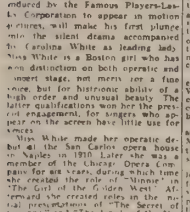
Last half of week, beginning Wednesday, "The Naulahka," a wonder play

Caruso's Leading Lady To Be Carolina White

Famous Beauty Won Distinction on Operatic and Concert Stage

Caruso, greatest of tenors, who was endured by the Famous Players-Lasky Corporation to appear in motion pictures, will make his first picture with the silent drama accompanied by Carolina White as leading lady. Miss White is a Boston girl who has won distinction on both operatic and concert stage, not merely for a fine voice, but for histrionic ability of a high order and unusual beauty. The latter qualifications won her the presidential interment, for singers who appear on the screen have little use for voices.

Miss White made her operatic debut at the San Carlos opera house in Naples in 1910. Later she was a member of the Chicago Opera Company for six years, during which time she created the role of "Minnie", in "The Girl of the Golden West". Afterward she created roles in the musical presentations of "The Secret of Suzanne," and "The Jewels of the Madonna" at the Metropolitan Opera House in New York City.



The Story of a Woman Who Bartered Her Soul for a Dress

PEARCE'S TUDOR
Now Showing
"TODAY"
—With—
FLORENCE REED
—And—
FRANK MILLS
DIRECTED BY RALPH INCE

ARE YOU CONTENTED WITH YOUR HUSBANDS
(more or are you going to allow your love of dress and old "H. C. L." to draw you into the whirlpool as this woman did?

You Will Be Given Another Opportunity to
Travel With The Item
At the
Strand Theatre
Next Wednesday, Thursday and Friday
When the sixth of the wonderful travel pictures will be screened. Read the story of the Motion Picture Pages of today's Item, and then see the beautiful scenes at the Strand for three days, starting Wednesday, and then throughout the Saenger Circuit
It's An Education and It's Interesting to
TRAVEL WITH THE ITEM AT THE STRAND

BRILLIANT ARRAY of STARS in BIG FEATURE PLAYS

THEDA BARA IN "DU BARRY" AT CRESCENT

Vaudeville Numbers Up To Usual High Standard of Marcus Lowe

Five acts of feature vaudeville and Theda Bara in "DuBarry", the story of the greatest adventuress in the history of France are the chief attractions at Loew's Crescent for the first half of the week commencing with the matinee Sunday.

The story of Mme Du Barry, born of the common people, but through capitalization of her physical charms ruled a king of France and dominated his reign for several years, is one of the choicest bits of mediaeval history. This, coupled with the fact that it is an ideal production for the distinctive talents of Thuda Bara caused William Fox to give a most lavish setting. How Madame Du Barry thrilled, not only with the affections of King Louis XV, but with the members of his royal family, at the same time lavishing her real affections on a Captain of the King's Guards, is vividly portrayed in the film version of this historic incident in the history of Europe. The scenic investitures and the costuming are historically correct, no detail being overlooked. Miss Bara even donning a blonde wig.

The vaudeville numbers run almost entirely to comedy. The offering of Ward, Wilson and Ward, styled "The comedy yap and his dancing girls" comedian and the Ward girls possess both beauty and talent as dancers. "The Rehearsal" in the title of the singing and dancing number offered by Murray and Dean. It is a novel setting for the introduction of original songs and bright comedy.

The Morton Brothers are peppermologists and harmonica experts. Their feats of vigorous caper into grotesque shapes in a pleasing novelty and their play of the harmonicas has given this entertainment a distinctly clever twist. Miss Donahue is expected to find much pleasure in the offering of is one of vaudeville's standard laugh producers. Mr. Wilson is a talented Nora and Sidney Kellogg. The Alvin Brothers are versatile and skilled equilibrists.

The vaudeville for the latter half of the week has Arthur Stone, famous blind pianist and Jack Boyle, Irish tenor as the principal feature, with Constance Talmadge topping the picture program.

Mr. Stone has achieved no little fame on the two a day vaudeville circuit and is regarded by many as the premier pianist of vaudeville. Mr. Boyle has equally as enviable a reputation and the two provide one of the most enjoyable musical acts of the year.

Frear, Baggot and Frear are skilled jugglers, with a keen sense of humor, and an inside knowledge of baseball, as their burlesque of the national game is a comedy classic. Sylvester is a comedian and a magician, the combination making one of the most interesting acts of the bill. Del Des and Imo offer an electrical and athletic novelty.

Constance Talmadge is the latest acquisition to the growing list of Lowe stars. Her initial vehicle "Good Night Paul" is an adaptation of the raciest comedy success of that name.

The screen version is even funnier than that of the stage and it and Miss Talmadge squashes even her own high standard of achievement in the field of screen comedy drama.

G. M. Anderson Stages "Come Back" on Screen

Under the direction of Jesse J. Robbins, the G. M. Anderson Company is rapidly approaching the completion of their first release a five reel Western production entitled "The Son-of-a-Gun," featuring Mr. Anderson in the title role.

The story written in collaboration by the star and Director Robbins, is said to be full to overflowing with thrilling action and the genuine heart interest characteristic of the original "Broncho Billy" pictures with whose fame the name of G. M. Anderson is indissolubly associated in the minds of film fans throughout the country.

Joy Lewis appears in the leading feminine role, with Frederick Church as heavy, Harry Todd and A. E. Whiting in character parts, and Paul Willis in the role of Juvenile.

No definite date has as yet been set for the release of "The Son-of-a-Gun," but it is generally understood that it will be some time in September.

"Today" At the Tudor a Wonderful Story

Florence Reid Stars in Picture of Modern Life

Put out boldly as a warning to wives that are not content to live upon their husband's incomes, the play, "To-Day," shows how one married woman sold the favors that she might clothe herself in fine raiment. The punch arriving when the lady keeps an appointment with a strange gentleman and finds herself face to face with her own husband.

One of the most remarkable tributes to the big and wonderful feature "To-day" is the following letter from Ada Patterson of the New York American:

"I regard 'To-day' as the vindication of the motion picture. No critic nor enemy of the new art can stand against it for it shows how much better a picture may be than the play.

"Your cast is an inspired one. If you had searched the country you could not have found a more splendid quartette of players than Florence Reed, Frank Mills, Alice Gale and Lee Wenberg.

"The fact that the tribute of Miss Patterson is well deserved was proven by the reception given the picture at the Tudor Friday and Saturday—a reception that will hold the picture for today and tomorrow.

ELSIE FERGUSON AT GLOBE IN DANDY PLAY

"The Danger Mark" Is Difficult Role—But Star Handles It Fine

When the admirers of beautiful Elsie Ferguson, the famous Artcraft star, see her in her newest photoplay, "The Danger Mark," a picturization of Robert W. Chambers' celebrated novel, at the Globe theater today they will see some charming Florence Nightingale, nearly every scene in the picture having been photographed in that state.

One of the scenes of "The Danger Mark" is a garden party, and when this was being photographed in the garden of a splendid mansion at Mayport, Fla., scores of society folks prominent in New York society and elsewhere took part therein. The costumes worn in this picture represent a fortune.

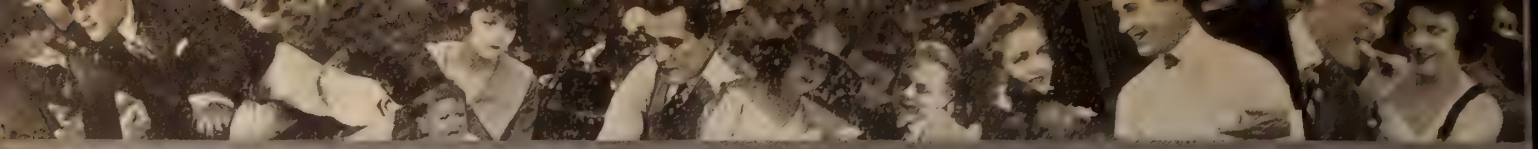
Miss Ferguson is seen in this picture as Geraldine Seagrave, a charming young society woman who has inherited an inordinate desire to drink from a dissipated ancestor. She is wealthy and much courted, and when her guardian discovers that the girl secretly indulges her craving by eating sugar steeped in cologne, she is shocked and terrified. At a Louis XVI garden fete Geraldine drinks champagne to excess, but she escapes consequent disgrace when the man who loves her carries her to her room, the other guests being quite unaware of their young host's predicament.

Miss Ferguson portrays this difficult role with discretion, taste and skill. Her emotional scenes are more artistic and they lend much charm and interest to a most captivating story. The love interest is exceptionally strong and this is perhaps the chief charm of the photoplay. Miss Ferguson is capably supported by an excellent company.

Intimate Facts About Filmdom's Stars

To be Published alphabetically — a little every Sunday. Watch for your favorites, and if they be skipped, write to the "Movie Editor."

DE FOREST, Percy — Address P. [illegible] Seventh street, Plattsburg, N. Y. Born in Plattsburg, N. Y. Parents [illegible] and Caroline M. [illegible] Height 5 feet [illegible] inches; weight [illegible] pounds; hair [illegible]; eyes [illegible]; complexion [illegible]. Married [illegible] to [illegible]. Previous career [illegible]. Present occupation [illegible]. Favorite [illegible]. Favorite [illegible]. Favorite



100 CHRISTIE COMEDIES

Book Thru These

22

Well Known

INDEPENDENT EXCHANGES

SAN FRANCISCO
Pearlson Film Exchange
160 Golden Gate Ave.
Northern California and Nevada

LOS ANGELES, CAL.
Pearlson Film Exchange
965 S. Olive St.
Southern California and Arizona

SEATTLE
The Greater Features Co.
2030 Third Ave.
Washington, Montana, Oregon and Idaho

CHICAGO
Celebrated Players Film Corp.
207 South Wabash Ave.
Illinois, Indiana, Southern Wisconsin and

KANSAS CITY
Hodkinson-Turner
401 Global Building
Missouri, Kansas, Nebraska

ST. LOUIS
Hodkinson-Turner
3411 Olive St.
Missouri

NEW YORK
First National Exchange, Inc.
220 Fifth Ave., New York City
New York City and Northern New Jersey

BUFFALO
First National Exchange, Inc.
145 Franklin St., Buffalo, N. Y.
Northern New York State

PITTSBURG
Quality Film Co., Inc.
404 Ferry St.
Western Pennsylvania, West Virginia

-100 CONSECUTIVE WEEKS

The 100th Comedy "DOES YOUR SWEETHEART FLIRT?"

With Bobby Vernon and Dorothy Dane

RELEASED AUGUST 19th

PHILADELPHIA
Peerless Film Exchange
1339 Vine St.
Pennsylvania, South New Jersey

WASHINGTON
Sydney B. Lust, Inc.
903 E St., N. W.
Delaware, Maryland, Washington, D. C. and Virginia

ATLANTA
E. & H. Film Distributing Co.
Means Bldg.
Georgia, Alabama, Tennessee, Mississippi, Florida

BOSTON
Boston Photo Play Co.
54 Broadway
Massachusetts, Maine, New Hampshire, Vermont

NEW HAVEN, CONN.
Boston Photo Play Co.
128 Meadow St.
Connecticut and Rhode Island

MINNEAPOLIS
Office to be announced later. Controlled by
Celebrated Players Film Corp.
207 South Wabash Ave., Chicago, Ill.
Illinois, Wisconsin, Minnesota, North Dakota, South Dakota

CLEVELAND
Standard Film Service Co.
Ali Quaker Bldg.
Northern Ohio

DETROIT
Standard Film Service, J. C. Fishman, Mgr.
Joseph Mack Bldg.
Michigan

CINCINNATI
Standard Film Service, Jos. Wilson, Inc.
Film Exchange Bldg.
Southern Ohio and Kentucky

DENVER
First National Exhibitors Circuit
1744 Curtis St.
Colorado and New Mexico

SALT LAKE CITY
First National Exhibitors Circuit
136 E. Second South St.
Wyoming, Utah

OKLAHOMA CITY
R. D. Lewis Film Co.
114 S. Hudson St.
Oklahoma

DALLAS, TEXAS, R. G. Lewis Film C
Texas, Arkansas

MAURICE TOURNEUR

A master production of a great director.

A thrilling adaptation of the greatest of the famous Drury Lane Theatre melodramas.

From the Internationally Famous Play by Cecil Raleigh and Seymour Hicks

Directed by Maurice Tourneur, who produced "The Whip"

One of the biggest box office attractions ever offered to exhibitors.

Featuring a specially and carefully selected cast. Produced with no regard for expense.

For detailed information regarding method of release communicate with

HILLER & WILK, Inc.

LONGACRE BUILDING, 42nd & Broadway, NEW YORK CITY

Exclusive selling agents for Maurice Tourneur Productions

The most sensational production of the decade is now ready for immediate booking in all states west of the Mississippi—25 companies now touring.

D. W. GRIFFITH'S SUPREME TRIUMPH

HEARTS of The WORLD

The Sweetest Love Story Ever Told—

—BOOK DIRECT—

Controlling—

California, Nevada, Colorado, Utah, Wyoming, Arizona, New Mexico, Washington*, Idaho*, Montana* and Oregon*.

All Star Features Distributors, Inc.

Sol L. Lesser, Pres. and Gen. Mgr.

191 Golden Gate Ave. San Francisco, Cal.

(States marked with star served by De Luxe Feature Film Co. M. Rosenberg, Gen. Mgr., 2014 3rd Ave., Seattle, Wash.)

Controlling—

Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas.

Midwest Hearts of the World Co.

Sol L. Lesser and Geo. Davis
Geo. Davis, Gen. Mgr.

1205-1206 City Hall Sq. Bldg. Chicago, Ill.

"Hearts of the World" will positively NOT be shown for less than $1.50 top until 1920—BOOK WHILE YOU CAN.

Each of the 25 companies are equipped with all the essentials for the proper and pretentious presentation of this wonderful production—Manager, Advance Manager, Second Manager and Orchestra accompany each show.

13 weeks in Los Angeles—12 weeks in San Francisco (now playing at Alcazar in its 10th week)—5 weeks in Seattle—4 weeks in Portland—3 weeks in Spokane—4 weeks in Oakland—4 weeks in Denver—3 weeks in Salt Lake City—7 weeks in Milwaukee (now playing 3rd week at Davidson Theatre).

GEORGE KLEINE

PRESENTS

The Unbeliever

—THE SMASHING BOX-OFFICE SUCCESS OF THE SEASON.

—ASK ANY EXHIBITOR WHO HAS PLAYED IT.

—IF YOU HAVE PLAYED IT ONCE, YOU ARE CERTAIN OF REPEATING YOUR INITIAL SUCCESS.

—IF YOU HAVE PLAYED IT TWICE—THE THIRD TIME WILL CONVINCE YOU OF ITS MAGNETIC DRAWING POWER.

THE BOX-OFFICE TELLS THE STORY

"THE UNBELIEVER" MEANS CAPACITY—THE MARINES (DEVIL DOGS) CO-OPERATED IN THE MAKING OF THIS SMASHING PATRIOTIC FILM

Communicate NOW with the nearest exchange of the

GEORGE KLEINE SYSTEM

GEORGE KLEINE

PRESENTS

THE FIRST AND ONLY PICTURE OF ITS KIND EVER OFFERED THE AMERICAN PUBLIC

Behind the Lines in Italy

A CINEMA STORY OF ITALY'S WAR INDUSTRIES AND THE USE HER ARMY AND NAVY MAKE OF THEM

THE CRITICS SAY:

"BEHIND THE LINES IN ITALY" will be a revelation to you and a revolution to your traditions—A Rapid Fire Picture of the mammoth Italy of Today—You will get a thrill and a lesson.

—CHICAGO HERALD-EXAMINER.

A Feature you'll be glad you saw. You will remember this picture after you have forgotten dozens of ordinary Features—Well worth anyone's time.

—CHICAGO EVENING POST.

"BEHIND THE LINES IN ITALY" tells of the remarkable achievements of The Neapolitans in the brief space of three years.

—CHICAGO DAILY NEWS.

It is a New Italy—One glimpse from "BEHIND THE LINES IN ITALY"—not the langourous, lyric Italy, but the iron Italy—which her eternal enemy across the Alps has awakened into life.

—CHICAGO AMERICAN.

Ready for release soon through the offices of the

GEORGE KLEINE SYSTEM

UNITED PICTURE THEATRES

DUSTIN FARNUM

7 SUPER-PRODUCTIONS ANNUALLY
TO BE SEEN EXCLUSIVELY
IN
UNITED PICTURE THEATRES
OF AMERICA

ECONOMY SERVICE
OF AMERICA
COURTESY

UNITED PICTURE THEATRES

KITTY GORDON

6 SUPER-PRODUCTIONS ANNUALLY
TO BE SEEN EXCLUSIVELY
IN
UNITED PICTURE THEATRES
OF AMERICA

ECONOMY SERVICE
OF AMERICA
COURTESY

Read What Those Who Know Say About Our Work

GENERAL FILM COMPANY
(INCORPORATED)

TELEPHONE MURRAY HILL 8545 — 25 WEST 44TH STREET — CABLE ADDRESS GENFILM, NEW YORK

NEW YORK

August 16th, 1918.

Kalem Company,
235 West 23rd Street,
New York City.

Attention Mr. William Wright

Dear Sir:

We wish to compliment you on your excellent work as exemplified by the Oakdale Features you are printing for us.

Without exception, this is the cleanest printing job we have seen in many years. The tinting is artistic and uniform, and is a credit to the Kalem Laboratory.

We do not recall that Kalem Company has ever missed a release date during the many years your product was distributed by this organization, and we are pleased to note that you are maintaining this excellent service as a commercial printer.

Very truly yours,

GENERAL FILM COMPANY (INC.)

FAT:V

By Frank G. Vickers

We have operated our laboratory *every* working day during the past twelve years, and there is *no* reason why we should not continue for the next twelve years. Write for our prices—they will interest you.

TRADE KALEM MARK

KALEM COMPANY

235-239 West 23rd Street
New York City

RELEASED SEPT. 16th

ANTHONY PAUL KELLY'S SCREEN MASTERPIECE

"THE WOMAN THE GERMANS SHOT"!

A Picturization of the Most Gripping Incident of the War.

The Story That Has Touched the Heart of Every Man, Woman and Child in the World

BASED ON THE SHOOTING OF THE BRITISH RED CROSS NURSE

EDITH CAVELL

A SUPER FEATURE DIRECTED BY JOHN G. ADOLFI

FOR PARTICULARS ADDRESS
JOS. L. PLUNKETT and FRANK J. CARROLL
Suite 908
220 West 42d Street : : New York City

COMING!

"YOUNG AMERICA"

WITH ALL STAR CAST

A George K. Spoor Ultra-feature From the Cohan and Harris Stage Success

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Motion Picture News

Vol. 18 No. 9. August 31, 1918

The Week in the Film World at a Glance

FEATURES

THOUGHTS ON THIS AND THAT (WM. A. JOHNSTON) 1355
SERVING IT WITH SPEED AND GINGER....1356
ROTHAPFEL TELLS OF ADVANCE OF WEEKLIES.1374
PERSONALITY IN THE THEATRE LOBBY....1380
EXHIBITORS' SERVICE PROVES WORTH....1375
HOW PICTURES INFLUENCE SOLDIERS....1377
THE HONOR ROLL....1361
INDEPENDENT FIELD TICKER....1405

NEWS OF THE WEEK

Reports from All Sections....1356
Clear Skies Seen in Chicago....1361
Coast Beckons to Producers....1362
Canada Asks for Liberty Films....1364
War Board "Calls" Exporters....1365
Live News from the Producers....1386
In and Out the West Coast Studios....1431
In the Independent Field....1404
Short Subjects in Review....1433

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports....1369
Exhibitors' Service Bureau....1372
Coming Program Offerings....1399
Ready-Made Ad Talks....1434
Equipment Service....1409
Releases—Current and Coming....1436
Projection Department....1412
Music and the Picture....1418
Theatres Worth While....1422

SCREEN EXAMINATIONS

"The Great Love" (Griffith-Artcraft)....1425
"Playthings" (Bluebird)....1425
"Green Eyes" (Paramount-Ince)....1426
"Riddle Gawne" (Paramount)....1426
"Her Only Way" (Select)....1426
"Cruise of Make-Believes" (Paramount)....1427
"The Eagle's Mate" (Paramount)....1428
"Inn of the Blue Moon" (De Luxe)....1428
"Our Bridge of Ships" (Government)....1429
"Power and the Glory" (World)....1429
"A Fight for Millions" (Vitagraph)....1429

Newsy Announcements of the Week Found in the Ad-Pages

Monroe Salisbury in "The Devil Bateese"—Bluebird....1294
D. W. Griffith's "The Great Love"....1295
National Paramount-Artcraft Week....1296
Paramount-Artcraft Advertising Mediums....1297
Paramount and Artcraft Week....1298-1299
Vitagraph Presents Harry Morey in "The Green God"..1300
Vitagraph's Serial....1301
Rex Beach Announcement—Goldwyn....1302
Rex Beach Pictures....1303
Goldwyn's Capitol Comedies....1304
Gaumont's Serial, "The Hand of Vengeance"....1305
Hodkinson Service Release List....1306
Lillian Walker's "The Embarrassment of Riches"....1307
Gloria Joy's Six Features on General Program....1308
Italian Battle Front Pictures—General....1309
World Film Announcement....1310
Pathe's Official War Review....1311
Pathe's "The Fourth of July in France"....1312
"Her Man," Featuring Elaine Hammerstein....1313
Harold Lloyd Comedy—Pathe....1314
Mary Miles Minter Feature Distributed by Pathe....1315
Theda Bara in "When a Woman Sins"—Fox....1316
Fox Announces Theda Para Picture....1317
Goldwyn-Fox Announces Gladys Brockwell's Victory Pictures....1318
Victory Pictures—Fox....1319
Fox's "Why America Will Win"....1320
Fox Announces Picture of General Pershing's Life....1321
Virginia Pearson in "Queen of Hearts"....1322
Annette Kellermann in "A Daughter of the Gods"....1323
Fox Big Six Announcement....1324
Sunshine Comedies—Fox....1325
Triangle Presents Alma Rubens in "The Ghost Flower"..1326
B. A. Roulfe Announcement on Houdini....1327-1328
First National Exhibitors' Circuit Announcement....1329-30-31
Mutual Announcement on Gail Kane Feature....1332-33
William L. Sherry Service Announces Latest Releases, 1334-35-36-37-38-39
Christie Comedies....1342
Christie One Hundredth Comedy....1343
Hiller & Wilk Handling Maurice Tourneur Productions..1344
Midwest "Hearts of the World" Company Announcement.1345
George Kleine System on Latest Releases....1346-1347
Dustin Farnum on United Picture Theatres' Program....1348
Kitty Gordon Pictures on United Picture Theatres' Program....1349
Kalem Company Announcement....1350
Frank Carroll Announcement....1351
Essanay's "Young America"....1352
Essanay's Chaplin Comedy, "Triple Trouble"....1354
"Geezer of Berlin"—Universal....1401
Universal Special Attractions....1402
Universal's "How Charlie Captured the Kaiser" (Cartoon).1403

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Representative, W. M. Hight, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, 429 South Figueroa St.; 'Phones 780 Pico, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1918, by Motion Picture News, Inc.

Thanks for the Trouble on "Triple Trouble"

To Whom It May Concern:

Essanay feels that it owes a debt of gratitude to its competitors for spreading broadcast statements in regard to our NEW Charlie Chaplin picture, "TRIPLE TROUBLE."

Knowing the motive for these statements, the interest of exhibitors all over the country has been aroused.

They have looked for, and found, our irrefutable arguments.

But what is more vital, they have learned what other exhibitors, who have run "TRIPLE TROUBLE," have done in the way of box office returns.

Particularly, they have learned what M. J. Weil, manager of the Castle Theatre, a first run Chicago house, did.

Mr. Weil said: "'TRIPLE TROUBLE' played to the biggest business ever done at the Castle Theatre, and I broke a rule of the house and ran the picture a second week, because my patrons demanded it."

The exhibitor knows that what one theatre has done, his can do; what one audience likes, another will.

He knows the opinion of another exhibitor is unbiased, because he has nothing to gain by making it.

Interest has been aroused to such a pitch, exhibitors have thronged the George Kleine exchanges, at our invitation, to see the picture for themselves. You can count on the exhibitor knowing what he wants when he sees it. The result is, bookings have been coming in faster than we dreamed of.

We knew the picture would go big, because we had a GOOD Chaplin comedy and a NEW one. But we could not have advertised it so extensively and done so much in so short a time had it not been for this unintentional cooperation. We thank you.

Essanay Film Mfg. Company,

Geo. K. Spoor

ESSANAY

GEORGE K. SPOOR PRESIDENT

George Kleine System
Distributors

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 9 August 31, 1918

Thoughts on This and That

Delivering the Goods

A MAN came to our office from a considerable distance the other day to tell us something.

He's an exhibitor; and he said that but for the practical showmanship help of our Exhibitors' Service Bureau he would have failed in business.

Which, in itself, is a sufficient good to have accomplished; but we know full well that many another exhibitor has profited through this excellent department, if not to so great a degree.

This issue of Motion Picture News marks the anniversary of this Service Bureau.

It has an interesting record.

Service has been given for service's sake only.

No picture has been given service unless it merited special exploitation—for the plain reason that no picture ever found its way into this department unless the exhibitors had first given it such exploitation.

No untried, amateurish suggestions have ever been offered. We have only printed the actual service aids *originated* by exhibitors and used *successfully* by them. This is an advertising showman's department.

No picture has ever bought its way into this department. Merit only—the picture's merit and the proven merit of the advertising used—has been the open sesame.

As a consequence, every later run house has been given the benefit of the earlier theatres' practical experience with the picture and the advertising methods used.

A fine record and one which will be sturdily continued.

* * *

The Picture Over There

A NEW and big university has just come into being. Its students number nearly 1,500,000 and soon there will be 3,000,000.

They comprise our soldier boys in France.

Study their faces as you see them in the daily papers and note how they have quickly aged—not through hardship, anxiety, fear—not that, but simply because these young Americans are learning fast and thinking hard.

Millionaire's son and workingman's son, American and European, conservative and ultra-radicalist, boys of all creeds, beliefs and educations, are talking, fighting, grubbing side by side.

They are thinking new thoughts, seeing new things, weighing the present, puzzling out the future of the world. How they think and how they conclude will have much to do with the future of this country and civilization.

Motion pictures will help them think right if the pictures themselves are right-minded.

Pictures are needed over there in the battle front theatres—many pictures, but most importantly the right kind of pictures, pictures that elevate and construct, pictures that uphold American ideals of life and our whole social and economic order.

It's a great university; it will never be assembled again, and outside of the war itself, the picture, as the leading, almost the only teacher in its curriculum, has a very grave responsibility.

* * *

Collections and Drives

WE are pleased to announce that while motion pictures will be largely used in the Y. M. C. A. war drive no collection of funds will be made either in or outside the picture theatres at the time the pictures are being shown or at any other time.

This is right.

The motion picture, in other words, will be used just like the newspaper—to tell the public, in an interesting way, what the Y. M. C. A. is doing to win the war and why its considerable appeal for funds is necessary.

The pressure of fund raising keeps people away from theatres; it is analagous to asking a subscription along with the sale of a newspaper or magazine; it serves to defeat the true power and purpose of the picture in these war times, namely, that of telling the public as no other medium can why and how the war must be won.

We are sure that exhibitors will welcome this sensible decision and in turn do their utmost to make the screen the powerful force it can be made in support of the war work of the United States.

* * *

Chicago's "Stirring" Convention

LOOKS like that Chicago convention—September 3-7—would stir things up in this stirring industry.

A strong appeal, backed by the Chicago Chamber of Commerce, has been sent out to 5,000 Middle Western exhibitors.

Chicago never misses fire on exhibitor conventions and this one bids fair to sound the loudest report of all.

There will be no electioneering politics for three days, during which time the leaders of all branches of the business will be permitted to tell their side of the industry's story right and loud in school. Press agents are barred.

Besides, there seems to be little doubt of the amalgamation of the two leagues, perhaps even the formation of a brand new and national organization of exhibitors to do things for Uncle Sam and themselves.

C. S. Hutchinson

Serving It with Speed and Ginger

THAT Perpetual Pest—the fellow who asks you every twenty-four hours, "Is the State Rights market dead?" always brings three names to our mind. They are Sol Lesser, Louis Mayer and Vanderwalker of the Doll-Van organization in Chicago.

The State Rights market may be dead, the independent may be a forgotten factor in the film world—but these three men don't know it. They just keep on their merry way—a step ahead of the game no matter what twists and changes it may make from year to year.

Louis Mayer probably doesn't get much chance to think of State Rights propositions now—between his First National interests in partnership with Gordon and his producing activities exploiting Anita Stewart. But he is still none the less an independent.

And Sol Lesser is also expanding. A story on page 1363 of this issue tells of his opening a Chicago office to handle "Hearts of the World" in the west of the Mississippi territory he controls. And it contains the hint that this is but the first step in a new chain of exchanges covering the country—and open to other productions.

Which is interesting—because this man Lesser has a knack of getting the last possible cent for exhibitor and himself out of any picture he handles. He doesn't like to "book a picture;" he wants to "put over a show."

* * * *

THIS Chicago gathering of the A. E. A. is a funny proposition. When first broached some months ago the average film man would say to you:

"Oh, yes. The A. E. A. Convention. Well, I suppose they'll have a fair turn-out for a young organization. Me? No, I'm afraid I won't be able to attend it. Pretty busy, yes ——."

Had you mentioned it a few weeks ago just after the Boston affair the reply would probably have been something like this:

"Looks as though they'll have a pretty good turn-out in Chicago. Quite a lot of talk about it in Boston. Me? No, I won't be there. One convention a year is enough. Life is too short for two joy parties a season."

But now!

Gosh, we think the Chicago session is going to make Boston look like a side-show. More and more people tell you, "Yes, I guess I'll probably be there."

And all because the outlook promises a real business convention with an opportunity to discuss all problems of the industry in "town meeting" fashion.

* * * *

THAT'S an interesting note from the Internal Revenue Department.

Mr. Roper, in reviewing the income tax returns, recommends an investigation of the alarming discrepancy between the salaries of the photoplayers as certified to by themselves and as previously published by their press-agents.

Mr. Roper is evidently not a theatrical man.

As an example of motion picture arithmetic we suggest the following true story:

A film man who talked only in millions was finally called to a turn by a peevish listener.

"Say," said the caller, "do you know how much a million dollars is?"

"Yes, I do," replied the film man stoutly, "it's one hundred thousand dollars."

You can safely divide by ten, Mr. Roper.

* * * *

WE get so much joy out of kidding the National Association now and then that the opportunity is welcome to say something in the way of congratulation.

The chance arrives with the National Association's drafting of Theodore O. Eltonhead from the trade paper field.

We are among those who have often said in print that the N. A. would benefit by having in its ranks someone with the all around training in political wire-pulling and publicity promotion that a good daily newspaper man gets.

And since our acquaintance with "Ted" Eltonhead dates from the day he left the New York *World* staff to enter this "fillum" game we can guarantee that he fits the niche.

Good luck, Ted; Congratulations, Mr. Elliott.

* * * *

THE UNIVERSAL FILM COMPANY has one on us.

Our last week's issue which carried an editorial appeal for the making of different war pictures, pictures for instance on war labor and the Y. M. C. A., carried also an advertising announcement of the first Y. M. C. A. picture, entitled "Around the Clock with the Rookie."

So in one breath we apologize, render thanks for this somewhat unusual response to editorial suggestion and recommend the picture as one of interest to the American home with a boy in the service.

* * * *

NEWS that another Stanley Booking Corporation case has come to an end is not of particular interest in itself but the story on the opposite page does claim attention because the indications are that this will be the last Stanley case.

"We are not doing anything wrong, but we won't do it again," might sum up the attitude of the Stanley Corporation as the word "finis" is written.

Which is an artful way of putting it for the Stanley Company and a not unsuccessful one in saving to some extent the Stanley face.

All of which doesn't bother the independents much because when the Trade Commission issues its summing up they will probably be able to point gleefully to its order and say—

"Yes, and you won't dare do anything wrong again."

* * * *

SAW P. A. Powers, Marcus Loew, Harold Edel and Sydney Cohen gathered about a Hotel Claridge table yesterday.

Asked a by-stander what it meant.

"Oh, it's the Fool-er-Fuel Committee," he said.

Which reminds us that there are so many committees of one sort or another around here just now that it puts your head in a whirl keeping track of them.

They're all doing a good work too, but the thought occurs to us that we'd hate to be one of these film men acting on 'steen odd committees.

With the days still only twenty-four hours long the average committee member can't possibly get much time for the particular business that buys his bread and butter.

Lengthy List of Chicago Invitations

Many notables of filmdom are expected to participate in the convention program arranged for September 3 to 7 in Chicago.

Among those invited are:

Governor Louden, Illinois; William A. Brady; Adolph Zuker; William Fox; Arthur Friend; Samuel Rothapfel; T. A. Powers; Carl Laemmle; James Sheldon; Harry Rapf; Richard Rowland; William Sherrill; Robert Cochran; Harry Swalbe and Mr. Williams of the First National; Walter W. Irwin; Mr. Smith, president of Vitagraph; Louis Selznick; Mr. Hodkinson; Samuel Goldfish; Al Lichtman; Percy Waters; Messrs. Lynch and Freeman, of Triangle; Messrs. Sheehan and McBride, of Wm. Fox; Fred Besberg, of Cleveland; A. A. Blank, Des Moines; Frank Newman, Kansas City; Mr. Holsey, of the Holsey Enterprises, Dallas Texas; Ralph Rufner, Butte, Mont.; Jensen and Von Herberg, Seattle; Frank Bailey, Butte, Mont.; Eugene Roth, California theatre, San Francisco; Jack Rathington, San Francisco; Mr. Talley, of the Talley Enterprises, Los Angeles; Sid. Grareman, Grareman theatres, Los Angeles; Emil Kehrman, Fresno, Calif.; Alva Talbot, America theatre, Denver; S. L. Baxtor, Denver; Chas. Branham, Reuben & Finkelstine, Minneapolis; Thos. Saxe, Milwaukee; Henry Trenz, Milwaukee; Harold Franklin, Buffalo; E. Wineberg, Buffalo; A. Lipson, Cincinnati; Mr. Richards, Louisiana; Saenger Amusement Co., Louisiana; Robert Lieber; Barrett McCormick, Indianapolis; Sydney Cohen; John Manheimer, New York City; Doc. Clemmer, Geo. Cohen, Spokane; Mr. Kunsky, of the Kunsky Enterprises; McGee, Detroit, Mich.; Eddie Zorn, Toledo; Max Stern, Columbus; Mr. McClaren, Jackson, Mich.; Harold Edel, Strand theatre, New York; B. S. Moss, of the Moss Theatrical Enterprises, New York; M. Kashin, New York City; Frank Buehler Co., New York City; Harris Davis, Pittsburgh, Pa.; Mr. Clark, of Pittsburgh; Lewis Ditmore, Louisville, Ky.; Wm. Sievers, Grand Central Palace; Wm. Swanson, Salt Lake City; Harry Noland, Denver; Tom Moore, Washington, D. C.; J. H. Halburg, New York City; Mr. Gordon, of the Gordon Enterprises, Boston; Col. Kincaid, of Boston; Samuel Atkinson, Evanston, Ill.; King Perry, Detroit; E. Thos. Beatty, Chicago; Dr. August Zilligen, Jr., Chicago; Jake Wells, Richmond, Va.; Guy Wonders, Baltimore; Samuel Trigger, New York City; Fred J. Herrington, Pittsburgh; Samuel Bullock, Cleveland; I. W. Mosher, Buffalo; Henry B. Varner, Lexington, N. C.; Wm. Fait, Utica; Harry Crandall, Washington, D. C.; Percy Wells, Wilmington, N. C.; M. A. Choynski, Chicago; A. B. Momand, Shawnee, Okla.; R. D. Craver, Charlotte, N. C.; W. A. Steffis, Minneapolis; H. Schoenstadt, Chicago; W. H. Linton, Little Falls, N. Y.; A. P. Tugwell, Los Angeles; Dee Robinson, Peoria, Ill.; Hough O'Donnell, Washington, Ind.; Chesley Toney, Richmond; A. J. Krug, Chicago; Al. Butterfield, Detroit; R. B. Hines, Roanoke, Va.; W. H. Wiley, Mulberry, Kan.; Glenn Harper, Los Angeles; Peter Jeup, Detroit; C. R. Andrews, Muncie, Ind.; J. E. Sherwood, Madison, Wis.; S. A. Moran, Ann Arbor, Mich.; Henry J. Lustig, Cleveland; Henry Bernstein, Richmond; Lewis Dittmar, Louisville; George Bleisch, Owensboro, Ky.; S. S. Harris, Little Rock; D. D. Cooley, Tampa, Fla.; Herman J. Brown, Boise, Ida.; Byron Parks, Salt Lake City; John Weinig, Cincinnati; George Warner, Columbia, S. C.; Harry Hyman, Chicago; W. J. Mulligan, Hegewisch, Ill.; Max Hyman, Chicago; J. Cooper, Chicago; Harry J. Corbett, Chicago; H. A. Gundling, Chicago; A. Treulich, Chicago; H. M. Ortenstein, Chicago; H. M. Openstein.

Stanley Suit Ends Abruptly

"We May Have Been Bad Boys Once, But We Are Not Now" Sums Up the Result—Victory for Independents

HEARINGS by the Federal Trade Commission in the case of the independent Philadelphia exhibitors against the Stanley Booking Corporation ended abruptly on Wednesday with a result that is chalked up as a victory for the independents.

It is expected that an order will be issued by the Commission directing the Stanley Corporation not to discriminate against the picture houses in the Philadelphia territory which are not members of its booking organization.

This result came about after Special Examiner Roberts and the opposing attorneys agreed to the preparation of a statement of facts which in effect declared that the conditions complained of by the independents existed in the past but that the complaint had no reference to the Stanley Corporation's present methods of doing business.

This neat bit of finesse enables the Stanley Corporation to come forth from the mill with a whole hide, while at the same time it gives to the independents a victory in what is probably the closing incident of the long internal strife in Philadelphia.

The independents will have the order from the Commission to display as their part of the spoils and to hold over the head of the Stanley Corporation. On the other hand, Jules Mastbaum, in a statement issued following the close of the hearings declared, "Such an order will be entirely satisfactory to us, for we have not, as evidenced by the recent conduct of our business, been interested in anything but the prosperity of our clients."

Rumors now current are to the effect that a combination between Nirdlinger and others of the independent and the Stanley Corporation would not be an impossibility. Most film men scoff at the likelihood of this happening but the rumor persists.

War Service Gives First Big Fund-Raising

The first important fund-raising event by the Motion Picture War Service Association was a mask ball at Shrine Auditorium in Los Angeles on August 17, which proved to be highly successful. It is estimated that the net receipts will total $18,000, and this amount will be added to the general fund, from which all expenditures for building a home for aged people will come. The home will also be used as a vocational training institution for blinded and maimed soldiers.

Boxes at the ball were occupied by D. W. Griffith, Thomas Ince, Mary Pickford, Charles Ray, Fred Stone, Lillian and Dorothy Gish, Charles Chaplin, Theda Bara, Bryant Washburn, William S. Hart, Cecil B. De Mille, Margarita Fisher and Mary Miles Minter.

Franchise Holders to Meet

CLEVELAND.—The First National Exhibitors' Circuit of Ohio is getting ready to hold a big meeting of its franchise holders in Cleveland the early part of September. There are over a hundred holders of franchises in the State.

Los Angeles Floats to Be Used in Chicago

As a compliment to the forcefulness of expression and beauty of the floats which appeared in the pageant of the Motion Picture War Service Association which ushered in the Allied War Exposition in Los Angeles, the War Department telegraphed its wish to use them in a great parade which will be held in Chicago soon. In addition, George Creel, chairman of the Committee on Public Information, telegraphed his congratulations to D. W. Griffith for the work of the Motion Picture War Service Association. The fifteen floats representing the Allied nations will be shipped to Chicago and will probably be shown in other cities in the East.

Four of the floats in the pageant, of which Douglas Fairbanks was grand marshal, were contributed by the studios of the Famous Players-Lasky Corporation and allied organizations. The Lasky studio's float depicted the spirit of the United States and was designed by Wilfred Buckland of the studio staff. The Thomas H. Ince float, representing Japan, was drawn by eight white horses and was one of the most striking displays in the parade. The Griffith float carried a figure of Victory, with an American soldier by her side. Serbia was portrayed on the float from the William S. Hart studio.

Reichenbach to Go Abroad

It was announced this week that Harry Reichenbach, who has been representative in New York of the National Film Corporation of America has withdrawn that position with the intention of leaving shortly for Europe, where he is going on Government work in a civilian capacity. Mr. Reichenbach has been with National about a year.

Newsy Reports From All Sections

Maryland Passes Fox Feature

"Salome" Escapes with Loss of Seven Subtitles and Biblical Quotations — Baltimore Engagement to Open at Ford's

BALTIMORE, MD.—Contrary to general expectations the Maryland Board of Censors did not slash the Fox eight-reel Theda Bara production, "Salome," to any great extent. In fact, after the type of advertising that has been used to herald the photoplay which is at Ford's theatre in Baltimore this week, the number of eliminations ordered were surprisingly few.

The film is 8,000 feet in length and while it was impossible to learn the number of feet that were stricken out, it was pointed out by the censors that they were very few. All Biblical quotations were ordered eliminated as well as seven other subtitles. Captions such as "Let us breath into your frozen veins," "You were made for love," "Wanton," "It is not your hair I love," and "I will kiss your lips, I will kiss your lips, I will kiss your lips," were not to the liking of the censors and they were sacrificed.

The scene where Salome attempts to seduce Jokanaan was shortened to a flash, while at the end of reel seven where men and women are shown on couches at the feast, which was called "suggestive" by the board, was eliminated entirely. Only the drinking of Herod's health will be shown. The episode of Salome throwing herself on the edge of the cistern and close-ups of her face while waiting to receive the head of John the Baptist, of her crawling toward the salver where the head is laid, together with the scene where she is stabbed were also stricken out.

Ford's theatre where the picture will be shown, is one of the largest play houses in the city, where most of the first-class productions coming to Baltimore are shown. It was there that the "Birth of a Nation" had its record-breaking run of four weeks several years ago, and only lately "To Hell with the Kaiser," was shown.

The posters announcing "Salome" describe it to be "sense staggering in its sumptuousness," and declares that "it dwarfs a circus." The first thing that takes the eye, however, is that which caused movie fans to tremble for its fate at the hands of the censors—the one line in large type announcing that "Seven Veils Fell from Her—and Yet She Danced."

Philadelphia Sees Many Film Changes

PHILADELPHIA.—Lew Sablosky has been appointed general manager of the Stanley Booking Corporation, and has just completed a tour of the houses securing attractions through his office.

The Broadway theatre, Broad and Snyder avenue, will reopen on Labor Day for the new season. A great amount of money has been spent on improvements, which will make this the best equipped theatre in South Philadelphia. It is one of the Sablosky and McGuirk circuit and will play vaudeville and pictures.

Maurice L. Meyers has resigned as publicity manager of the Metro office and is vacationing before taking up his new duties in the same line in New York.

The new Sam S. Shubert Memorial theatre will open on August 26. It is located next to the Academy of Music on South Broad street.

The Allegheny opened on August 26 with "To Hell with the Kaiser." It is one of the largest theatres in Philadelphia and will be under the direction of Joseph Cohen.

Safron in Mutual's Albany Office

Jerome Safron, who has been connected with the Mutual office in Philadelphia for the past three years as traveling salesman, is now branch manager of the Albany office. Mr. Safron carries the good wishes of many Philadelphia friends to his new post.

Theatre Man on Way from India

LOS ANGELES (*Special*).—Jehangir Pearson, an amusement promoter of India, has arrived in Los Angeles on his way to New York.

Mr. Pearson expects to spend about ten days in the film-producing colony before journeying East. He is showing an unusual interest in the methods of picture making and is even contemplating having some subjects made for his own use in India. The plan is to have these subjects, suitable to the exact needs of his territory, made while he is traveling and ready for his return to India.

On his arrival in New York, Mr. Pearson expects to make arrangements for the purchase or lease of subjects for the southern Asia territory.

Cleveland Combats Operators' Demand

CLEVELAND, O.—Motion picture exhibitors of Cleveland have taken action to prevent the operators from getting the 17½ cents increase that they are demanding. Just what has been done will be announced at a special meeting of the Motion Picture Exhibitors' League later in the week. All exhibitors, whether connected with any motion picture organization or not, will be invited to attend this meeting, when some interesting denouements are promised.

Shifts in Exchanges in Minneapolis

MINNEAPOLIS (*Special*).—R. K. Evans, former manager of the Jewel and General exchanges here and previously manager of the Pathe exchange at St. Louis, has succeeded Edward S. Flynn as manager of the Fox Film Corporation offices here. Mr. Evans resigned his position with the Jewel exchange August 10 and assumed charge of the Fox office on the following day. Mr. Flynn has not announced his future plans and it is not known just yet what changes Mr. Evans will make in the personnel of the exchange.

Dan B. Lederman, district manager for Universal, arrived in Minneapolis, August 11, to install a new booking system in the Minneapolis exchange. Mr. Lederman expects to be in the Mill City for about two weeks. Hal Dickenson, formerly of the Pathe sales force, and Frank Woskie, formerly connected with the Minneapolis Select exchange, have been added to the Universal road staff.

Ohio Passes "Salome" with But One Change

CLEVELAND.—"Salome" has been returned to the Cleveland office of the Fox Film Corporation from Columbus, where it was viewed by the Ohio Board of Censors. The Board made practically no eliminations in the print. The only part of the picture that came in for any criticism was in the eighth reel, and there one pose was struck out, and three subtitles were blue penciled. Otherwise, the film was returned in its entirety, with these comments:

"The accompanying eliminations in the eighth reel of 'Salome' are, in the opinion of the censors, necessary in order to remove, as far as possible, the insult 'Salome' offers to the sacred person of John, both in life and death. His exalted character, his divine mission and the peculiar reverence in which he is held by the Christian world, all forbid that he be made the object of 'Salome's' debasing intrigue."

(Signed) MAUDE MURRAY MILLER,
Chairman, Ohio Board of Censors.

Wedding Bells for Hays of Minneapolis

ST. PAUL (*Special*).—Theodore L. Hays, one of the first motion picture exhibitors in the United States and interested in Twin City theatrical business for thirty years, was married August 15 to Miss Evelyn Sullivan of Minneapolis. Mr. Hays and his bride spent a short honeymoon in Duluth and enjoyed a boat trip down Lake Superior to Isle Royale and return. Mr. and Mrs. Hays will take up residence in St. Paul upon their return. At present, in addition to being manager of the New Garrick theatre of St. Paul, Mr. Hays is a member of the MOTION PICTURE NEWS' Exhibitors' Advisory Board.

Gathered By Our Special Correspondents

Branch Managers Laud Goldwyn for Stand

As further evidence of appreciation throughout the industry of its stand in delclining, at the demand of the Los Angeles Exhibitors' Association, to remove its branch manager in that city, Goldwyn Distributing Corporation has received the following letter, addressed to F. B. Warren, a vice-president of the company:

We, the undersigned, branch managers of the City of Los Angeles, desire to express our approval and appreciation of the stand which your corporation took in connection with the request of the Theatre Owners' Association of this city asking for the removal of the manager of your exchange. Had you conceded to their demands the result would have injured the relationship between exhibitors and the exchange managers of all branches of this city, giving them the impression that any time they had an imaginary grievance they could ask for the removal of that particular manager.

Assuring you again that your decisive reply is most gratifying, we are,

Very truly yours,

(Signed)
T. E. HANCOCK, World Film Corporation.
D. BERSHON, Universal Film Exchanges, Inc.
A. R. PATTEN, Mutual Film Corporation.
F. R. DURAND, General Film Company.
E. D. TATE, Pathe Exchange, Inc.
E. G. WAKEFIELD, Geo. Kleine System.
J. S. MARLEY, Triangle Distributing Corp.
W. H. HEPBURN, Vitagraph Company.
M. A. WALSH, Fox Film Corporation.
H. G. BALLANY, Famous Players-Lasky Corp.
LOUIS HYMAN, All-Star Features Distrib. Corp.
A. B. LAMB, Metro Pictures Corporation.

A copy of a letter written to Goldwyn's Los Angeles manager by W. B. Walker, owner of the Liberty theatre at Needles, Cal., has been sent to Mr. Warren by Mr. Walker. It reads:

I have found out through other sources about the trouble between you and a certain exhibitor in your territory regarding contracts with him and that they have tried to depose you as manager of that branch. I truly admire your stand in this case and also admire the stand of the home office. Let me in the name of the Liberty Amusement Association congratulate you on the stand you took in this case and also for standing up for the rights of your company, of which I am a great admirer. Please give me particulars regarding the new year policy, or have a representative call on me, as I want all the pictures put out by Goldwyn.

Empey Applies for Enlistment as Private

Arthur Guy Empey, hero of Vitagraph's special production, "Over the Top," and author of the book from which it was adapted, is going over the top for Uncle Sam, according to stories published in the New York dailies and other newspapers. He has applied for enlistment in the tank corps and no doubt soon will don the khaki as a private, with the chance of winning a commission in an officers' training camp, the same as thousands of other young Americans are doing.

"Denny from Ireland" Is Here

CLEVELAND, O.—"Denny from Ireland," the first Shorty Hamilton to reach Manager Joseph Diener of the Sterling Film Service, will be shown privately for local exhibitors some time next week.

Buffalo Houses Cut Orchestras

September 2 Sees Theatres of City Going Back to Organ or Piano—Exhibitors Blame Musicians for Change

(*Special to* MOTION PICTURE NEWS)

BUFFALO, N. Y.—A motion picture theatre today of any size usually boasts of an orchestra of about fifteen to thirty men. But in Buffalo, commencing September 2, the orchestra of the largest and the smallest houses will have a personnel of just ONE, and that one an organist or pianist.

And this is the reason: The musicians want more money. The exhibitors are willing to pay half the amount of the raise asked. The musicians have refused to accept any modification. September 2 the contracts between the local Musicians' Association and the Exhibitors' organization expire. According to leading exhibitors, when that date arrives, if the musicians still insist on keeping their new prices in force, the managers of the theatres represented in the exhibitors' organization will pay the amount asked, but they will pay it to one man only. Large orchestras will be dispensed with. At Shea's Hippodrome, about twenty-five men will be let out. At the Strand nine men will have to look for other work. The New Victoria and the Elmwood, where large orchestras are engaged, will get along with a pianist.

If the proposition comes to a show down the exhibitors have determined to remain adamantine in their stand. They declare that the musicians are now getting excellent pay for their services and that with the size of the orchestras now engaged it will be impossible to meet the advance. It will be interesting to note also just how audiences accustomed to listen to thirty-piece orchestras will act when a piano solo is pulled and "kept pulling" during the showing of the entire program. The Buffalo managers, now that they are organized, can stand together on a proposition such as the present one, and their firmness will have some effect. The outcome of the battle is being watched with interest. The new price scale which Local No. 43, A. F. of M., will put into effect September 2 follows:

PICTURE HOUSES

Class A. Such as Hippodrome.

Six matinees of two and one-half hours and six evenings three and one-half hours. Per man, $32.00; leader, $45.00. Rehearsals limited to no more than two hours per week total.

Class B. Such as Strand, Palace and similar continuous picture theatres, seating capacity of 1,200 or less.

Six matinees of three hours and six evenings of three and one-half hours. Per man, $28.00; leader, $35.00. Rehearsals limited to no more than two hours per week total.

Class B. Sec. 2. Such theatres as Plaza, Family and similar theatres.

Six matinees of three hours and six evenings of three and one-half hours. Per man, $26.00; leader, $32.00. Rehearsals limited to no more than two hours per week total.

Class C. Such as the Elmwood, Victoria, Regent and similar theatres.

Six evenings, four hours, Leader, $28.00; leader, $25.00. Matinee extra, two and one-half hours, per man, $3.00. Rehearsals limited to no more than two hours per week total.

Class D. Such theatres as Central Park, Premier, Allendale, Maxine, Columbia, Colonial, Fillmore, Emblem Frontier, Ellen Terry, Marlowe, Circle and similar theatres.

Six evenings, four hours. Per man, $16.00; leader, $20.00. Matinee extra, $2.00. Rehearsals limited to no more than two hours per week total.

Class E. Picture theatres seating 600 or less where price of admission is not over 10 cents.

Six evenings, $12.00; leader, $14.00. Matinees extra, per man, $1.00; leader, $2.00. Sunday performances: Matinee, per man, $2.00; leader, $3.00. Evening, per man, $3.00; leader, $4.00. Afternoon and evening, $4.00; leader, $5.00.

All picture house orchestras must have at least 15 minutes' intermission. Soloists. Members of orchestra featured as soloist, per performance, $3.00.

EXTRA SERVICES

Chorus girl, amateur, or any other added performance in connection with regular current attractions, extra, per man, $1.00.

Midnight shows, per man, $4.00. Regularly engaged musicians, when appearing before the audience, extra per performance, per man, $1.00.

Extra men, not regularly engaged in theatre, when appearing on stage in conjunction with services in pit, per performance, $1.00.

Extra men, not regularly engaged in theatre, when appearing on stage, per performance, $3.00. (Note stage band clause below.)

Balcony or Bally Hoo music in connection with one or more performances, per hour, per man, $1.00.

Screening of pictures, not over two hours, per man, $2.00.

If consent of Board of Directors is not given, members of orchestra, when required to double shall receive per performance, extra, $1.00. Per week, per man, extra, $6.00. Per one-half week, per man, extra, $3.00.

This rule shall not apply when a member is replaced by traveling orchestras, and it becomes necessary that he double in order to work.

"Shoulder Arms" Problem in Twin City Houses

MINNEAPOLIS (*Special*).—"What theatre is the best to play Charlie Chaplin's 'Shoulder Arms?'" That is the question Messrs. Ruben and Finkelstein have been turning over and over in their minds the past few weeks. Due to the length of the second Chaplin million-dollar comedy the film will not be played in the New Garrick, Minneapolis, as was "A Dog's Life" and it is too long for the New Palace, which shows vaudeville, and as Chaplin has never been played at the Strand it is not known just how big the comedy will go over in that theatre. Ruben and Finkelstein have sixteen Twin City theatres in which they can play their first run on "Shoulder Arms," but just what theatres will show the comedy in St. Paul and Minneapolis they have not been able to definitely decide as yet.

"Geezer" for One Week

MINNEAPOLIS (*Special*).—Ruben & Finkelstein have booked "The Geezer of Berlin" for one week showings at their New Palace theatres of St. Paul and Minneapolis, beginning Monday, August 26. Both presentations are being preceded with lavish newspaper advertising campaigns. "The Geezer" will also be shown at the Strand theatre, Superior, and the New Palace theatre, Superior, the succeeding week.

Hart Appoints Dennis Sullivan

Takes Place Vacated by Berst on Division of Films—"America's Answer to Hun" Shown in London

DENNIS J. SULLIVAN, recently assistant general manager of the Mutual Film Corporation, has been appointed by Chas. S. Hart, Director of the Division of Films, Committee on Public Information, to the position of Manager of Domestic Distribution, to succeed J. A. Berst.

As assistant general manager of the Mutual, Mr. Sullivan was in close touch with the distribution for that concern, and he introduced many innovations in the way of business methods that were subsequently adopted by other corporations.

In a statement, following his appointment, Mr. Sullivan said: "I think the human element in the film business is the biggest thing in it. It avails nothing to have a good product unless you have sincere men handling it. This is truer of the film than of any other line of merchandise. I have come to appreciate, too, the peculiar requirements of service in the film trade. Every man in it must have some of the peculiar requirements of showmanship, some of the deftness of a press-agent, some of the substantial brass-tack characteristics of a certified accountant, and a whole lot of sand.

"I feel highly honored that I have been called into the Government's service by Director Chas. S. Hart, of the Division of Films. It will be my purpose, throughout all activities, to work in close harmony with the exhibitors of the country, to the end that the greatest possible showing under the most advantageous conditions may be accorded the exceptional productions which are now being put out under the title of United States Official War Films."

"America's Answer to the Hun," which is the foreign title of "America's Answer," the United States Official War Picture, was given a private view in London prior to its presentation to the public. The audience included many well-known dignitaries.

The private exhibition in London was given August 2, at the Palace theatre, under the auspices of the United States Committee on Public Information and the British Ministry of Information. Among those present were Ambassador and Mrs. Page, the French and Japanese Ambassadors, the United States Consul General, Admiral Sims, Herbert Hoover, Lord Beresford, General Smuts and Assistant Secretary of the Navy, Franklin D. Roosevelt.

In Paris the first public presentation of "America's Answer to the Hun" was given at the Gaumont Palace, which was draped with American flags. There, as in London, a distinguished company was gathered to see the picturization of America in the World War.

Edith Cavell Story is Filmed

"The Woman the Germans Shot" Scheduled as Super-Feature Release September 16—Under Direction of Adolfi

THE most recent announcement concerning a motion picture feature which is based on the war or attendant occurrences, is that this week from Frank J. Carroll and Joseph L. Plunkett in regard to "The Woman the Germans Shot." The picture, which is now in the course of production, is based on the execution of Edith Cavell, a British nurse, who was shot by the Germans as a spy. Messrs. Carroll and Plunkett are producing the picture, which is expected to reach the screen about September 16 as a super-feature.

In their statement this week, Messrs. Carroll and Plunkett gave the first intimation the film world has had that the feature had been in preparation and production for many months.

"Eminent critics on the progress of the war," said the producers, "contend that if there is any one incident to which the autocracy of the Central Powers, now fast crumbling, can attribute more than another its ultimate defeat, it is destined to be the summary execution of Nurse Cavell, who, after a life of consistent sacrifice, was lead out into a stone-paved court-yard, in the gray of the dawn, and riddled with German bullets because she dared to encourage wounded and heart-sick countrymen of hers to escape the hell-hole prisons of the pitiless Hun."

Anthony Paul Kelly wrote the story.

The direction of the picture is being handled by John G. Adolfi, who needs no introduction. He is known as a past master of the super-feature, and from the present indications the production will exceed anything he has so far produced for the screen.

The producers and Mr. Adolfi have carefully gathered together a cast of players particularly suited to the characters in the story, and it is one of the strongest ever assembled for a super-feature.

Tampa Teaches Patriotism

Manager Cooley of the Strand, Tampa, Fla., is going to give the people of Tampa a chance to learn the American patriotic songs.

One day each week his orchestra will play the different songs, while the words will be flashed upon the screen, and the audience requested to join in good and strong.

Magnet Moves to Godfrey Building

The Magnet Film Exchange, of which Jules Burnstein is manager, announced this week that after August 26 it will be located in the Godfrey Building, 729 Seventh Avenue, New York, on the eighth floor.

In and Out of Town

Henry J. Garfield, of Cleveland, prominent film man of the Middle West, was in New York this week.

Lillian Walker, with her director, Edward Dillon, will leave for the Coast shortly, to commence Miss Walker's second independent production. Miss Walker will use the Brunton Studio, Los Angeles.

James V. Taylor, Swanson and Nolan, Denver, arrived from the West this week. He will be in New York for several days.

H. B. Varner, Lexington, N. C., is in New York on business.

Louis Frank and F. J. Rembusch arrived in New York this week, in the interest of the Chicago convention to be held September 3-7.

Harry Naugel, Vitagraph's manager, is in New York.

Inter-Ocean London Manager in New York

John Taylor, general manager of the Inter-Ocean Film Company in London, is in New York on special business for his organization, it was learned this week. Mr. Taylor is making his headquarters at the offices of Inter-Ocean Film Company in Forty-second street.

When seen by a representative of Motion Picture News, Mr. Taylor said his present visit to the states is for the express purpose of concluding arrangements to bring English films to the American market. Inter-Ocean believes the time is now ripe for putting the latest English films before the American public. Mr. Taylor declared that the films he proposes to introduce to America will be as complete in quality as the films being made here.

In regard to conditions in England, Mr. Taylor said the market is flooded, or rather choked, with productions unloaded upon it by three American producers, who insist upon booking their output too far ahead. Mr. Taylor said he considered this bad for the whole industry.

Garson Signs Marshall Neilan

Marshall Neilan, the well-known director, has signed a long-term contract with Harry Garson as supervising director of all the productions to be made under Mr. Garson's management.

Mr. Neilan will supervise the direction of both Miss Young and Miss Sweet's productions, having entire charge. In addition to this Mr. Neilan will personally direct Miss Sweet in her next picture, "The Unpardonable Sin," by Rupert Hughes, a story which recently ran as a serial in the *Red Book Magazine* and which has just been published in book form by Harper Bros., and is having a tremendous sale. Miss Sweet leaves for California this week to begin work on this picture.

Honor Roll

John Harry Lutjen, who was assistant to C. C. Ryan, purchasing agent for Select Pictures Corporation, has camouflaged himself with a sea-going "roll" and the uniform of Uncle Sam's Navy. A week ago Mr. Lutjen started on his annual two weeks' vacation, but two days later he returned to the office and announced that he had become a United States sailor, as he would rather join hands in the fight against the Hun than spend his two weeks at the "ol' swimmin' hole." Seaman Lutjen is a member of the regular navy and will soon see service on board of a real battleship.

Joseph Reichenbach, brother of Harry L. Reichenbach, arrived in France recently with his regiment, it is reported. Reichenbach was manager of the Eldee Film Corporation before enlisting. He is with the Fifty-first Pioneer Infantry and is a top sergeant.

Walter and Howard Reichenbach, two other brothers, are soon to leave for camp and Harry goes within the next few weeks in a Government civilian capacity. There are seventeen from Reichenbach's immediate family relations now in service.

Kent Daniells, a well known poster artist, formerly employed by the World Film Corporation, who enlisted in the camouflage division of the Engineers, and now doing duty "Somewhere in France," has been promoted to a lieutenancy. The camouflage division has been separated from the Engineers and is now a distinct unit with the American Expeditionary Forces. Mr. Daniells was made a sergeant a few weeks after he volunteered and is now a lieutenant six months after his arrival in France.

John LeRoy Johnston, publicity manager for the Minneapolis Universal and First National Exhibitors Circuit Exchange for the past eight months, has given up the publicity and sales promotional field for an indefinite period and is now in the National Army service at Camp Grant, Ill.

Fred Finnegan, machine operator for the Universal Film Exchange, Minneapolis, reported to Jefferson Barracks, St. Louis, August 9.

Edgar Magni, shipper at the Universal Film Exchange, Minneapolis, is now in training at Great Lakes, Ill.

James Stanley, the sixth of William A. Lochren's, Minneapolis cameramen to enter service, has come to New York to prepare for sailing to France, where he will be assigned to the cinematographic division of the U. S. army. Stanley was cameraman for the Northwest Weekly for over a year, making his headquarters at the Lochren's Film Corp., Minneapolis.

William Yealman, operator and doorman at the Colonial theatre, Green Bay, Wis., for six years, is at Camp Hancock, Augusta, Georgia. He is in the motor truck division, Company 62.

Earl Radcliffe of Select, Denver, Colo., has enlisted in the aviation corps and passed a successful examination. He leaves for a training camp in about three weeks.

Bob Haughton, who used to be a publicist for the Fox Film Corporation, but who is now a bugler in Battery A, 306th Field Artillery, somewhere in France, has postcarded as follows: "Just discovered that the hardest thing in the world to do is put a gas mask on a horse in the middle of the night when it is raining, and trying to feel out things with your own gas mask on."

George Gould, in France, Is Represented by One of the Five Stars in MOTION PICTURE NEWS' Service Flag

Arthur Lee, special traveling representative of the Gaumont Company, who was recently drafted by the Government, is now a corporal in Platoon No. 6, and is taking a course in advanced auto mechanics at the Technical High School, Buffalo, N. Y.

Clear Skies are Seen in Chicago

Schaefer, Rembusch and Frank Talk Things Over and Exhibitor Amalgamation Seems Certain in September

CHICAGO (*Special*).—"All's well along the shores of Lake Michigan." Harmony is in the air; amalgamation is the keynote. The birds are singing merrily.

It's all because Frank Rembusch and Louis Frank called on Peter Schaefer, president of the M. P. E. L., last week, found a "Welcome" on the mat, and left with cheerful smiles. Then a stenographer was called and the following statement issued from the offices of the American Exhibitors' Association, which is humming busily with preparations for that organization's convention here in September:

"Louis Frank and Frank Rembusch called upon Peter Schaefer to invite the members of the Motion Picture Exhibitors' League of America to attend the convention of the American Exhibitors' Association which will be held in Chicago September 3, 4, 5, 6 and 7. Mr. Schaefer stated that it was the consensus of opinion of the M. P. E. L. convention in Boston that there should be an amalgamation of both the national organizations.

"Messrs. Rembusch and Frank stated that there was nothing in the way now to bar amalgamation and the A. E. A. would welcome such action. Mr. Schaefer agreed to call a meeting at once of the Executive Committee of the league to take whatever action is necessary to bring about harmony between all concerned.

"All concerned agreed that a new organization and by-laws would be necessary and that both organizations would receive equal representation in the new body. It was the unanimous opinion that all side issues such as trade shows, expositions, booking circuits, etc., should have no place in a national organization; that the purpose of the new organization should be to protect the industry from adverse legislation, censorship, unjust taxation and to work for constructive objectives that affect the entire industry and especially the exhibitor."

Aside from the prospects for harmony, the outlook for the A. E. A. gathering is also in all other respects of a rosy hue. Charles S. Hart, chariman of the Division of Films of the Committee on Public Information, has wired the committee that he will be present and address the convention; S. L. Rothapfel and Walter W. Irwin have done likewise. William A. Brady's presence is assured.

The Bureau of Conventions of the Chicago Association of Commerce and the city's organization of "Four Minute Men" are also aiding. Thousands of stickers, invitations and programs have been mailed from the headquarters.

Hardy Manages Parex Detroit Office

LeRoy A. Hardy has been appointed resident manager of the Detroit Parex Exchange, which has been made a tribuary to the Cleveland office, under the direct management of Walter R. Liebmann. Mr. Hardy has had some experience in the film business as salesman for the World Film Corporation, but he has had a lot of experience in efficiency work, and Manager Liebmann has been complimented upon his good judgment upon selecting a man of Hardy's calibre to take charge of the Parex interest in Detroit.

George Lightman, who was in Detroit getting the office in shape preparatory to the appointment of a new local manager, is again on the road for Mr. Liebmann, and sent in encouraging reports of business throughout Ohio accompanied by many contracts for "The Romance of the Underworld."

Coast Beckons the Producers

Many Prepare to Desert East in Cold Weather, While Others Declare They Will Stick Near the Hudson River

THE West Coast, backed up by its sunshine and fair weather, is primping up at this time of year to practice a little "vamp" act that is aimed to win each and every producer away from Gotham and dark Broadway. On the surface it would seem the task would not be so difficult, as California can promise a reasonable temperature through the winter without an undue amount of coal, which in New York and vicinity is a doubtful quantity, while the cold is not.

Still, there are those producers who declare they will not forsake the Hudson River and its ice floes. Among these none are more emphatic than World Film in denying that California's charms have put in their good work. And World Film is ready with its reason why it will not move to the Coast. In a statement to Motion Picture News, World Film said:

"First, the World Company cannot see any advantage in dismantling their production plant at Fort Lee and moving three thousand or more miles away. The environs of New York are more accessible to three-fifths of the area of the motion picture activity of the world and seven-eighths of the population of the United States. As regards the economy of California and New York, the preponderant saving is in favor of the latter location, not alone as regards the cost of making pictures, but also in the saving of time as it applies to the exhibition of the product.

"It has been proven time over that even when the studio end of the industry is satisfied with the result of its labors it often becomes necessary to make some retakes or changes in the picture, and this necessitates sending the negative and prints back to the studio. With California studios, time lost in transit is one big item, and then there is the danger in the interim the actors have strayed to other fields. In the East the changes necessary to make the picture perfect can be noted so quickly that it is a matter of only a day or two to make them, and the actors can be secured without difficulty. Time, these days, is a big item. Delays in express delivery are of so common occurrence that no certainty of delivery is assured, and so dangerous is the situation that one can easily count on a month as the length of time for a print to go to California and return. Taking the interest charge on the amount of money spent in making the picture, it is seen that this alone adds a big expense during the year for an organization turning out one or more pictures a week from California studios. And the added expense must be paid for by the exhibitors."

If the other large producing companies are figuring along the above lines they are keeping such views secret, as it is known several are making arrangements to do at least two-thirds of their production work on the Coast this winter. When asked what proportion of its work would be done on the Coast, Goldwyn Pictures Corporation stated that it was not definitely known yet what would be done this winter. Goldwyn, however, is understood to have a weather eye out for a studio in Los Angeles that can handle about all the productions it desires to make during the winter season. It is expected that should the company move most of its stars and directors West in the fall, spring would see them back again at Fort Lee.

Among the other producers who aim to do a great part of their work in Hollywood and vicinity this winter are Fox, Metro, Pathe and Famous Players. These organizations are already well established on the Coast, and quite frequently send their companies from one side of the country to the other for the various pictures.

Experts within the motion picture industry were venturing this week that the fall and winter of 1918-19 would see as much producing work going on in and around New York as usual, and that the West Coast would experience its usual season of activity. War times, it was cited, have cut into the transportation question considerably, and companies to avoid the constant drain upon the purse in that direction would have to remove to the Coast permanently.

A producer favoring the Coast is Lester Park, who stated to Motion Picture News this week: "It is not a matter of expediency and a duty owed to the Government to assist in the conservation of coal, but it is equally a duty owed exhibitors by producers.

"Pictures cannot be made as effectively or as economically in the East as on the Coast," Mr. Park said. "A recent rainy day cost a producer whom I know $3,000. This is not an unusual experience. Somebody has to pay for such waste, and that is usually.

"I hope the day will come when not only all the producing companies will be located in California, but their headquarters as well. We have been scattering money in traveling expenses to and from the Coast as if it were water.

"If the time ever does arrive when all the moving picture activities are centered on the Coast, exhibitors are going to find a big difference in their film bills and likewise in the quality of their pictures."

Walraven Goes to the Coast

J. Hesser Walraven, who has been handling the publicity of Paralta Plays, Inc., resigned from that company August 14, to leave for the West Coast. In San Francisco Mr. Walraven is to take over the management of the Rivoli theatre, it is said, and will also control a chain connected with that house.

Smalley in East

Los Angeles (*Special*).—Phillips Smalley left for the East last week, having been called there by the frail condition of his mother. He will probably remain in the East for several weeks.

Harry Rapf Supplies Posters for Loan

Harry Rapf is to send special half sheets to the exhibitors throughout the country on behalf of the Liberty Loan drive with Capt. Robert Warwick's appeal for the Liberty Loan. These will no doubt have a far reaching effect with the public, as there are thousands who step in the lobbies and look at the displays and it is certain that all the exhibitors will display these half sheets in the lobby as it contains a fac-simile cut of Robert Warwick in his uniform as captain in the United States Army, and as Warwick has thousands of admirers who have missed him in his many screen productions and are not aware that he is now serving his country.

Mr. Rapf is of the opinion that these half sheets will attract a great deal of attention among the film fans. These half sheets have been gotten up in a very fancy manner and will be sent out during the drive and in conjunction all prints of the Accidental Honeymoon which Mr. Rapf has released, he is showing Mr. Warwick in uniform with an explanatory title showing that Mr. Warwick is at the front.

Mr. Warwick has gone back to France after bringing over for General Pershing the Government film, "America's Answer."

Distributors Urged to Supply Films

All distributors, both program and independent, should come forth with the offer of supplying motion pictures to the Liberty theatres of the country at the same rental accepted by those distributors named in Motion Picture News of August 17, is the opinion of Edward Hyman, War Department Commission on Training Camp Activities, operating the Liberty theatres.

The distributors now furnishing the films to these theatres at such a minimum cost as will barely cover rewinding and shipping include Paramount, Artcraft, Fox, Goldwyn, Metro, Mutual, Triangle, Pathe, Select and the First National Exhibitors. It will be noted that these distributors are known as "program" companies, supplying a fixed number of releases to exhibitors. No independent exchanges or companies are named, although it is admitted that numerous of their productions would be as welcomely received at the camps as those already being shown there.

It is expected that the Liberty theatre Honor Roll of distributors will grow considerably to embrace many more than the ten already named.

Stebbins Goes to Brevoort in Brooklyn

Announcement has been made that S. J. Stebbins has resigned his post as manager for William Fox's Academy of Music, a position he has held since the house has been running pictures, to take over the direction of the Brevoort, in Brooklyn.

Mr. Stebbins is probably one of the best known managers in New York. He has been with the Fox enterprise almost since its inception.

Industry Raises Fund for Mitchel Memorial

The motion picture industry is represented upon the Finance Committee of the Mitchel Memorial Fund, according to an announcement made by Cleveland H. Dodge, General Chairman of the Permanent Organization Committee.

William A. Brady, President of the National Association of the Motion Picture Industry and Marcus Loew, of the Marcus Loew theatres, who is actively identified with the committee work of the National Association, are members of the Finance Committee.

At a recent meeting held at the offices of the National Association of the Motion Picture Industry, Times Building, the following subscriptions were pledged: William Fox, Fox Film Corporation, $250; Gabriel Hess, Goldwyn Pictures Corporation, $250; William A. Brady, William A. Brady Picture Plays, Inc. (personal), $100; J. E. Brulatour, Eastman Films (personal), $100; W. R. Sheehan, Fox Film Corporation (personal), $100; Frank A. Tichenor, General Film Company (personal), $100; Associated Motion Picture Advertisers, $50; A. B. Harrick, Hearst-Pathe News (personal), $10; Charles O'Reilly for his three theatres—69th Street Playhouse, $10, Rex theatre, $10, Parkside theatre, $10.

President Brady and Marcus Loew are planning a campaign to secure funds from all those desiring to contribute, and in this work the local organizations of the Motion Picture Exhibitors League will be instrumental.

Film Stars Help Open Liberty Theatre

The Liberty theatre at Camp Kearney, California, will open this week with a big variety show given by the leading motion picture stars. Among those who will be on the program are William and Dustin Farnum, Gladys Brockwell and Dorothy Davenport. The Farnum brothers will give a scene from "Les Miserables," accompanied by Herbert Hayes and Al Fremont, with Miss Gladys Brockwell and Dorothy Davenport. A comic sketch entitled "Kick In" will be played. Other performers on the bill will be Mme. Aldrich, operatic prima donna; Fred Stone, Mary McKee and the Fox string cornet.

This, the thirty-second Liberty theatre of the War Department, Commission on Training Camp Activities, was completed last week. Connected with the stage are twelve large dressing rooms, all modern and up to date, orchestra pit, auditorium, electrical appliances all standard and complete. There is a seating capacity of 3,500.

Herz Closes Deal for Ford Weekly

CHICAGO.—Lee Herz, president of the Silee Film Company has just returned from Detroit, after closing a deal for the Ford Educational Weekly for the State of Iowa, which now gives his company five states, Illinois, Indiana, Iowa, Kentucky and Wisconsin. Mr. Herz says that the Ford people tell him that there will be no change in the distribution of their pictures for the present.

Sol Lesser Enters the Mid-West

Opens Chicago Offices for "Hearts of the World"—Expects to Expand Exchanges and Get Other Features

CHICAGO (*Special*)—Sol Lesser has broken into the Central States territory with the opening of offices to handle "Hearts of the World" in the territory recently acquired in connection with George Davis. Coincident with the opening of the Chicago office comes the hint that this step is probably the beginning of a move for the establishment of a complete chain of film exchanges extending from coast to coast.

It is understood that the Chicago office is to be a permanent branch of the Lesser activity, and that in addition to "Hearts of the World" other feature productions will be later acquired for this territory.

In addition to being associated with Mr. Davis in the Mid West "Hearts of the World" company, Mr. Lesser is President and General Manager of the All Star Features Distributors, with offices in San Francisco. The All Star Features Distributors has its offices in all the Pacific Coast cities of importance and distributes state right productions in all states west of the Rockies.

Mr. Lesser first attracted attention by paying a high price for "The Spoilers," and his handling of that production was one of the causes of its tremendous popularity in the far west. Since that time Mr. Lesser's firm has booked many of the big film productions, including D. W. Griffith's "Intolerance," and now his latest great romance of the war, "Hearts of the World."

West of the Mississippi there will be twenty-five companies touring with "Hearts of the World"; fifteen from Chicago and ten from San Francisco. Each company will be equipped with all the essentials for the pretentious exhibition of the production. An orchestra will accompany each show.

On May 18th, Mr. Lesser startled his friends by announcing the purchase of "Hearts of the World" for eleven Western States for $200,000, and the success of the production under his management was so gratifying that when the opportunity came to purchase the remaining eleven states west of the Mississippi, he eagerly acquired it. Its record so far in the West was made in Los Angeles, where its receipts are said to have exceeded those of "The Clansman" or "Birth of a Nation" by $23,000.00 in the thirteen weeks of its engagement. It is now in its tenth week at the Alcazar in San Francisco, where it has broken all records.

The length of its engagement in other cities follows: Five weeks, Seattle; four weeks, Portland; three weeks, Spokane; four weeks, Oakland; four weeks, Denver; three weeks, Salt Lake City; and three weeks, Milwaukee, where it is scheduled for a seven weeks stay.

The Chicago offices are located in the City Hall Square Building, and are under the management of George Davis.

Peace in Sight for Cleveland Operators

The second phase of the Cleveland operators' demand for a 38 per cent increase of wages was reached at midnight August 12, when a committee of the Motion Picture Exhibitors' League was present at a general meeting of the operators' union. The principal object of the meeting was to obtain from the operators their official recognition of the Motion Picture Exhibitors' League as a body, and after that, to secure their co-operation toward an amicable settlement of the present wage contention. Both of these objects were gained by the League members, and at a day to be announced the end of the week, the executive committee of the League will meet the executive committee of the operators' union, and will arbitrate the demands as set forth by the operators sent to the exhibitors last week.

The League members appointed to act on this committee are Henry H. Lustig, Sam Bullock, W. J. Slimm, Sam Barck, Max Schachtel and Ernest Schwartz.

Henderson Back with McClure

Daniel Henderson, formerly of the Advertising Department of the McClure organization, is back with that company, following a brief excursion into the advertising agency field. Mr. Henderson has resumed charge of the McClure advertising.

Teck in Buffalo Presents Fox's "Salome"

Commencing Sunday matinee, August 25, the Teck theatre, the big legitimate house, will present Theda Bara in "Salome." Last season this theatre did a capacity business for a week with "Cleopatra," and then played it for a return engagement of a week. Edgar Healy is in town as advance man for William Fox.

Harry Marsey, former manager of the Family theatre, is now operating the Allendale and Arcadia, both neighborhood houses.

Clarence Group, former assistant manager of Shea's Hippodrome, has entered the naval service as yeoman, and is stationed for the present at the local Curtiss aeroplane plant.

James Bailey, who has been assistant manager at the Academy theatre for about 12 years, and who has been absent for several weeks on account of ill-health, has returned to his post fully recovered. Charles Bowe, who has been taking his place, will return as manager of the Lyric theatre when that house opens Labor Day.

Blackburn in New York

E. O. Blackburn, representing the Rothacker Film Manufacturing Company, of Chicago, of which Watterson R. Rothacker is the head, has established an office in New York, where he is now located.

Canada Asks for Liberty Films

Recognizes Great Good Industry Has Accomplished by Making Short Subjects — Association Gets Telegram from Provinces

THE enthusiastic response of the motion picture industry to the request of the Treasury Department to make short, three hundred foot pictures in aid of the Fourth Liberty Loan has made such a tremendous impression on the officials of the Canadian Government that they have requested the use of the pictures in furtherance of the Fifth Canadian Victory Loan.

The request was received by William A. Brady, president of the National Association of the Motion Picture Industry, in the form of the following telegram:

"Your commendable and patriotic co-operation with the United States Government and your offer to make films that will help put the Fourth Liberty Loan over the top has made a tremendous impression on all members of the Dominion Government and we have been asked to secure your co-operation for Canada's Fifth Victory Loan, which closely follows your drive in the States.

"We submit that while you are producing your film for America's Liberty Loan that you re-take such scenes as will apply only to the United States, using Canadian locale, uniforms and flags in such scenes so that the negatives can be re-arranged and used by us in making the forthcoming Canadian loan a tremendous success.

"Not having any Canadian producers, we are dependent upon you for these films, and this is your opportunity to help Canada during her hour of greatest need at a minimum of expense to yourselves, as the greatest portion of your negative could be used by both countries.

"The effect here will not only be to pronounce the film industry as a war essential in Canada, but will bring your regular releases closer to the interests of the powers that be and for your eventual protection and profit, and will in large measure offset tendency towards discrimination against American films on account of their dominating the Canadian market.

"This is a splendid opportunity to accentuate the remarkable work you have done personally in your official capacity for the United States Government by extending those activities to the Dominion.

(Signed) JULE and J. J. ALLEN,
Canadian Fifth Victory Loan Committee."

A copy of this telegram was sent immediately to Adolph Zukor, chairman of the committee of the National Association appointed to co-operate with the Treasury Department and which has charge of all the motion picture work in connection with the Fourth Liberty Loan. A copy was likewise sent to all of the companies who are making Liberty Loan pictures.

As these Liberty Loan pictures are being made at the direct request of the Treasury Department and when completed will be under the control of the Federal Reserve Banks, it is very probable that the matter of using these pictures for the Canadian Fifth Victory Loan will first have to be taken up with officials of the Treasury Department and their permission obtained before the request can be acceded to. The committee has taken the matter under advisement.

Arline Pretty Comes Back to the Screen

Arline Pretty, formerly with Vitagraph and Artcraft, is to be presented in a series of eight special pictures, in which she is to be featured alone, according to an announcement this week by E. Lanning Masters, under whose management Miss Pretty will appear.

Fully recovered from illness, which caused her retirement from the screen for the past year, Miss Pretty will leave next week for the Coast to begin the first of the series to be submitted for release on the co-operative plan. Announcement of the producing affiliation will be made in a few days, it is expected.

The cast, direction and stories for Miss Pretty's first three productions have already been approved. The first story to be filmed by this new producing unit, it is understood, is one for which a great deal of rivalry has existed between prominent companies, $10,000 having been offered for it, it is said, by the largest and best known of these organizations shortly before it was acquired for Miss Pretty.

The foreign rights for the productions have already been contracted for by Sidney Garrett, president of the J. Frank Brockless Company.

Ford Party Takes Universal Cameraman

Harry Levey, head of Universal's industrial department, dispatched a cameraman this week to accompany Thomas A. Edison, H. S. Fireston and Henry Ford on their vacation. The trio of notable men will pass several weeks camping in the woods on Mr. Firestone's estate in Ohio.

When announcement was made of their plan to get together in this fashion, word gained circulation that the real purpose of the campers was to work, not rest, and to combine their particular genius in devising some new war invention.

Mr. Firestone, as head of the Firestone Rubber Company, has been a leading producer of materials for the Government. Mr. Edison is credited with having invented several sensational instruments of land and sea warfare. Mr. Ford's efforts have encroached a half dozen divisions of war service. His plant has turned out thousands of conveyances for the Government, and he has helped greatly to put over Liberty Loan and other war fund drives.

Their friends suspect that the three are mapping out new service for the country that will be of history-making character. The films taken by their camera companion may prove a store of information.

Fuel Committee Meets with Garfield

The Fuel Conservation Committee of the National Association of the Motion Picture Industry held a conference with Fuel Administrator Garfield and other officials of the national fuel administration in Washington Tuesday, August 20, at which important plans were made for an intimate co-operation between the Fuel Administration and the National Association.

The subject was discussed from two angles. One was a national campaign to be instituted throughout the motion picture theatres of the country, seeking toward a general conservation in the use of all electric machinery which receives its initial power from coal. This campaign will seek to educate the public in the conservation of all electric current used in motors, generators, lights and all electric household cooking utensils.

The other campaign will seek to bring about the conservation of coal and to educate the public into the reasons for coal conservation in those sections of the country where there is a shortage. These campaigns will be local in extent and will only be used in such places where an acute shortage exists. Conferences were held with the Director of Publicity for the Fuel Administration and arrangements made for the most intimate co-operation. It was decided that President William A. Brady should appoint an additional committee of five to handle the details of this work.

Philadelphia Sells Out on War Film

The method of disposing of the house en bloc, which has proved so successful during the engagement of "America's Answer," the U. S. Official War Film at the George M. Cohan theatre, in New York, has been duplicated for the showing of this patriotic picture at the Forrest theatre in Philadelphia, and the Majestic theatre in Boston. The season at these houses opened August 12, after an intensive campaign by special representatives of the Division of Films, Committee on Public Information, under the direction of Ryerson Ritchie, chief of the Community Section.

Philadelphia sprung a novelty at the opening. Instead of that night being largely given up to invited guests, according to custom, John Wanamaker bought the house for the employes of the big Wanamaker store, and had the honor of inaugurating the engagement.

The disposal of the house to business concerns in Philadelphia and Boston ensures the success of the engagements in these cities, but the response of the public on the intermediate nights has been gratifyingly large.

Jolivet Company Moves

In a letter to MOTION PICTURE NEWS, the Rita Jolivet Film Corporation announces its removal from the Candler Building, New York, to the Longacre Building, Times Square. In that building it is located with the Metro organization on the 11th floor.

From the Current "Gold-Winner"

GOLDWYN'S "intimate house organ," *The Gold-Winner,* in its current issue contains an editorial from the pen of F. B. Warren, vice-president of the Goldwyn Distributing Corporation, that points its moral in a simple and direct manner. After asking—"Have You Ever Heard the Story of the Exhibitor in Fools' Gulch, Idaho?" it goes on to say:

Some of the maps of the United States do not show the name and location of FOOLS' GULCH, IDAHO. But it is there, and the town contains a motion picture theatre and a motion picture exhibitor.

This article tells about him.

There are not many diversions in Fools' Gulch. There are five saloons, the railroad station, the postoffice and the picture palace.

Tiring of these unexciting institutions, the people of Fools' Gulch read every scrap of paper that comes into town, including the family story papers, the matrimonial weeklies and the patent medicine song books. In every cabin and shack in the town there are pasted on the walls pictures from the magazines—pictures known and recognized throughout the nation.

Fools' Gulch gets the movie magazines filled with news and portraits of the stars; magazines containing the advertising of the few producing companies that advertise.

If the exhibitor of Fools' Gulch put an advertisement in the little weekly four-page paper of his town that next Thursday he was going to show a Goldwyn Picture, every man, woman and child in Fools' Gulch would know that they would see either Geraldine Farrar, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy, Tom Moore or a Rex Beach story.

This would be because Fools' Gulch reads and REMEMBERS WHAT IT READS. But some fool in Fools' Gulch has told this exhibitor that if he advertises the brand name on his pictures that the maker of the pictures will raise his rental and he, poor devil, believes what he has been told.

If this exhibitor was running a drug-store he couldn't sell Father John's Medicine without calling it FATHER JOHN'S MEDICINE. His patrons wouldn't trust him if he tried to hand them a bottle of Father John's without a label.

If he was running a grocery and he handed out an unlabeled box of gelatine his woman customer would speak up and say: "No, I want Knox's gelatine."

If he offered an unbranded package of safety razor blades his buyer would say: "What do you think I am taking, an unknown blade? I want GILLETT'S."

And it is the same way with motion pictures, BUT THE POOR NUT DOESN'T KNOW IT. He has let SOME DARNEDER FOOL THAN HIMSELF put a strangle-hold on his profits and h's income.

Natural horse-sense would, in ten minutes, make him a fairly sensible merchant or druggist, but somehow in pictures he has lost his horse-sense and is, therefore, a PUNK exhibitor.

Such a man couldn't get by in any other business, but it is wonderful that he continues to get by as a picture showman.

FINAL SHOT: If there is another exhibitor like the one in Fools' Gulch we recommend that he read this just before he gets on his knees to say his prayers for the night. And then, after he has blown out the light, we further suggest that he lie on his back in the dark and think this over instead of counting sheep to make him sleep.

Newman Returns with Tales and Pictures

E. M. Newman, globe trotter, motion picture director and lecturer, was voicing thrilling tales of Europe last week in the offices of Educational Films Corporation, New York, following his return from "the other side" with some new war films. Later Mr. Newman took the films to Washington to place them before the Committee on Public Information.

Mr. Newman's material includes all the work of the American forces, from the building of miles of railroads to the enormous bakeries. He still suffers from the effect of a gas attack, which laid him up for several weeks and robbed him of his voice.

Hamish McLaurin Joins Red Cross Bureau

Hamish McLaurin, who has been publicity director of the Rialto and Rivoli theatres in New York, under the direction of S. L. Rothapfel, has resigned his position to enter the service of the Red Cross, in the publicity bureau.

Mr. Rothapfel, in a statement last week, expressed his regret at losing the efficient services of Mr. McLaurin, and announced that Mr. Geffen would look after the publicity of the two Broadway motion picture theatres.

Fairbanks Gets Offers

It was announced this week from the West Coast that many offers have been made Douglas Fairbanks for his future films following the expiration of his contract with Artcraft, which agreement, it is understood, is nearing its end. Although none of the offers made have been made public, it is said they were for his next eight productions.

War Board "Calls" Exporters

Declares to National Association That Large Number Take Advantage of Regulations to Canada—Twenty-four Deny

IN a recent communication to the National Association of the Motion Picture Industry, Vance McCormack, chairman of the War Trade Board, called attention to the fact that a number of concerns in the export motion picture business were attempting to take advantage of the customs regulations relative to the unrestricted export of motion picture films to Canada.

These concerns were attempting to re-export their pictures to the restricted countries after they crossed the Canadian boundary line and were therefore beyond the authority of the War Trade Board.

As a result of this complaint on the part of the War Trade Board, Frederick H. Elliott, executive secretary of the Association, sent out the following letter to all of the distributor and export members of the association:

"I am transmitting herewith copy of a letter received from Mr. Vance McCormack, chairman War Trade Board, and direct your particular attention to the third paragraph as follows:

"'In regard to exports to Canada and Newfoundland without license, I regret to state that reports reach us that certain members of your industry are attempting to evade deliberately the purpose of our regulation by taking advantage of the unrestricted export to Canada, planning to export thence to outside countries. Steps are now being taken to bar such a possibility, in addition to which any such deliberate attempt to evade the provisions of the law will gravely compromise the prospects of the persons responsible securing favorable consideration for further licenses.'

"Kindly favor us with an acknowledgment containing a statement to the effect that no one identified with your organization can be charged with any action referred to and further, your assurance through the National Association to the War Trade Board, that under no circumstances will there be any evasion of the rules or regulations as promulgated by that body.

"All letters received from our members will be filed with the War Trade Board and your early compliance will be appreciated. It is obvious that such action upon your part will create a favorable impression at Washington, insofar as the companies which are represented in the membership of the National Association of the Motion Picture Industry are concerned."

Up to the present time twenty-four replies have been received, each one strenuously denying that any one connected with any of the following concerns had made any attempt to evade the regulations, and each one contained a pledge to the effect that no individual connected with any company would even attempt to evade in any way whatsoever the rules or regulations promulgated by the War Trade Board: Ivan Film Productions, Inc., Frohman Amusement Corporation, Norma Talmadge Pictures Corporation, Cosmofotofilm Company, The Bray Studios, Kalem Company, Wharton Releasing Corporation, Vitagraph Company of American, Rothacker Film Manufacturing Company, Baumer Films, Inc., Pathe Exchange, Inc., Metro Pictures Corporation, Reginald Warde, Inc., Interocean Forwarding Company, Thanhouser Film Corporation, Universal Film Manufacturing Company, First National Exhibitors Circuit, the Crystal Film Company, World Film Corporation, Inter-Ocean Film Corporation, International Film Service Company, Goldwyn Distributting Corporation, Eclipse Film Laboratories and The Gaumont Company.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"The Clutch of Circumstances"

Corinne Griffith in an Entertaining Offering

(Vitagraph—Aug. 26. Directed by Henry Houry)

FAIRLY swift physical action, suspense, some situations with heart interest, pretty clothes and fine interior scenes make this offering entertaining.

The story, by Leighton Graves Osman, is not new, but is well handled. It shows how the heroine left the country and went to the city seeking employment to earn money enough to take care of her husband, who had lost his memory in an accident, and his mother. She became an actress. Shortly afterwards she was enabled to send her husband to a hospital and have his memory restored to him by an operation.

After his complete recovery he was shocked to find out that his wife had become an actress. He refused to have anything to do with her and applied for a divorce. Seeing his ingratitude, she did not contest the divorce, but returned to the show manager, the man who had brought fame to her, and who asked her to become his wife.

The photography is of the usual Vitagraph standard, excellent.

"The White Lie"

Complications Aplenty in Bessie Barriscale's Latest

(Paralta-Hodkinson—Sept. 2. Directed by Howard

YOU could hardly be deceived in a clever and more legitimate way while attempting to guess the nature of a subject in advance. You are dead sure it is going to be a suggestive picture. Why? Doesn't the heroine tell in the presence of the audience—by a subtitle of course—that she deceived her husband as to the real father of her child? Isn't that plain enough? What more do you want? She is guilty. Hang her.

But you have another guess coming, as the picture is as clean as you wish to show in your theatre. Here is how William Parker, the author, accomplishes the trick:

After an absence to Belgium for over a year, taking care of orphaned children, the husband returns. His wife presents him with an addition to the family he knew nothing about, a year-old baby daughter.

She doesn't exactly look like her blond mother, being rather dark, but that doesn't matter, love explains all. Baby's eyes are blue. Mother's also blue. Baby's complexion dark, but daddy's own mother's was also dark. They are both fond of children—that settles it.

During a convention in another city, the hotel being full, he is given temporarily the room of a friend of his. He is surprised to discover there the picture of his wife and baby. After hard thinking he makes up his mind his wife is unfaithful to him.

Upon his return he invites the man to dinner, seeking to discover the truth. She is all nervous and passes a note to the visitor, telling him she must see him that night without fail.

After the man's departure, the heroine follows. Discovering the absence of his wife and becoming suspicious, the hero drives to the man's apartments. In entering the room he finds the dead body of the man. He is arrested by detectives for murder and, thinking his wife had committed it to hide her guilt, takes the blame upon himself.

The heroine now arrives and finds the dead body. Thinking her husband killed him out of jealousy, she tries to hide the body. She is arrested, however, and to save her husband confesses to the murder.

Thinking there is something wrong in the case the heroine, is forced by the detectives to confess to the truth. During her husband's absence, she said, a burglar entered the house. She was shocked to discover that it was none other but her school mate. He gave poverty and inability to care for his sick wife and child as the reason. (The husband, in the next room, is hearing the story all the while.) She visited his dying wife, who begged her to take care of her baby. She promised to adopt it. When her husband returned from Belgium, out of her great love for children, she told him falsely the baby was their own.

Just as she gets to that point in the story a policeman enters and states that a burglar was shot, and in his dying confession stated that it was he that killed the man, a former confederate, because he thought he squealed on him. Husband and wife are again made happy.

The idea in the story is somewhat original. The author deserves credit for the way he worked out the different situations. The direction is also creditable.

It is an all around good picture that will suit any audience.

"High Tide"

Harry Mestayer Coughs His Way Almost to a Coffin

(Triangle—August 18. Directed by Gilbert Hamilton)

HE—the refined villain—is a fiction writer of fame, but spends half of his time with wine and wild women. His constitution is not able to stand it and he contracts tuberculosis.

A young lady of romantic disposition, aspiring to become a writer, starts correspondence with him. Later she comes to New York. She meets him by chance at Greenwich Village (he coughs). His "flame" gets jealous at this new diversion of his love and chides him (he coughs).

The girl returns to her home town, her head full of love for him. He follows her there (he coughs). After a while he returns to New York, visits his doctor and asks him what he should do in regard to this new but sincere love (he coughs). The doctor tells him had he taken his advice and kept away from high life he would not be in such condition now. To leave the girl alone would be the best thing he could do.

He goes to his "flame" and tells her what ails him (he coughs). She answers, as they are both derelicts, she will be glad to take him in, and unites her fate to his. (Oh, joy! He coughs.) Fortified with this promise, he goes back to the girl (he now stops coughing for a while) and notifies her he doesn't love her any more. As such conduct is commendable and shows a great spirit of sacrifice on his part, he now becomes a hero, from the villain he was. She cries a little (he coughs), but is consoled when told of his real sacrifice. He goes back to his "flame" and the story ends.

Can you beat this for a story? For the love of Mike! Who ever said that the building of a plot almost exclusively on a consumptive is entertaining? It is enough that we cannot avoid such pitiful sights in real life; shall we have them furnished to us in a platter even when we get a notion to go to a picture theatre to amuse ourselves?

"Heart of the Wilds"

Elsie Ferguson Gets Her Best Vehicle

(Artcraft—Sept. 1. Directed by Marshall Neilan)

MORE action and situations with heart interest and good suspense are contained in this picture than in any one in which Miss Ferguson has ever appeared. It grips you from the very beginning and holds you to the end.

Though it might be considered too strong by some of you for your particular audiences—there is some point blank shooting done in it—the fact that it is a play of the Canadian woods may absolve it in the minds of your patrons, as shooting and killing is to be expected in plays of this nature.

The story is based on Edgar Selwin's play, "Pierre of the Plains," which in turn is Mr. Selwin's dramatic version of Sir Gilbert Parker's "Pierre and His People," it is also based partly on "Jen of the Triple Chevron," by the same author.

The heroine is introduced as the daughter of a tavern keeper in Canada, near the American border. Her father is suspected of selling liquor to the Indians. As he is informed that one of

them, to whom he has just sold a bottle of whiskey, is acting as a stool he sends his son and another cowboy to take it away from him. The Indian would give it up only on condition he give him his sister as a wife. Thus insulted, the brother shoots and kills the Indian.

The commander of the Mounted Police gives the hero sealed orders to be delivered at the post so that all avenues of the murderer's escape be cut off. He stops at the heroine's, whom he loved and had once saved from the hands of an Indian, for something to eat.

Upon learning of his mission, the father, in order to give his son time to escape, puts a few drops of laudanum in his coffee and puts him to sleep.

Unaware that it concerned the life of her brother, and to save the hero from disgrace, the heroine delivers the orders herself. On her return she is informed of the fact by her father.

The hero now awakes and in order to prevent him from closing the only avenue of escape she begs him to remain. Replying that honor is above love, he starts to go, but the heroine's revolver is accidentally discharged and he is hit and felled.

The cowboy now comes in and finding the heroine alone attacks her. Her brother enters and angered decides to shoot him. He stated he would spare him on condition he take the blame for the death of the Indian upon himself. He gives himself up to the officers who had just entered. She nurses the hero back to life and they marry.

There are some very beautiful camera shots of rough mountain country in this picture. They are fairly long shots, with the players close to the camera. The effect is most artistic.

A humorous subtitle now and then in the beginning of the picture, and the comical acting of some of the players, add to the entertaining values.

The picture is clean and should get by with the biggest majority of the audiences.

"The Liar"

Virginia Pearson in a Weird Melodramatic Concoction

(Fox—August 18. Directed by Edmund Lawrence)

THE basic idea in this offering is the villain's forging of a marriage certificate in an attempt to prove that the heroine has nigger blood in her veins, because he loves her and can't make her marry him by any other means. This is a new and somewhat unpleasant way of making love to a woman.

The scenario has been contributed by Katherine Kavanaugh. The picture opens somewhere in a Latin-American country, showing a planter beating a negro and crippling him for life. The planter induces him to remain silent with the promise that he will be well taken care of the rest of his life. The negro calls on him daily and receives his allotment.

The heroine, who lives in Boston, pays a visit to her father, the planter. His secretary, struck by her beauty, falls in love with her, but she does not encourage him.

Her father dies from heart failure. She again returns to Boston and marries the man she loves.

Crazed from infatuation, the secretary steals the page that contained the record of the marriage of the heroine's parents, substitutes a mulatto's name for that of her mother, then comes to Boston and tells her that unless she marries him he will tell her husband she has negro blood in her veins. She is about to become a mother and the fear that the child might be born black drives her to distraction. She scorns him. Angered, he tells her husband that his wife is a quadroon. A fight ensues.

The heroine grabs a revolver, goes into the next room and fires. Thinking that she has shot herself and that he is the cause of her death, the villain comes to his senses and confesses, then shoots himself. While he is dying the heroine enters, unharmed, and tells him she knew he was lying and is glad she proved it. Husband and wife are again made happy.

The first part of the story is based on a very weak foundation. The crippling of the negro, causing the secret dealings, is not strong enough a cause, especially to an American audience, for all the mystery in the story. As to the situation where the heroine shudders at the thought that her baby might be born black, it will undoubtedly prove too strong for the average picturegoer, especially the women folks.

"Our Mrs. McChesney"

Ethel Barrymore Pleases in Adaptation of Her Stage Hit

(Metro—September 9. Directed by Ralph Ince)

THE element of heart appeal abounds in this comedy-drama. It will surely touch the heart strings. It starts with a lively, high speed comedy and ends in a dramatic way.

The scenario is based on the story of the same name by Edna Ferber, later seen on the stage with Miss Barrymore in the lead. It introduces the heroine as a saleswoman, who, tiring of traveling, resigns her position in order to settle down and make a home for herself and son. She is offered a better position with another firm to remain in the store, but rejects it when she finds out her son had married secretly.

The head of the concern from which she had resigned begs her to remain. She does so, but shortly afterward he discloses to her the fact that the firm is bankrupt. She does not get discouraged, but sits down and thinks hard. She invents a new style gown, makes a success of it, and in the end marries the boss, but not before she makes a man out of her boy and a good housewife out of her daughter-in-law.

The action is swift all the way through. The comedy element depends mostly on the subtitles, which are clever, and partly on the characters.

It is a clean and wholesome attraction suitable for any kind of an audience.

"Her Only Way"

Norma Talmadge in An Entertaining Offering

(Select—August. Directed by Sidney Franklin)

THE development of the plot in this picture takes place almost wholly in a dream. Owing to this fact more latitude is allowed in its construction, particularly in one or two of the situations, which might be considered a little too strong were the story a straight melodrama.

On the whole, this offering is entertaining. It contains many tensely dramatic situations that will hold the interest almost nailed to the end.

The story, by George Scarborough, presents the heroine as an impoverished young girl. She is sought in marriage by two young men, Paul Belmont, wealthy, and Joseph Marshall, of poor circumstances.

Fearing he is about to be turned down for Paul, Marshall denounces the heroine for her love of money. Angered, she dismisses him.

She now dreams of having accepted Belmont, and that after the marriage her husband turns to his old "flame" again.

Later he obtains a divorce by accusing her falsely and compromising her with Marshall, thus ruining the latter's career.

After the divorce she returns home and, drawing a revolver, kills her husband and herself.

She now wakes up to find it all was a dream. Paul and Marshall enter and she accepts the latter as her husband.

The picture is clean and ought to please any kind of an audience.

"The Cruise of the Make-Believe"

Lila Lee Gives Good Promise in Screen Debut

(Paramount—September 8. Directed by George Melford)

CONSIDERING this is her first screen appearance, one can congratulate the star. It seems she is going to fully justify the hopes confided in her. She has a pretty face, and with a little more training she will undoubtedly be able to express emotion with ease. At any rate, the future will tell.

"The Cruise of the Make-Believe" is a sort of an imaginary, romantic drama of the light type. It is not big and it doesn't pretend to be, but will furnish your patrons satisfactory entertainment. They will leave your theatre with a happy feeling.

Tom Gallon, the author, has the heroine, a young girl of dreamy nature, living in the slums. She builds an imitation ship with tables, stoves, tents, a carriage wheel and other paraphernalia and goes cruising, in her mind, once in a while.

The hero, a wealthy young man, takes an interest in her. She falls in love with him. Desiring to make her happy, he bargains with her father (who drinks quite a little), and sends her for a

month to his country place. She is told the place has been rented by the father. He instructs the servants to take orders from the visitors unquestionably.

After the month is over the father finds things so nice he doesn't want to move. Eventually he is compelled to disclose to the heroine the fact that they were invited there only for a month. They leave, but the hero follows them to the slums. She tells him how deeply he has established himself in her heart and they embrace each other, happy in their thought of future union.

Raymond Hatton, as the father, is wonderful. He reminds one of Dickens' Micawber.

This picture is suitable for any kind of an audience.

In advertising this picture try to excite the curiosity of the public. Tell them this star is a new find and ask them to come and see for themselves and pass their opinion on the matter.

"Wild Life"

William Desmond in An Average Dime Novel Western

(Triangle—August 25. Directed by Henry Otto)

THIS is an ordinary program picture of the dime novel type, in which the villain is more or less immune until towards the end when he meets his just desserts.

The hero is introduced as a Western bad man from force of circumstances.

Thinking she is coming to the Blue Bell Dance Hall to get a job as a musician, the heroine finds out she is wanted as a dance girl. Realizing that she is made a victim of misrepresentation, she is taken in charge by a kind girl, who is one of the dancers.

In an attempt to kiss the heroine the villain is beaten by the hero. He vows vengeance. When the villain later holds up the stage, killing some people, he tries to fasten the crime upon the hero. A posse attempts to lynch the latter, but it becomes known that the villain is the guilty one. Therefore he is shot and killed. The hero and the heroine are united.

The evidence furnished by the villain in trying to fasten the crime upon the hero is too flimsy (a neckerchief with the hero's initial). It is not logical that the accusation should be accepted without corroborative evidence. Furthermore, it is unreasonable that the villain should have acted so unconcernedly, knowing the truth was liable to become known any minute.

This picture may get by with an audience that is not discriminating, but will not please a critical one.

"His Birthright"

Will Please Star's Following Immensely

(Haworth-Mutual—Aug. 25. Directed by William Worthington)

THIS is the first picture of Sessue Hayakawa's series since he severed his connections with the Lasky Company, but it runs almost along the same lines as those released in the Paramount program. The same care as to details, atmosphere, directing and photography mark this production as the best one in which he ever appeared. It will undoubtedly please his followers.

The story has been written by Mr. Hayakawa himself in collaboration with Mr. Dennison Cliff. The subject avoids showing the star in an anti-sympathetic, villainous role as was the case with many of his pictures in the past. It has been constructed very thoughtfully and with the object of attracting to the hero the sympathy of the spectator.

As introduced on the screen, the hero, a Japanese with white blood in his veins, being the son of an American naval officer, now an Admiral, comes to the United States to wreak vengeance upon his father for abandoning his mother. While in America, he is made the unwilling tool of some German spies. He is made to steal from the Admiral a certain envelope containing government orders. When he realizes his mistake he fights the spies off and secures the envelope again just as the Admiral, followed by the police, enters the place and arrests the Germans. Father and son are now reconciliated. The latter offers his service in the naval service.

Although the hero is shown as the illegitimate son, this situation has been handled very delicately and is free from suggestiveness. Therefore, the picture should prove suitable for any kind of an audience.

"The Pursuit of Polly"

Billie Burke Makes This a Winner

(Paramount—Aug. 19. Directed by Chester Withey)

LIGHT but interesting story, fast action, and a little comedy, coupled up with Miss Burke's charms, make this a pleasing offering. Your feelings are held in suspense throughout the picture as you cannot guess the action in advance. There are lots of clever twists in it and worked out in a convincing way.

The story is a joint contribution of Izola Forester and Mann Page.

The heroine is wooed by too many suitors, owing to her beauty. Father tells her she must choose one. She gets an inspiration from a book she reads and decides to put it in execution. There is going to be a race, she to be given a fifteen-minute handicap. The first man who will catch her will be the fortunate husband.

She starts, and after exchanging the automobile with a racing boat and then another automobile, she is stalled on account of engine trouble. The hero, a government secret service man, is on his way to Mountain-View Inn, to watch a German spy. He offers to take her there. She accepts.

Great complications arise on account of her mysterious actions. As there is a woman connected with the German spy, the hero thinks the heroine is surely the one.

The suitors, having been informed of her whereabouts, get to the Inn. In order to escape them she enters a room. It happened to be that of the German spy. Thinking it is his confederate he takes her to a lonely cabin in the mountain where there are more German spies and a wireless outfit. Not being able to identify herself she is about to be done away with, when the hero, who has been following them, enters the room and arrests the spies. The suitors, who were hot on her trail, get there. So does the father, who has been informed of his daughter's disappearance and that she was seen in the company of a stranger. Eventually the mystery is explained. But when each of the suitors claims her as his own she tells them the first one to catch her was the hero, the secret service man. They become engaged.

This picture is clean and will offer your patrons a wholesome entertainment. It is suitable for any kind of an audience, especially for the high class ones.

"Fires of Youth"

Ruth Clifford Scores with Julian's Help

(Bluebird—Aug. 26. Directed by Rupert Julian)

AFTER seeing this picture you would feel as you would want to extend your arm across the continent and shake hands with Mr. Julian.

Dramatically and as an artistic production it compares with the best the speaking drama can offer along the same line. The most deeply hidden emotions are reached, not with a strong plot, which is a very simple one indeed, but with real artistic acting and directing.

The story introduces the heroine, a young and pretty girl, just out of her 'teens, married to an old wealthy gentleman. Her heart is hungry for love. He devotes his time in his business affairs. She grows melancholy. He advises her to keep company with a young fellow, their acquaintance and a good boy. The inevitable happens. A love springs in their heart between the two.

The old man, now that it is somewhat late, commences to place restrictions on her. He orders the young man from the house as he is about to take a short trip. The young man, intoxicated by love returns after his leave and begs her to elope with him. She agrees, but before they leave the garden he realizes it is wrong to take her that way and abandons the idea.

In returning to the house she finds her husband's desk burglarized and certain securities stolen.

Upon the husband's return in the morning, the suspicion is cast on the young man. He sends detectives to his house and enter just after the real burglar sold him the securities under the threat to expose what happened the night before.

Fearing to tell the truth least he compromise the heroine, he states that he did steal the securities. The heroine, however, confesses to the whole affair, and points to the husband, that he did not understand youth and that it was his conduct that brought this love affair about.

She secures a divorce and a year later marries the hero. They are thus made happy.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Berlin Via America" (Fordart-State rights)—"Fair picture; good money maker. Three days to big business.

"The Safety Curtain" (Norma Talmadge-Select)—"Fine picture; good business two days."

"To Hell with the Kaiser"—Screen Classics-Metro)—"Still going good for third week." "Four days to absolute capacity." "Broke all records for the week despite the hot weather at the Strand, Allentown. You may publish this."

"Shark Monroe" (Hart-Artcraft)—"Biggest house this season."

"The Claw" (C. K. Young-Select)—"Slightly better than average business. Picture average but story disappointing."

Editor's Note: The Box Office Report chart includes all pictures released since May 15 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine."
ALL WOMAN (Marsh—Goldwyn).....June	Average	"A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Fair picture." "Good picture." "Only a fair picture." "They do not like Mae Marsh here."
BAREE, SON OF KAZAN (Shipman—Vita.).....May	Big	"We did big business with this." "Good returns."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky) May	Big	"Very good." "Good circus stuff" "Very good; her best; getting very popular here." "Fine picture; well liked." "Great; excellent picture; star O. K. This is what the people want." "Big." "Pleasing picture for Kids."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it." "Pleased." "Average business, but a poor picture."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business."
CABARET, THE (Blackwell—World).....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular." "An all star cast; popular here." "Cast excellent; story impossible."
CECILIA OF THE PINK ROSES (Davies—Select).June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best."
CITY OF TEARS, THE (Myers—Bluebird).....June	Big	"Best Myers picture up to date." "Good—one of her best."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture." "Miss Young does not draw for us any more." "Poor picture for this highly popular star."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Big	"Fine, went over big." "Very fine production."
CONFESSION (Carmen—Fox).....May	Average	"Fair picture." "Carmen very good in this picture." "Has only little drawing power; star unknown here—picture O. K." "Star not yet popular; title poor; good picture.' "Just average." "Star great.'
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect.' "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production." "A great picture." "Best in many months." "Best Norma Talmadge since she joined Select." "At last a picture with a story that lasts all the way." "Norma's 100 best; everybody satisfied." "Peach of a picture and it pleased."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture.' "Very good, well liked." "Good." "Star great. Good picture." "Fine picture; second day did better business."
DOLL'S HOUSE, A (Ferguson—Artcraft).....June	Average	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad." "Poor picture; poor business." "Good." "Fair picture; good acting. They must have liked it; very hot, but good business second day."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)...May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn needs pep." "Star does not draw here." "Clean comedy drama; Kennedy does not pull." "Fair picture; star growing in popularity." "Very good."
FIND THE WOMAN (Joyce—Vita.)...June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."
FIREBRAND, THE (Pearson—Fox)...May	Average	"Poor story—Russian stuff is dead." "Virginia Pearson well received; fair picture." "Average program picture." "Pleased." "Too much Russian, but star well liked." "A tame firebrand, and in this locality the horrors of war are not wanted."
FIREFLY OF FRANCE, THE (Reid—Para.)...June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great." "Did big business with this one for three days." "Proved very popular."
FOR HUSBANDS ONLY (Mildred Harris—Jewel).June	Big	"Did fair business with this picture." "One of the season's best."
GAME WITH FATE, A (Morey—Vita.)...June	Big	"Harry Morey becoming very popular here."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing."
GLORIOUS ADVENTURE (Marsh—Goldwyn)...July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather."
GOOD NIGHT, NURSE (Arbuckle—Paramount)...	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy." "Very poor." "Good clean comedy; real comedy." "Not his best comedy." "Big business for four days "Aside from the bloody knife, this is a corking good comedy." "Not up to Fatty's standard."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business." "Good." "Too tedious and slow." "An excellent picture."
HER PRICE (Pearson—Fox)...July	Big	"Went big here for six days." "Had nice returns from this one."
HIS OWN HOME TOWN (Ray—Paramount)...June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture; Charlie wants to stay in the Rube stuff." "Excellent." "Ray a favorite here; very good acting, story well done."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business." "A very good picture."
HOUSE OF GOLD (Wehlen—Metro)...	Average	"Excellent picture." "Very good program picture." "Average." "Very fine, story well handled. Emmy Wehlen well liked." "Poor picture." "Well liked, but did not draw."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard, too much rough stuff." "One of the best." "Excellent subject, everybody pleased—came back strong second day."
KAISER'S SHADOW, THE (Dalton—Paramount).June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week." "Big business for two days." "Catchy title; good picture. Talk of the town." "First class mystery picture, crowsd well pleased." "Not generally liked—no punch to ending." "Public getting tired of propaganda pictures."
KIDDER AND KO (Washburn—Pathe)...June	Average	"Poor title kept them away." "Very good picture; star very popular. People like this kind; business but average." "Good entertainment."
LEGION OF DEATH (Storey—Metro)...	Average	"Fine production, but story poor—did not draw."
LEND ME YOUR NAME (Lockwood—Metro)...May	Big	"He is very popular." "Fine; great comedy." "A good comedy." "Excellent value; business better than La Tosca at a better price." "A dandy! Just the kind the public wants." "Not up to Lockwood standard." "An awful picture; silly." "Well liked."
LESSON, THE (Constance Talmadge—Select)...May	....	"Very good; pleased most people." "Excellent picture; star popular."
LOVE'S CONQUEST (Cavalieri—Para)...June	Poor	"My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?" "Fair picture; ought to give up costume plays."
MADAM SPHINX (Rubens—Triangle)...June	Average	"Good story, but morbid." "Average picture." "We did an average business."
MATING OF MARCELLA (Dalton—Para.)...May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good." "Average. Beautiful settings. Didn't take very well." "Poor Dalton picture."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount)...June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.)...May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good." "Real entertainment." "Below Pickford standard." "Good picture; Jack Pickford in a poor card here." "Goes fine; proper stuff for now. Came back good the second day." "Very excellent." "Good action and well suited to star."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open."
MY OWN UNITED STATES (Daly—Metro)...	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business."
OLD WIVES FOR NEW (De Mille—Artcraft)...May	Big	"Fine production." "Was the talk of the town." "Very good." "Splendid attraction; big for the week." "Just what people want to see once in a while."
OLDEST LAW, THE (Elvidge—World)...May	Average	No comment received with reports.
ONE DOLLAR BID (Kerrigan—Paralta)...June	Average	"Star popular and audience pleased." "Poorest of the three Kerrigans but got the money." "Star popular; audience pleased—big business." "Average business."
ONLY ROAD, THE (Dana—Metro)...June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture." "Too melodramatic."
OPPORTUNITY (Dana—Metro)...July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles."
ORDEAL OF ROSETTA, THE (Brady—Select)..May	Average	"Being a dream saved this one." "Good picture." "Unusually fine picture; star at her very best. Alice not popular here, but in this production pleased them all." "Patrons liked it. "Too suggestive." "Alice Brady at her best in this."
OTHER MEN'S DAUGHTERS (Hyland—Fox)...July	Average	"We did an average business for a whole week." "A good picture."
OVER THE TOP (Empey—Vitagraph)...	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin. The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture." "Well liked; good business."
PATRIOTISM (Glaum—Paralta)...June	Average	"This picture took well." "Average business for three days."
PAY DAY (Drew—Metro)...May	Poor	"Did not go so well." "Average audience here does not care for Drew humor." "A real piece of cheese." "Pulled it off after first day." "Had booked two days but took it off." "Very poor; changed on second day."
PERSHING'S CRUSADERS (Com. Pub. Inf —First National)...	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PRUNELLA (Clark—Lasky-Paramount).....May	Average	"Did not please." "People walk out before the show is half over." "Very bad motion picture entertainment." "Splendid production, but decidedly not a picture the public likes." "This story her knockout; dead. Pleased few." "Good of its kind." "Good picture but went over the people's heads." "Fairy tales not wanted." "People apparently do not care for costume plays."
RESURRECTION (Frederick—Paramount) .....May	Average	"This star was at her best." "Very good." "Did not draw, poor subject." "Rotten; terribly suggestive." "This finishes Frederick here." "Very good but did not draw." "Good enough production, but my patrons are sick of this type of play." "May be O. K. for some audiences, but ours failed to show on it."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Average	"A great picture." "Good production—kept business to average in exceptionally hot weather. "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business."
SELFISH YATES (Hart—Lasky-Paramount).....May	Average	"Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story." "Very good: one of his best." "A better than usual Hart. Star still attracts men heavily. There should be fewer Hart releases to maintain his popularity." "Good, but not Hart's best." "Everybody pleased." "Too sad; too many deaths." "Poorest Hart we have had." "Very poor business."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture."
SHARK MONROE (Hart—Artcraft).....June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business." "Picture excellent, but star is not drawing so well for me as usual My patrons have been getting tired of the Hart type of pictures."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual).....June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience; it takes hold in the first reel, and don't let up." "Good bet."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach." "Average." "A swell picture." "Good; well liked."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business." "Better than usual Saturday business."
SQUARE DEAL, A (Fisher—Mutual).....June	Poor	"Not up to Fisher's standard."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done." "Average business for a week." "Good story, lots of action and pep—will go well with any audience. A good vehicle for the star."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immendely—capacity houses."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw." "Very good; pleased everybody."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary." "Average business." "Good, but not her best."
WE SHOULD WORRY (Lee—Fox).....June	Average	"Splendid for Lee Kids." "Poor story." "Good; Lee Kids draw well." "Some picture; great." "Lee Kids good but picture too impossible to please." "Poor story, but fair business."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business." "Failed to win or please." "Just fair." "Best Metro in long time." "Clever story in spots; stars well liked."
YELLOW TICKET, THE (Ward—Pathe).....June	Average	"Very good picture." "Good film; poor business." "Average."
"$5,000 REWARD" (Farnum—Bluebird).....May	Average	"Poor business due to heat." "Rotten." "Drew fine; but Farnum is much better in comedy." "Average picture."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Cecilia of the Pink Roses" (Select)—"Too churchy; audience wept all the way."

"The Guilty Man" (Paramount)—"Poor attraction."

"The Fall of a Nation' (Vitagraph)—"Pleased the audiences. Not much of a story"

"We Should Worry" (Fox)—"Pleasing production."

"The Doctor and the Woman" (Jewel)—"Another corking good picture. Mildred Harris improves all the time." Lois Weber ought to produce more pictures like it. Played return engagement by request."

"The Whirlpool" (Brady-Select)—"Very fine and Brady is always a winner."

"Heredity" (Castleton-Select)—"Less than average."

"Peg of the Pirates" (Hyland-Fox)—"Very poor picture."

"A Pair of Sixes" (Essanay-Kleine)—"Fair picture."

Exhibitor Service Bureau

Frisco Fans Read Magazines

For That's the Only Way They'll Ever Get Motion Picture News — There's None in the Papers

WHEN the general subject of advertising was taken up in this department, one of the first recommendations that we made to exhibitors generally was to advertise every day. Under the rates charged and the failure on the part of some newspapers to take advantage of the opportunity to print "directory" advertising, this is impossible for the neighborhood houses and smaller cities.

This reminds us that we are going to show you within a few weeks what we would regard as the ideal co-operation between exhibitors and newspapers.

Exhibitors should make every effort to advertise each day in the year. It is the hundred per cent policy of doing business. For the neighborhood houses and for the small theatre that cannot get the proper arrangement with the newspapers the only way that they can cover the week's attractions is by doing it in the Sunday issue. But, as we have said, it would be much more preferable could they arrange to divide this space up and give the attractions daily.

But the larger house has no excuse for failing to advertise every day. There are some of the large cities where the theatres seem to be content with making a big splurge on Sundays and then forgetting all about the newspapers for the remainder of the week. As so far as our investigation goes every city where such custom obtains has the reputation of being a poor motion picture town. There is nothing of coincidence in this. Your Sunday advertising is valuable, but you need to call attention of the public continually to your attraction.

Now take the case of a week's run. The patron sees your advertisement in the Sunday newspaper. Most of them will then determine to see the picture at a certain time, but there is, first, a percentage that passes over the advertisement in the Sunday issue. There is another percentage that forgets the attraction at your theatre. Your Sunday advertisement may have put over the appeal all right, but appeals do not last always and he needs a reminder. There is another larger percentage that starts out in the evening to "go to a motion picture show," and a great majority of these are going to be guided by the advertising in the day's paper. If necessary we would prefer to cut down the Sunday space in order to be represented every day, but the theatre that is now advertising only on Sunday will find that the increased cost of the daily advertising will much more than pay for itself without making any cut in the Sunday appropriation. For the theatre that changes its bill twice a week we have recommended a large advertisement on the new attraction the afternoon before the change of bill and the morning of the day that the new show goes on. We will not here again go into the point covered in one article concerning the proper way to distribute advertising over the different days to make up the appeal, but we will also recall that when we come to show you the ideal co-operation.

But there is no reason why every theatre in cities where there are dailies should not advertise every day.

All of this is preliminary to learning what the newspapers should do every day. We are going to illustrate it with the San Francisco situation. Last week we took up the case of the Saturday and Sunday papers and showed you how all the representation given consisted of reading notices and pictures in the layout, since the "co-operation" there is strictly on the dollars and cents basis.

Now let us look at what the San Francisco papers and theatres do during the week, *because they mainly show what not to do.* On Monday the *Call* prints reading notices for the various advertising theatres and a four-column layout representing the attractions at the Tivoli, Imperial, Strand and Rialto. The theatres advertise strongly in this paper on Monday—those that do advertise regularly. Rialto has three inches double column, the Tivoli five inches, single, and the Strand, California and Portola two inches, single.

Let us say here for the California. We have been told that this theatre was a poor advertiser, and it is true that it does not use the big space in the Saturday and Sunday issues as do some of the other papers, but so far as we have seen this is the only theatre that keeps it two inches in ALL the newspapers EVERY day, *which counts a great deal by having the name of and the attraction before the public all the time.*

On Tuesday there is no reading matter about the motion pictures with the advertising about the same except that the Imperial is represented with one by three inches. On Wednesday there is a three-column layout of the stars of the Rialto, Imperial, Tivoli, California and Strand, with the advertising slightly less and then on Thursday there is again no motion picture matter with the Tivoli using three inches, single, and the Rialto, California and Strand two each. Friday the Rialto gets a two-column cut on the first page of the second section about next week's attraction, and has a two-inch ad, as have the California and Strand, while the Tivoli goes them a half inch better.

You will observe that daily and Sunday there is not a line of motion picture news in the *Call.*

On Mondays the *Bulletin* runs a four-column heading on "Feature in Filmland," and then reviews of the attractions at the advertising houses, four of which are represented in the longer reviews and one in a shorter one. Strand, Portola and California with two inches each are the only advertising theatres. Tuesday it has no motion picture matter and has the same three theatres with the Rialto added for the same amount of space.

Now on Monday the legitimate houses are separated in the *Bulletin* from the motion pictures, and the former are carried under the heading, "Around the Show Shops." But by Wednesday of the week the *Bulletin* seems ready to concede that the motion picture theatre may be a "show shop" and allows the notices there, though they are buried below those of the legitimate houses. Strand and California, with two inches each, are the only advertisers, and this continues to be the case Friday, when there is no motion picture matter.

According to the advice that we have from Los Angeles, while its total circulation does not compare with that of the *Call* or the *Bulletin,* the *Daily News* is said to have about the same circulation in the city of San Francisco as either of the other afternoon papers. That and because its rate is so much lower explains, evidently, why it carries more motion picture advertising than any other paper, though it does not print a line of motion picture matter during the week, so far as we have been able to see.

We are reproducing the Monday page to show the advertising, for, we repeat, there is no motion picture matter to be shown. Strand uses five inches double column, while Rialto and California have their usual two inches, and the Mission also comes in for two inches. Tuesday it has the Rialto for three inches double, the Tivoli for five single, the Imperial for four single, and the California and Mission for two inches each. Wednesday is its big day when the Strand is there with five double, the Tivoli with five single, the Imperial three and one-half single, and the Rialto, Mission, Grand and California two single each, and the Wigwam, a combination house, uses six inches single to advertise its motion pictures. Thursday it dwindles down to two-inch ads. for five theatres.

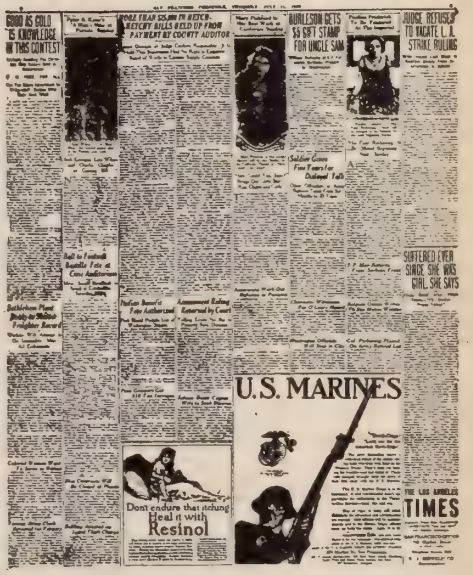
Now we'll turn to the morning field. We've already observed

(*Continued on page* 1382)

One San Francisco Paper Gets Inkling that People Want Picture News

Left and center of the top row are Monday and Thursday pages of the Call. At the right Monday page of the Bulletin and at the left of the middle row the Wednesday page. Next are the Monday and Thursday pages of the Chronicle. On the lower row, left and center, are the Monday and Thursday pages of the Chronicle and then a page showing the advertising carried in the Monday Daily News. *See story on page opposite*

MISTRESS OF BOW
ROSE BATTLE DRAMA SHOWN
"ZEROLENE is the best"
Fall of the Battle Will Be Celebrated on Sunday
ZEROLENE
The Standard Oil for Motar Cars
BELL-ANS


BURLESQUE GETS $3 GIFT STAMP FOR UNCLE SAM
JUDGE REFUSES TO VACATE L. A. STRIKE RULING
SUFFERED EVEN SINCE SHE WAS GIRL, SHE SAYS
U.S. MARINES
Don't endure that itching Heal it with Resinol
THE LOS ANGELES TIMES

Rothapfel Tells of Advance of Weeklies

By S. L. Rothapfel

This is the third article by Mr. Rothapfel on the handling of patriotic pictures, with special reference to the news weeklies. In this article Lieut. Rothapfel cites the opportunity for putting punch into the "animated pictorials" and "animated magazines." How he edits these is of interest to every exhibitor.

WE have had a great deal of success in our two theatres here in the compilation of our so-called News Weeklies, but they are no longer just simply news weeklies—they are today a very important factor in the development of the motion picture entertainment as is exemplified at the Rialto and Rivoli theatres.

In the Rialto we call it the "ANIMATED MAGAZINE," and it is a counterpart, in motion, of the national magazines which one can buy at any newsstand. They are watched very closely from week to week, and we are guided by them, in a great measure, in the selection of material by what they themselves choose. There are two reasons for this, first; we are gaining the advice of these papers who have had years of experience, and second; the public who see these still pictures in the magazines later see them in motion pictures and they have a great advertising value.

In the Rivoli we call it the "ANIMATED PICTORIAL." Both names are originated here and both are responsible for a great amount of business in each of the respective theatres.

Punch is a word often misused, but there is more punch and more opportunity for it in one reel of the so-called news weeklies than in any five-reel feature I have ever seen.

Now I am going to tell you how I go about the assembling and presenting of these units in our program. The first thing that we do on Friday evening is to gather whatever available material may be at hand. We, of course, try to procure new and fresh stuff all the time and often times we lay away certain subjects of interest and wait for developments thereof that might later figure in the day's news. We have access to the libraries (and we have our own library) of important people, important units, ships, and other news. These subjects are all carefully tabulated so that we can place our hands on it whenever necessary.

Now I am going to let you in on the inside and show you exactly how we do it. On the average we approximate from 6,000 to 8,000 feet of film from which we select about 2,500 to 3,000 feet. First the subjects are selected, the selection being absolutely unbiased regardless of company or producer, and no favoritism is shown. They are selected purely for their merit. After these subjects have been taken out of their respective issues they are placed on a new assembling sheet and then are reassembled according to their psychological order. For instance, we may start the Magazine with marching troops or some subject that will immediately enthuse the audience and then follow in sequence, such as the troops arriving at camp, their embarkation on transports, their arrival in France, then intimate scenes showing them in their billets or on the front line. You see this gives you a sequel and will hold the interest of the audience for about ten or fifteen minutes. These subjects are connected by title or otherwise and shows the activities of these troops from the time they get to camp until they arrive "Over There." Then we start another sequel—it might be concerning activities at home, such as conservation, war activities, etc. This, of course, has a relation to the first unit, then we continue with war work, women's activities, such as the Red Cross, war charities, etc. After that comes the foreign element which of course includes all our Allies. Then to subside a bit from so much war stuff we get topics of interest that have happened during the week and we cull this out first, because of their timely interest, and second, because of their pictorial effect. Last of all we generally wait for the Punch. This can be done in several different ways. There is no specific way of doing it except to use your head and take the most attractive subject in the Magazine and use it as the last unit.

Now, regarding the music for these subjects. Remember that first we have the marching troops arriving in camp; the music to be used for this would be any good march, preferably one that is popular, as they leave on the transports a good, old chestnut can be used such as "Good Bye Broadway, Hello France." Everybody knows it and everybody will get into the spirit of it. Then there is perhaps a little naval stuff for which we use the "Jack Tar March," "Before the Mast," "Our Jackies" and several others. When they arrive "Over There" the title itself almost explains what music is necessary. It is always a good idea to start on the chorus of "Over There," especially when used in this way. Now we have the duties at home and what could be more appropriate than "Keep the Home Fires Burning," "It's Time for Every Boy to Be a Soldier," "What Kind of an American Are You," "There's a Million Heroes," "My Dough Boy" and many other little numbers that I can't just think of at this moment. Then we have the foreign pictures, and all exhibitors know that it is always appropriate to use the national anthem of the respective countries for state affairs, Presidents, Kings, etc. "Rule Britannia" is used for Great Britain, "The Marseillaise" for France, and, while the "Star Spangled Banner" of course to us is most dear, and is our national anthem, the "Marseillaise" is so universal in its appeal for liberty that it immediately ranks next in the hearts of every American. "Rule Britannia" unfortunately is not so well known. We have played it in our theatres time and time again and not a soul would rise, but the moment the strain of "Marseillaise" is played everybody would jump to their feet. Understand me, it is not good policy to make the people rise out of their seats during the performance by playing the national anthems, in fact it is to be avoided whenever possible, yet it would be undignified, bad taste and disrespectful if, for instance, the President of France was shown on the screen, or the King of Britain, and the national anthem was not being played. We would be criticized most severely for this and we would deserve it too. Now England's Navy is often in the news events and such marches as "Go to Sea," "Admirals All" and "Nautical Fantasies" counterpointed with their national anthem ("Rule Britannia") is always applicable. There are other fine marches that can be used for French pictures, which are inspiring such as "March Lorraine," "La Pere De La Victoire," "National Defile March," "Sombre Et Meuse," and then our own marches by Sousa, "Hands Across the Sea," "Invincible Eagle," and lots of others. Now for the news events of local interest; the music for these pictures can be secured according to their respective units and no definite rule can be used here but it is always good, if possible, to use a little Caprice, a Fox Trot or Waltz, or some music that will relieve the strain which allows a good chance for the final wallop. It is as the old saying goes, "the calm before the storm." Now for the climax. I will explain as an example what we are doing at the Rivoli this week and which has been very successful. The last shot in the issue of the War Review released by the Committee on Public Information shows the Defense of Rheims and the burning of the city, and then the title which reads, "In Spite of Kultur the Cathedral Still Stands." What we did was to get a piece of film from "Joan the Woman," which shows Jon of Arc leading her mignons to battle. We faded this picture in on an-

(*Continued on page* 1377)

NEWSPAPER HELP

IF you missed reading the matter on various pages of the advertising section, turn back to them now. They tell you how one newspaper has used the STUDIO DIRECTORY to start a little department that will interest every fan.

Take this idea to your newspaper. Tell him that the paper in question got every line of this matter from the Directory and that there is an almost inexhaustible supply of this matter there. The newspaper that tries it will not only find that every line of the matter is being read, but that requests come in by the score to publish other of these thumbnail biographies.

Exhibitors' Service Bureau Proves Worthy

Exhibitors Express Their Opinion of Its Service to the World of the Screen

LAST week we announced the beginning of the second year of the Exhibitors' Service Bureau and since then we have begun to receive letters telling us of the worth in which this department is held by leading exhibitors.

Without the co-operation that this department has had from live wires in all parts of the country the success that has been achieved would have been impossible. At the start of this bureau we invited their aid as our co-workers. We are told that it could not be done. It has been, and we are delighted to be able to print such expressions from leaders in exhibition.

Such letters are an inspiration for future work. It is only by hard work that we can succeed anywhere, and we never doubted from the first that when this department was showed to be honestly representative of the exhibitor the full confidence would be forthcoming.

E. V. Richards, Jr., General Manager Saenger Amusement Co., New Orleans:

Congratulations on your birthday. The Exhibitors' Service Bureau has fulfilled every promise that it made at its start, and if it has not been of wonderful aid to every exhibitor, no matter how large or how small, it is his own fault. It has covered the field in a truly remarkable manner. There is a consensus of opinion assembled there that has never been obtainable before. Exhibitors are told what others are doing and it brings all of us closer together for our own benefit. The MOTION PICTURE NEWS deserves the greatest credit, and I want to be among the first to accord it.

H. M. Thomas, Manager of Strand and Rialto Theatres, Omaha:

The Exhibitors' Service Bureau is the first thing to which I turn in your valued publication. It has surely been a great step forward in trade paper publication, and I believe that you will find that a great deal of the popularity of the NEWS is due to this valued addition to your paper.

Mrs. Joseph Grossman, Standard Theatre, Cleveland, O.:

In new thoughts and real service to exhibitors, all may join in heartily and acclaim MOTION PICTURE NEWS to be in the lead. The department known as the Exhibitors' Service Bureau has now been in existence one year, and the NEWS has gained the confidence of both exhibitor and producer by giving genuine value, regardless of any influence whatever. That I consider THE greatest compliment any one can pay to any journal, for we realize that paid advertisements play the most essential part in these organizations.

As a result of the summary of opinions or "heart-to-heart" talks of the leading exhibitors of the country, great changes for the future are expected.

One asks what is the result? It has made one large family of producer, exhibitor and patron. All are in unison regarding honest, candid facts regarding features. It has shown the importance of method of appeal to the public, the use of proper display matter. It has shown that rentals must be governed by conditions and not by one set price, and, lastly, unless we have better, cleaner pictures and dispense with the camouflage (the great factor that has entailed the immense expense) this most wonderful industry will suffer greatly.

All this has been disclosed, therefore the MOTION PICTURE NEWS may honestly receive our congratulations and our wish to continue this service.

Harold B. Franklin, Shea's Hippodrome, Buffalo:

You are entitled to the congratulations and thanks of every exhibitor for the splendid manner in which the Exhibitors' Service Bureau has been conducted. Although this department is but one year old, it has accomplished more in this short time than any other agency instituted in motion pictures.

This department has been the means of developing the best amongst exhibitors, both small and large. It has been an excellent channel through which ideas were given a chance to grow. There is hardly an exhibitor who has not or could not benefit from the splendid co-operation given here. It has proved to be the exhibitor's market place for good ideas.

Not content with establishing a bureau that was entirely new in conception, you have in this short space of time made astonishing bounds, and there appears to be no limit to the innovations possible, judging from the record of the Service Bureau to date.

The great interest shown by exhibitors in this department must be a conclusive source of pride to you that your efforts have borne fruit. May your second year be as resplendent as the first.

Sam W. B. Cohn, Liberty Theatre, Spokane, Wash.:

It may appear unbecoming in me, a member of your Advisory Board, to come to the front with a boost for the Exhibitor's Service Bureau department of the NEWS, but I cannot refrain from expressing my appreciation of this valuable and original departure. Without question the MOTION PICTURE NEWS was first of all motion picture trade journals to assist the exhibitors throughout the country in this manner.

To be brief, let me state that this department is unique because it eliminates all "bunk" literature—stuff which wastes valuable space and does no one any good, except, perhaps, the author. It may be trite to remark here that practical experience is the greatest teacher in any business, but, this being true, you have just cause to be proud of the columns devoted to your service department. Theory and imagination are all right within bounds, but when it comes to turning the crank—getting real projection, presenting a photoplay production, or to writing a "safe and sane" advertisement, give me a man with practical experience. This fact also applies to those persons who would advise others how to conduct their business.

One of the important features of your service department is that it is just as beneficial to the small-town exhibitor as it is to the manager of the larger city theatres.

Keep up the standard of the Exhibitors' Service Bureau and you will be doing more than "your bit" toward helping the exhibitor to help himself!

Thomas D. Soriero, Park Theatre, Boston, and Strand Theatre, Lowell:

What is the Exhibitor's Service Bureau?
What does it do?
What is its scope?
Who is affected by it?
What good is it to the exhibitor?
What is its service?

The moving picture industry has passed beyond the pioneer stage. It is no longer in its infancy. Ten million people daily, young and old, are entertained in moving picture theatres. Anything which helps the exhibitor provides better, cleaner, more interesting entertainment, is beneficial to the whole industry because it helps lift it upon a higher plane, and meets with more constant approval of the better thinking people, who no longer look upon the picture drama as means of appealing to the emotion of the children and the child mind.

It is these considerations which offer the best field for the Exhibitors' Service Bureau to confer upon the public and exhibitor last benefits by:

1. Bringing the thoughts, ideas and experiences of the moving picture world to a focus. Experiences of the exhibitors in the East exchanged with exhibitors in the West, North and South.

2. Exchange of ideas and experiences for the mutual benefit of all—public, exhibitor and producer.

3. Of especial benefit to the producer because he gains first-hand knowledge of individual problems of exhibition in widely separate fields and diversified interests. To gain this first-hand information in any other way would certainly entail immense expense and a tremendous amount of time.

4. By creating a better feeling of co-partnership between all concerned, from producer to patron, so that the patron will be provided with the right entertainment for himself and his family at the right prices, and permit a reasonable profit to the investors, the exhibitor and the producer.

(*Continued on page* 1376)

Mrs. Joseph Grossman, of the Standard Theatre in Cleveland, Ohio

Bureau Proves It's Worth

(*Continued from page* 1375)

S. L. Rothapfel, Managing Director Rivoli and Rialto:

My opinion of the Exhibitors' Service Bureau as conducted by you is, I believe, to the interest of every first-class exhibitor in the United States. It is indispensable and a great help, and should be used on every occasion.

The interchanging of ideas and the council of successful men cannot be ignored by anyone, and the Motion Picture News deserves a great deal of credit for being a pioneer in this field and giving to the exhibiting bodies such splendid co-operation in the conduct of their respective theatres.

Edward L. Hyman, Director Picture Division, War Department, Liberty Theatres:

Allow me to extend to you congratulations on your initial birthday. This wonderful department has been a considerable assistance to me on topics most vital to a showman. From the inception of the Exhibitors' Service Bureau in the Motion Picture News I could foresee wonderful possibilities, but at the time of its first birthday cannot but truthfully state that it has surpassed my fondest expectations. All of the valued topics and subjects discussed have proved very helpful and beneficial to me. One of the chief features of this department is the wonderful personnel of the Advisory Board. To engage any of these showmen for assistance at your theatre would be well nigh impossible. However, through the Exhibitors' Service Bureau you receive this first-hand information. This department brings together the men who are running the theatres, and gives a fellow a feeling that we are all one big family devoting our efforts to the same cause. I anticipate even bigger things for this department during the next year. As long as there are theatres there will be problems to solve, and it can only be done through the concerted efforts of showmen through the columns of the Exhibitors' Service Bureau. Again allow me to tender my congratulations to you at this time on the wonderful service received through this department and for its success.

Leo A. Landau, Butterfly Theatre, Milwaukee:

Congratulations on your anniversary. The Exhibitors' Service Bureau brings to all exhibitors, large and small, an exchange of ideas that is invaluable. Without doubt, it is the most priceless service that any magazine of the present day gives its readers. The big fellow learns ideas from the little fellow—and the latter learns from the big. More real knowledge is absorbed by these voluntary expressions of opinion on vital topics than money could possibly buy.

Another angle: It gives the producer and distributor a straight-from-the-shoulder diagnosis of just what the public wants and expects, because the exhibitor is the fellow who is in a position to know, and he's the only fellow who does know. He hears what the public has to say and he sees what they like and dislike.

The Exhibitors' Service Bureau is the real thing.

E. J. Myrick, of the Liberty Theatre, Portland, Ore.:

I take this opportunity of stating that it is a well-recognized fact that there has been an almost inconceivable advancement in the production and presentation of motion pictures, and I certainly have no hesitancy in saying that I attribute most of this advancement to the Exhibitors' Service Bureau of Motion Picture News, because the combined opinion of the best exhibitors has been expressed numerous times in your columns, and I believe that any and all producers of motion pictures are doing their level best to co-operate with the exhibitors to the extent of making the subjects that the public desires. The only way a producer can feel the pulse of the public is through the exhibitor.

I know that the Exhibitors' Service Bureau has been of inestimable value to me, and I feel reasonably sure that such is the case with the other gentlemen who are interested in motion pictures. I wish to take this opportunity of thanking you for your interest in my behalf the past year, and in closing allow me to congratulate you upon your service department and to wish you continued success.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Here is a typical Liberty theatre. It is located at Camp Gordon, Ga. It's not very handsome from the outside, but it has afforded many of the boys already Over There with many an evening's amusement and continues to fulfill its role

Film Director for Liberty Theatres Tells How Motion Pictures Influence Soldiers

By Edward L. Hyman

Film Director for All Liberty Theatres in the U. S. Operated by the War Department Commission on Camp Activities

As manager of the Victoria theatre, Buffalo, Mr. Hyman was one of the most successful of the younger managers in the country. However, his services were volunteered to the Government and he was sent to manage the Liberty theatre at Camp Wheeler, Ga., and later was sent to Camp Gordon, Ga., and there put in charge of booking the pictures for ten Liberty theatres. A few weeks ago he was given his present post and he will select all the films that the soldier boys see. Unquestionably the war is going to have a big effect in shaping the future of motion pictures and Mr. Hyman's article will be found valuable to manager and producer alike. This is the second article.

MAN shorn of home ties and sent forth upon a patriotic duty, without knowing it moulds new ideals.

Whether those ideals will serve him best in the war task confronting him, and in the life at home afterward, depend entirely upon how his moods are met, how his demands for amusement are handled.

The film industry of the United States, unwittingly perhaps, is one of the all-potent factors in developing the real fighting American, the man who goes forth with the proper incentive.

It is a mighty mean proposition in any institution to train a disgruntled man.

It is almost impossible to develop a man who has the right sort of diversion withheld from him.

That is where the film industry and the War Department Commission on Training Camp Activities, as well as other welfare organizations, are proving their worth in a time of need.

Perhaps the producer of motion pictures today does not realize it, but is true just the same, that his screen creation may have the effect of aiding morale in the Army and Navy, or of hindering the rightful process.

Edward L. Hyman, in the uniform of a Liberty Camp manager

The Liberty theatre of course comes in contact with the soldier to a greater degree than does the city or town exhibitor. However, it would not be unwise to make a mental reservation in the selection of pictures to pick them so that they would fit conditions as they exist today. The producer might also bear in mind the same proposition.

Send a man home to bed with a picture of family troubles as portrayed upon the screen lingering in his mind, and the mental picture will remain when he gets up in the morning, perhaps. He goes forth to drill in an improper frame of mind, is fretful and inclined to grouching. Morale is not being helped when such a state of mind is created.

But on the other hand, if you avoid the drama, the weird wild affair and show western pictures with plenty of action and smiles in them, you are bound to make the men forget their army trials and tribulations and will send them out ready to face actualities as they present themselves.

In a wide survey of camp theatres I have found that the new American, the soldier American, thrives on pictures of the Hart and Fairbanks type. I do not give these examples to advertise these stars for there are other players who entertain the soldiers as effectively.

The soldier works hard all day. He wants a wide diversion of amusement. Cartoons with grins in them he likes, as well as the snappy comedy. He has no room for the society drama, so beloved in civilian life. News weeklies, the latest ones, appeal to him, too.

These hints may be of no use to the producer, but it might not injure his success to bear a few of them in mind.

Strategy Plays Part in Advertising

(*Continued from page* 1374)

other machine over the burning city of Rheims (using the two projectors at the same time), then faded it out denoting of course that the spirit of France, as exemplified by Joan, could never be equalled; then we faded in again on the second machine the title, "The Steel Wall of France," and the huge body of French troops marching across the ruins. The music that we used for this subject was the "Allegro Movement" from Robespierre Overture, by Littolf, and as Joan appeared we raised our trumpets up high and started the chorus of the "Marseillaise" which took the people right out of their seats. The applause lasted fully a minute and a half after the picture had closed and didn't cease for a moment but instead grew louder and louder and held up our performance. You see the result is so apparent that no further explanation is necessary. Now every exhibitor in the United States owes it to himself, more than to the Government, to subscribe to the Official War Review, as it is an excellently edited picture and will create many patrons for his theatre.

There is no set rule for the final climax in making up the Weekly News Events, and the foregoing is merely explained as an example as I know that somebody will get something from it.

Your Idea and Ours

WE keep printing specimens of newspaper advertising which has been built on the producers advertising that has been used in the MOTION PICTURE NEWS for a reason. We want to encourage the exhibitors who have the facilities to reproduce this matter to do so, and beyond that we want to see more of the pro-

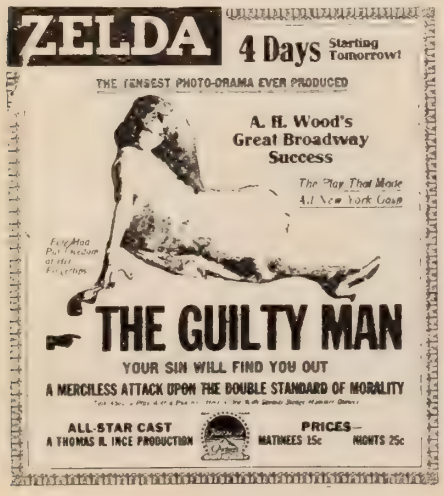
ducers devote their space in this paper to advertising that can be used by the exhibitor.

Now, in this case the Star theatre, Portland, Oregon, has taken bodily a page advertisement from Universal which appeared in the May 25 issue of the NEWS.

Simple isn't it. All you have to do is to have the cut reproduced. But how much better would it be if cuts or mats of this sort of advertising were available to the exhibitor.

"Price" may be used arbitrarily, but never "value."

WE keep repeating that one selling line will bring you more business than all of the superlatives and sensationalism in the world. Now look at this advertise-



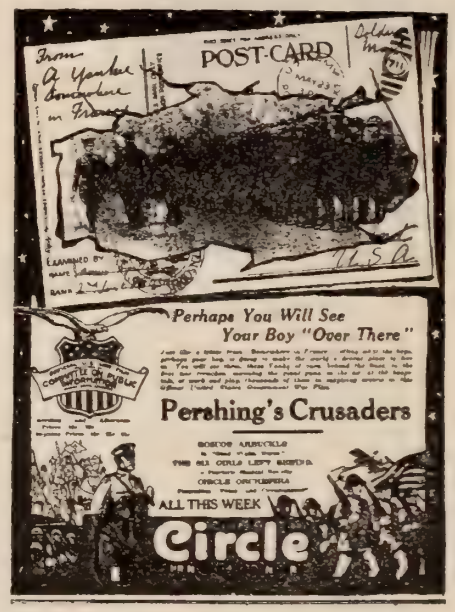
ment of the Zelda theatre, Duluth, Minn.

The cut is something unusual and will attract attention, but the real catch line is hidden. It is: "Fate Had Put Freedom in Her Fingertips." Now that should have been played as the selling argument. We would have omitted entirely the lines about the tensest photo-drama ever produced, which we doubt. We would have omitted the line "Your Sin Will Find You Out," and also we would have forgotten the line that stars "Talk About a Play with a Punch." Then we would have used the statement about the great Broadway success in 18 pt. italic type.

Now that looks like we are leaving out the most of the matter. Why? In the first place no one wants to see a picture that is based on crime, but they are interested in a case where a woman is concerned and where the mystery element is made dominant. When you play up the selling argument that we have suggested, you make mystery uppermost. The readers want to see what happened to the girl and why. They'll come to your theatre to find out.

When you go "over the top" be sure that you are going toward the enemy.

RECENTLY we printed some of the advertising used by S. Barret McCormick, of the Circle theatre, Indianapolis, in exploiting "Pershing's Crusaders," but we overlooked this one which is the best



piece of work in bringing the picture home to everyone in your locality that we have yet seen.

Note the way that a postcard from a boy "Somewhere in France" has been reproduced with the marching men coming through it. There are scores who will recognize relatives and friends in this picture and this was a great way of making that fact strong.

Just a simple touch like that is worth more than flaring announcements.

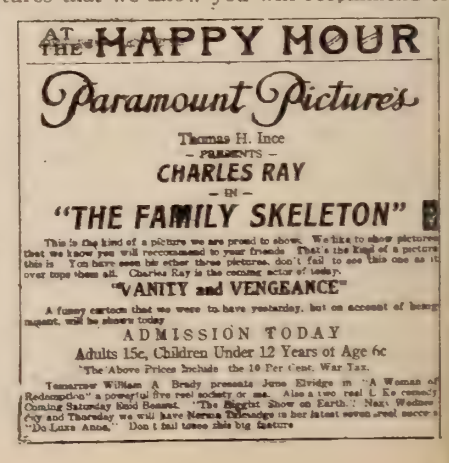
TONIGHT
TOMORROW
SATURDAY
TONIGHT
TOMORROW
SATURDAY
SERGT. ARTHUR GUY EMPEY
(Himself)
Is Presented in
"Over The Top"
A stupendous historical Photo-dramatic sensation with Lois Meredith, James Morrison, Mary Maurice, Betty Blythe, Arthur Donaldson and an all Star-cast of principals.
This is the film that has hurt German propaganda in America more than any other cinema production.
A special music programme will be rendered on our $6,500 Grand Pipe Organ
COLUMBIA
OPERA HOUSE

AN excellent use of rules has been made by the Opera House, Columbia, Pa. While the general display would have been better if the cut of Empey had been larger, this was about as big a one as could have been used in this arrangement of the display, nine inches by three columns. This arrangement is much stronger than had the cut been placed at one side, for the white space itself sets off the figure.

There is a good selling argument in this sentence: "This is the film that had hurt German propaganda in America more than any other cinema production." There may be a question about the correctness of that statement, but there is nothing dangerous in it.

But we started out about the border. The way it leads around the display and into the name of the theatre is good. And if you could see the other theatres' advertising on the same page you would appreciate how much this one stands out by contrast.

For instance, look at this from the Happy Hour. The display is 4½ inches, double column, and into this there has been crowded several hundred words of matter. In the first place, the writer has made the brand mark more prominent than the name of the theatre, and the name of the star is smaller than the title of the picture. It's all right to recommend a picture, but there is repetition with a vengeance. It is a mighty good rule to keep the obvious out of yonr advertising. For instance, one of these sentences: "We like to show pictures that we know you will recommend to


AT THE HAPPY HOUR
Paramount Pictures
Thomas H. Ince
— PRESENTS —
CHARLES RAY
— IN —
"THE FAMILY SKELETON"
"VANITY and VENGEANCE"
ADMISSION TODAY
Adults 15c, Children Under 12 Years of Age 6c
"The Above Prices Include the 10 Per Cent. War Tax.

What Live Wires are Doing

your friends." You might as well say: "We like to make money." There is not a thing about this advertisement that will appeal to any one. In the first place, the display is as bad as it could be, and the content of the advertisement is worse.

We are saying these things not as an odious comparison, but because the manager of the Happy Hour will find his receipts growing if he will devote his space to attractive matter. The same space with a single-column cut of Ray, the name of the star and the production, a catchy phrase about the production, and then just a single line devoted to the attraction the next day, and there would have been an advertisement that would draw people to your theatre. It would be read by all, where the present one almost dares any one to read it.

There are even thorns in those beds of roses that you hear about.

J. M. WOOD, manager of the Weneeda theatre, Milton, Wis., writes: "I read your comments in each week's NEWS with great interest. They are a great help to the small town exhibitor." Then he enclosed some of the specimens of his latest advertising.

In a criticism of some previous adver-

ARTCRAFT PICTURES
Milton's Most Popular Actress
MARY PICKFORD
IN
"THE LITTLE PRINCESS"
Taken from Mrs. Francis Hodgson Burnett's most widely read story:
"SARAH CREWE"
A play that will bring both smiles and tears to your eyes
Weneeda Theatre
SATURDAY NIGHT
Admission including war tax - - - - 11-17c

tising, we suggested that since he was in a small town (census population 833), and that he used the country weekly as a medium, he should try to tell something about the picture. And he does a great deal more in this case than a celebrated New York theatre did when this feature was advertised. He told that it was made from Mrs. Burnett's "Sarah Crewe." Just a point here. Please, please all of you avoid the superlative. It is unnecessary and leads you astray. "Sarah Crewe" is a wonderfully charming story, but we'll wager that twice as many people read the same author's "Little Lord Fauntleroy." What's the use making any statement that the reader will be inclined to refute.

A better selling line would have been: "A picture that will make you laugh away the tears." Or, "You'll sigh when Sarah loses her fortune, and you'll laugh and applaud when she gets it back again in the end."

We believe in using trademarks of advertised pictures in a degree, but we'd have used the place occupied by this trademark for the name of the theatre and the date, even if it is the only theatre in the town.

It's what you do before you "count up your cash" that counts the most.

STILL another case of using a portion of trade paper advertising is evidenced in this display where one of the Universal displays which appeared in the NEWS has

been used as the main punch. But the most important point in this is the sales argument.

This display is the work of the Holman theatre, Montreal. Now Montreal is a big city, but it is part of Canada, and Canada is a big country of open places. And the spirit of the country permeates to the cities. It is a country that has been "made" within a comparatively short time, and for that reason we like the selling talk that is included in this ad. There's some repetition in it, and the big idea to have brought out is the flight between the pioneer and monopoly. We would have played this stronger than has been done here.

There's one line that we object to in this display and that reads: "Be sure to see 'Winner Takes All.'" Leave all of these admonitions out. Your work will be stronger as the result. Ninety per cent. of the advertisers waste space by such matter.

"Molly, Make Believe" would be a good name for some motion picture "Shows."

A Few Thrills, a Lot of Laughs and Lots of Romance

That's what makes this Bluebird feature worth seeing. It's an unusual story of a young fellow who breaks into the newspaper game and is assigned to run down a gang of counterfeiters. He trails them, rescues a beautiful girl, and then—but that's where the real laughs come in, in

"The Empty Cab"

Bluebird's latest peppy comedy drama, with

FRANKLYN FARNUM

and a cast of stars, including Eileen Percy. Shows with a funny Nestor comedy.

TODAY—ONE DAY ONLY

PRICES
First Floor 10c
Balcony 5c

GRAND

TOMORROW—HARRY MOREY in "A GAME WITH FATE"

HERE is a mighty good general suggestion: Keep the suggestion of crime out of your illustrations in your displays. Now by crime we mean crime, something to be punished for. It is obvious that in a picture on a "Bill" Hart picture the figure of the star with a gun does not suggest crime. It may suggest killing, but it is with the result of putting over a deed for some one in distress or to right a wrong.

L. H. Barclay, who writes the advertising for the three theatres owned by the Grand Amusement Co., Johnstown, Pa., knows that and he shows that he knows it by the reading matter that he has put in this display, for he has gone ahead and has used as the first line of his selling argument "A Few Thrills, a LOT of Laughs and LOTS of romance." (We have capitalized the two words.) He had gone ahead and had tried to explain the romance of the picture, but he will never in a million years get by the handicap that the cut has made for him. The figure of the man with the vase in his hands is enough to convince every patron that it's a murder story and not a "comedy drama," no matter how much you explain it. Nine inches, double, is the size.

Ad Talks
On Pages 1434 and 1435

Striking Heralds Issued by Fox for "The Prussian Cur"

A POWERFUL drawing of the Kaiser, in one of his most sinister aspects, illustrates a herald which the Fox Film Corporation is issuing by the millions as an aid to exhibitors in advertising "The Prussian Cur," it is stated in an announcement from the Fox offices.

The picture shows the Kaiser, chin in hand, his hob-nailed boots outstretched and a sword across his lap, sitting on a ruined cathedral, contemplating the waste which his armies have wrought. Behind the Kaiser is a giant American cannon cracker, painted in red, and labelled "A. E. F." for the American Expeditionary Forces. The fuse of the cracker is burning, and it shows that within a very short time the Kaiser is going to be jolted out of his revery.

Besides the billing, "The Prussian Cur," the herald contains space for the name of the theatre exhibiting the picture.

On the reverse side is a picture of Capt. Horst von der Goltz, the Kaiser's spy, who appears in "The Prussian Cur," and several paragraphs describing von der Goltz's career and his work in the filming of "The Prussian Cur."

Harold B. Franklin Tells of Putting Personality Into the Theatre Lobby

FIRST impressions are important. The lobby of the theatre is your first introduction to the patron. The characteristics of your theatre are reflected here. It is your show window, your sales talk. The lobby of the high grade theatres should be dignified in character. It is possible to instill novelty and yet hold to dignity. Give your advertising announcements a proper setting. Make your lobby and entrance the most attractive spot on your street. It is a flying start towards bringing patrons to your theatre.

The lobby should be distinctive and rich in refinement and beauty. Well lighted and decorated, its motif should be a symphony of color.

It was about four years ago that the opening of the Strand in New York by Rothapfel created widespread attention. While the magnificent theatre and entertainment was highly commended, one of the big innovations for blase Broadway was the magnificent lobby, beautifully lighted, with photos from the picture plays framed in shadow boxes similar to oil paintings.

In planning the lobby display for Shea's Hippodrome we designed a frame that at a glance suggested the delightful characteristics of the building. The pillars of the frames are designed to conform with the architecture of the lobby, being exact replicas of the columns in the partitions. These frames are finished in rubbed down mahogany. They give the announcements and photos a rich setting and unconsciously suggest splendor to those looking at them. Posters for these frames are painted for each attraction, with spaces for the photographs, which results in a harmonious arrangement.

It is up to the exhibitor to decide whether his lobby should be "circusy" or confined to dignified advertising. While some exhibitors would find it profitable to apply the ballyhoo, others might find it decidedly improper. The ballyhoo lobby, depending on location and to the kind of clientele you may wish to appeal ot. It can be used effectively with a transient public. For neighborhood or first-class, centrally located theatres that play to discriminating audiences, the more conservative lobby, attractively arranged, is likely to have a more permanent appeal.

It is a splendid thing in advertising a feature to suggest the atmosphere or mood of the offering. Theatres that prepare their own lobby displays and who do not use lithos will find unlimited opportunities offered along these lines.

When we played Madge Kennedy in "The Service Star" we used a silk service flag, which was tied to the mat with red, white and blue ribbon. With appropriate lettering and several photos, it attracted many who otherwise might pass by. Originality never fails to attract attention.

Arrange your display so that people know what you are playing without any confusion. See that everything is spic and span. Shabby looking lobbies will keep patronage away.

Exhibitors will find it well worth while to have their lobby suggest the cheerfulness and quality of their theatres. Make it impossible for anyone to walk past your theatre without hesitating—he who hesitates is almost a customer.

How J. A. Jennings decorated his lobby and celaned up on "The Price of a Good Time" at the Sunset theatre, Portland, Ore.

Myrick Tries Out Stage Tableaux

Stage tableaux, or vaudeville prologues to photoplays, is the latest innovation of the Liberty theatre, Portland, Ore., with Manager E. J. Myrick, the man behind the gun.

For "The Greatest Show on Earth," "Happy" Walker, hustling and raucous voiced member of the Liberty-Columbia advertising department, staged a regular side-show ballyhoo, proclaiming the merits of the side-show freaks—painted on regulation circus canvasses surrounding the spieling box. The innovation made a big hit.

Window display at Central Park theatre, Chicago, on "How Could You, Jean?"

Low Cost Striking Point in Business Building Displays at the Central Park

WE have just printed some of the window displays which have been made by Alexander Frank, the publicity manager for the handsome Central Park theatre, Chicago, and here is another one of them. Mr. Frank writes that this was done in a hurry, but certainly the photograph shows no evidence of that fact.

Here are some additional facts about the way that the displays are made: In the first place, the window is in the Central Park theatre building and right next to the entrance. It happened to be vacant during the summer, and this gave the idea for the original displays to be made week after week, during the summer season.

One thing of great importance is that none of these unusual displays has cost more than $20, and the expense of some is not more than $5. That shows that they are in reach of a large number of the exhibitors.

A great part of the material used comes from cut-outs of one- and three-sheets, and sometimes larger paper, but they are cleverly handled in the art rooms of the Central Park and there the lettering and coloring and the other decorations of the window are arranged.

Central Park theatre has come to the conclusion that the production must be merchandised, just the same as a clothier with his suits or a department store with general merchandise. The Central Park keeps telling the people that it has something to sell, something better, something more attractive—in short, something in a class by itself. It has been found that in lobby displays the number reached is largely confined to the patrons of the theatre, but with the window, everyone who passes along the street is attracted. In this case it is some 60,000 persons a day.

Here is the point of view that Mr. Frank takes in his displays:

"There is danger in this class of advertising. Never advertise a show as something extraordinary if it is just ordinary. Tell the truth; don't overdo it with adjectives. There is something in every feature that is of special interest—you must study the picture, the theme of the picture and then bring it out, and so you will have something different all the time.

"This means hard work as well as profit. We have broken all records at the Central Park in regards to attendance during the summer time. When others cut down expense on account of the summer, we increased our expense account—but not to our sorrow. If you hold the people out for six consecutive days during one week in the *summer time,* with just ordinary features, especially staged, appropriate music, etc., you are going some. Well, we accomplished this feat in July, and our seating capacity is 2,600."

What Mr. Frank says of the prosperity of Central Park we know to be true. This theatre, really a neighborhood house, but the finest motion picture theatre in Chicago, made good from the start, largely owing to the able management. It is located on the West Side of Chicago, but it soon began to attract attention from all parts of the city and lines of autos were soon familiar sights. When the summer dullness came along, everyone expected the Central Park would suffer with the rest, but the management did not let down for a moment and the result has been record business.

Now Balaban and Katz are about to open a second fine theatre, the Riviera, in which some new things are promised. This is located on the North Side of Chicago and was originally intended as a vaudeville or legitimate house, but it was taken over by the motion picture firm in time to adapt it to the needs of the programs that the firm intends to put on there. Chicago was long behind the other leading cities of the country in the quality of the motion picture entertainment supplied. Central Park theatre set a new mark when it jumped into the front rank of theatres everywhere, and the Riviera will go further.

Samuel Katz, one of the members of the first, has some very strong ideas of what the entertainment of the future is to be. Many of these ideas are original, but he has been spending a great deal of time visiting the leading houses, often dropping in without calling on the manager, to see for himself what those theatres are doing in the way of presentations and to endeavor to incorporate all of the good ideas into the Riviera.

Current Programs at the Rialto and Rivoli

THE principal feature at the Rivoli theatre the week of August 18, was "Heart of the Wilds," an Artcraft production starring Elsie Ferguson. About this picture, which is founded on Edgar Selwyn's "Pierre of the Plains," is built a program that is complete from overture to the organ solo at the finish.

The overture is "Finlandia," a tone-poem, conducted by Erno Rapee, which is followed by a Pathe-Post Travel Picture called, "A Sun Kissed Isle." This short scenic contains scenes in Grenada, British West Indies. Net comes a violin solo by Alberto Bachmann, concertmaster of the Rivoli orchestra. His selection is "Meditation on Bach's First Prelude," one of his own compositions. Accompanying this was an organ obligato by Professor Firmin Swinnen and harp accompaniment by Sepp Morscher.

The program here swings into the quick-timed Rivoli Animated Pictorial, which is personally edited by Mr. Rothapfel and which is growing stronger into favor each week. Included in this reel are the Creel Committee's official Allied War Review.

Then, preceding the featured picture, comes Josephine Garavelli, soprano, singing the waltz from "Mireille," by Charles Gounod. Selection from "The Mikado," played by the orchestra, comes after the Elsie Ferguson feature, and the program closes with a comedy.

The composition of the weekly is as follows: Screen Telegram—S. S. President Lincoln Sunk by Huns; Destroyer picks up survivors. Gaumont—Washington. Official Mission of Italian Journalists; Close up of Creel, Italian Ambassador, etc. Hearst-Pathe—New York; Brody Cup Race; Yachts. Hearst-Pathe—Shanghai China; Impressive Red Cross Parade. Hearst-Pathe—With the Allies in the Far East; Landing of Troops in Vladivostak. Screen Telegram—With the "Eyes of the Army" Over There; Balloons Ascending for Observation. Gaumont—Bakersfield, Cal.; Oil for Flying Machines; Planting Castor Beans for Oil. Telegram—Camp Vail, New Jersey; Preparing America's Soldiers of the Sky; Airplanes, etc. Official War Review.

The Rialto program opens with the overture, "If I Were King," and swings into Mexican scenes released by Educational Films Corporation, called, "Market Days and Festivals." Greek Evans sings "Waiting," and the Rialto Animated Magazine, edited by Mr. Rothapfel, adds pep to the bill. Following this is a song by Mlle. Madeleine D'Espinoy, soprano, "Barceuse," with violin obligato by Sascha Fidelman. The feature is "Her Only Way," with Norma Talmadge.

This atmospheric stage setting was used by Grauman's, Los Angeles, in connection with the presentation of Sessue Hayakawa in "The City of Dim Faces." First the title of the picture was projected and then the curtains were pulled back. Twenty Chinese took part in the action, which continued three minutes, ending with a Tom-Tom calling all to service in the center building

Fans Will Never Find a Piece of Real Motion Picture News In 'Frisco Papers

(*Continued from page* 1372)

their high rates for the Sunday displays.

The *Chronicle,* Monday, devotes a three-column head to motion pictures and gives out representation to three of the four theatres that advertise that day. The advertisers are the Strand, Portola and California, with two single each, and the Imperial with three single. Tuesday it has no motion picture matter, and Tivoli used five inches single, the Imperial three, and the Portola, California and Strand two each. Wednesday it has no room for the motion picture, but it devotes two two-column cuts in the news section of the paper to legitimate and vaudeville attractions.

Thursday it decides to make up for the oversight, and gives single-column cuts and news stories to the attractions at the Portola, California and Imperial the following Sunday. Now just an observation. This sort of stuff fools no one. The most ignorant layman knows that this is free matter given because the theatre advertises. Any reader knows that this is not the newspaper's statement about the production, but only something given the theatre on the dollars and cents basis. THERE IS NO NEWS IN IT. *It's more of the business office policy that is blind to the desires of the motion picture fan.*

On that day it carries two inches for the California, Strand, Portola and Royal, and a half inch more for the Imperial.

Friday the *Chronicle* remembers that it overlooked giving the Strand and Rialto a cut, and so comes across with them. Same advertisements as Thursday.

Now we don't withdraw what we said about the Sunday rate of the *Examiner* being outrageous, but we have to grant that it is the only one of the San Francisco papers that through the week INDICATES that it sees the value of motion picture as well as legitimate theatre matter. Every day it devotes a page that is headed. "New Offerings of the Stage and Screen." Let us say further that the *Examiner* is the only one of the San Francisco papers that shows a willingness to give the picture a place equal to the spoken drama. On the Monday page there is no trace of motion picture NEWS matter, and the only motion picture theatre advertising is California theatre, with its usual two inches, keeping eternally at advertising. It's the only one that uses the *Examiner* every day.

And let us add here that we would rather keep plugging away with the two inches than to be breaking out now and then.

Nearly every day the *Examiner* runs a group of short notices under the heading, "Filmland Flickers," but these are mainly about attractions at the local houses. *Some day we are afraid that some one on the San Francisco papers will make a terrible mistake and let a piece of motion picture NEWS creep into the papers.*

Now when we first looked at the page heading on the *Examiner* and saw that it was not a mere caption for the Monday notice stuff, but ran during the week every day we thought that we were going to discover a real motion picture department here. Our first conclusion was that the *Examiner* did not have the space on Sunday and had decided to even matters up to giving a refreshing page every day during the week. We said a few moments ago that the *Examiner* was the only paper that indicated a realization that there was interest in motion pictures. But "indication" is as far as it gets. It devotes enough space on that page, usually using a two-column cut. By-the-way, in the week that we examined the papers there was only one cut of a motion picture star and that was of Mme. Petrova, then in San Francisco on her tour.

What a chance for a newspaper in the Golden Gate city. With the exception of the *Daily News* they are all big papers, and there is plenty of space that they are now devoting to features that might spare a column a day to real motion picture matter. Without having any figures at hand we'll wager that the motion picture fan magazines have a big circulation there. They ought to, for the followers of the pictures will learn precious little about them if they have to depend on their home papers for it.

Not only on Sunday, but during the week people want motion picture news. They do not read the amount of it that would be expected on Sunday, but suppose we outline this arrangement: On Monday devote a column and a half or two to reviews of the local first-run attractions—real reviews of the motion picture editor and not press agents yarns. No manager is going to get peeved if you criticise his show, provided you do it in the proper spirit.

Then on Tuesday run a picture of a player, regardless of whether she is playing in that city, with some news story about her and a half column of news notes about the players and coming productions. If it is an afternoon paper it can give notices on Wednesdays to the changes in bill and similarly in the morning papers on Thursday, but on the day after, in either case it should give reviews of the new showings. The remainder of the days should be filled in along the Tuesday schedule. Just enough motion picture matter to appeal to the real fans—just enough to make your newspaper the all-around newspaper.

And no newspaper is a real newspaper until it prints ALL THE NEWS. And in a city like San Francisco, where the daily motion picture attendance is estimated at 40,000 there is certainly a demand for this sort of NEWS.

The California theatre is the only house that is advertising regularly every day in

(*Continued on page* 1385)

These photographs prove that you don't have to have a million dollar theatre in a big city to make it attractive. This evidence comes from the Liberty theatre, Hood River, Ore. At the top at the left is the foyer and stairway to the mezzanine and at the right a fireside in the foyer. At the lower left is a view of the stage and organ and at the right an attractive corner on the mezzanine floor

Hood River Man Proves That Theatre Can Be An Institution in Town of 2,300

WHEN it is suggested to most of the exhibitors in the smaller cities that they can make their houses more attractive and get increased business, the reply is generally something like this: "It's all right to talk about Rothapfel, or Franklin, or Soriero doing that, but they have big cities to appeal to and all sorts of money to spend."

Here is proof that it does not require a big city or the expenditure of great sums of money to create a most attractive theatre with real atmosphere. The evidence comes from the Liberty theatre, Hood River, Oregon. Hood River is a town of 2,331 and the Liberty has a seating capacity of 450. But those limitations did not keep A. S. Kolstad from making it as attractive a theatre as there is anywhere in the country. For he has the get up and get about him, for he writes:

"Of course you must realize that this is a very small town, and while I would like to have a second Rialto or Rivoli here, I had to be content with an investment that I thought would be justified."

Mr. Kolstad, you have a second Rialto and Rivoli. It is not that you should have the finest theatre in the world, but you certainly have THE theatre of your community and one that is an unusual credit to you.

Just a few words of formal matter about the Liberty. It is of Mission design and the interior of the house is finished in fireproof material, with frescoed panellings and with water color painting in the center panels on either side. It has a forced ventilation system, is heated by steam and has the indirect lighting system. The music is furnished by a piano, organ drums and a compressed air outfit for special effects. The theatre was opened on March 7 and has been successful ever since.

Now take a look again at the pictures at the top of this page. Don't they suggest an atmosphere of refinement, of homeness, inviting, restful and appealing? On a small scale Mr. Kolstad has the things that the bigger houses have. He pays the same attention to the selection of his pictures, the same attention to the music, and just as much as the biggest theatres, he has certainly made his house an institution.

Look at the corner of the foyer. Just a pot of ferns placed there prevents the place from looking bare. It makes it look like some one "lived" in the theatre. And in the foyer there is a fireplace, just an added little touch. Although the theatre is heated by steam there is kept here in winter a mass of glowing coals that unconsciously instill the feeling of comfort into the patron. It is not fire at all, but is made with clinkers and small red lights, but the patron thinks that he is getting warm.

Now go up to the mezzanine floor and we find the same atmosphere of comfort with the easy chair, the lamp on the table and the couch. Turning to the stage we find the same attractive qualities. On either side of the screen is a pot of growing flowers—just a little touch, but one of those that make a theatre an institution.

Cleanliness is one of the mottos of the house. It is so constructed that the main floor can be flooded each night and this not only takes out the dirt, but it cools the house in summer. Courtesy is another one of the mottos of the theatre and another one of the reasons for the success. Another rule is to have everything of the best within the limits that he can afford.

Mr. Kolstad's Liberty is right in the front rank.

Think over what he has done here. Don't say that he has a big city and all the advantages. He has the latter, but he made them for himself. Think how many of these things you can do—little things to make your theatre the theatre of your section.

AND YOURS?

YOU have read here some of the things that Mr. Kolstad has done to make his theatre an institution. We feel very sure that in the smaller cities and towns there are other exhibitors that are doing things worth while.

It's your duty to let your fellow exhibitors know of them. Won't you write us? We will do the rest.

Two striking but inexpensive lobby displays created by A. J. Laurie at the Midway theatre, Montreal.

Strips of Real Film Prove a Novelty in Exploiting Mae Marsh in Toledo

HERE is an original idea that was worked by H. C. Horater, manager of the Alhambra theatre, Toledo, O. It was worked so successful that Mr. Horater plans to repeat the stunt.

It consisted of presenting to each person who clipped a coupon in the paper a strip of film showing four poses of Mae Marsh during the week's run of "The Glorious Adventure" at the Alhambra. Thousands of persons presented the coupons which were contained in a quarter page ad that was in addition to the regular space used on the picture itself.

The strips were made in Toledo from the original film and showed actual views of Mae Marsh in "The Glorious Adventure." Few, if any, of the "fans" had any conception of the appearance of the actual film from which motion pictures are made. Excellent newspaper publicity was given the stunt, in which emphasis was laid upon the fact that the film was not imitation, but was positive film from which motion pictures are projected. Several lengthy newspaper articles contained the following "teaser" leads: "Have you ever seen the actual film from which moving pictures are made? Did you ever hold this interesting ribbon in your hand and look at the miniature pictures, showing famous stars?" This was followed by a detailed explanation of the stunt, special attention being directed to the coupon which appeared in the Alhambra's newspaper advertisement.

Large copy was used for the display advertising. A full quarter-page ad. carried the headline: "Something New—Just Out—The Latest Thing in Filmdom—Be Sure You Get One!" The headline was followed by a coupon entitling the bearer to one strip of film showing poses of Miss Marsh in "The Glorious Adventure." Each film contained four different positions of the star. The cost for the strips was two cents each and Manager Horater stated that the results obtained more than justified this investment.

"It was interesting to see the people watch the screen to see Mae Marsh in just the poses that appeared on their section of film," said Mr. Horater. The plan went over in a much bigger way than I had anticipated and the novelty of the little ribbons certainly attracted attention to my house.

"The idea struck me suddenly. I was talking to my projection man and handling a portion of the film of 'The Glorious Adventure.' It occurred to me that very few people had any idea of what film looked like, so I resolved to show them. I had the strips made from the original film by an animated ad service company at a cost of two cents each. Believe me, the attention the stunt attracted and the extra hundreds it drew to my house well repaid me for that expenditure. My patrons are fond of Mae Marsh and I am very glad I chose that star for the first souvenir film. I intend to have more strip made of other stars."

Something New—Just Out—The Latest Thing in Filmdom—Be Sure You Get One
This Entitles Bearer to One
FAVO-FILM
Real Stars on Real Film
Present This Coupon at the Box Office at Any Performance This Week and You Will Receive An Actual Film Showing
MAE MARSH
Favo-Film
REEL STARS ON REAL FILM
MAE MARSH
THE GLORIOUS "NI ADVENTURE."
ALL THIS WEEK
Alhambra
We Have Exclusive Rights for "Favo-Film" in Toledo

Separate quarter page ad used by Alhambra in advertising film souvenir stunt

.These Lobby Displays Cost Little and Brought Big Business

HERE are two of the striking lobby displays which have just been used by A. J. Laurie, publicity manager of the Midway theatre, Montreal, whose work has often been reproduced in these columns.

A monster ape was used to represent Divorce in advertising "The Blindness of Divorce," and shows the beast tearing husband and wife apart, throwing them in any direction it may care. In the center panel are the three little children, the innocent victims, seated on the stage of life with the flowers, emblematic of happiness, around them. It is from this scene that the husband and wife are being taken.

The stage for the display on "The House of Gold" was made of wood and cotton cloth with the exception of the draperies, which were cut-outs. All of the figures were taken from a 6-sheet and finished up where that was necessary to complete the figures. To get every figure in good view of the public the floor sloped up a foot toward the back of the display. A double border was used at the top so as to hide any of the rough construction work from the public.

A strong light was used between the borders and so the figures were made even more prominent. The stage floor was painted in red and the wings in brown. Bright colors were avoided, for this would have prevented the figures standing out. The background was also in dark colors.

The entire display was twelve feet high and ten feet wide and cost, says Mr. Laurie, "Next to nothing."

Float Boosts Business, Gets First Prize

Fred Walton, manager of the American theatre, Bellingham, Wash., not only got splendid advertising for "The Unbeliever" which he showed on the Fourth of July by placing a patriotic float representing the spirit of the marines in action in the Independence Day parade, but he also took first prize.

At the right drawing of the effect of a burning French home which was used at the New Garrick, St. Paul, and the New York sky line, with a battleship in front used with another bill

Hay's Success with Special Stage Sets Puts New Garrick in the Lead in St. Paul

DUE to the fact that all but one of St. Paul's photoplay theatres had no stage until the New Garrick was opened by Ruben and Finkelstein last fall, local photoplay presentations amounted to nothing more than running off the films on the screen accompanied by music varying from good to bad. As a result, St. Paul never became much of the moving picture city from a box-office standpoint.

With no desire to press agent the New Garrick or its management, the MOTION PICTURE NEWS representative must state in fairness to picture presentation that St. Paul never got on the film map until the New Garrick opened under the present management.

With the coming of R. and F. control, and a new arrangement of the New Garrick stage St. Paul was given a new idea of photoplays and it has taken to it. Manager Theodore L. Hays, since taking charge of the theatre, has made it a rule to change his stage setting twice a month and when possible once a week. The weekly changes cost the theatre a neat sum but results have justified it. The orchestra in the city under the direction of William Warvelle Nelson, composer, bandmaster and symphony violinist, comprises twelve pieces and a large splendid pipe organ and chimes. The average program at the theatre starts off with some orchestral number, follows with a scenic or educational reel, a comedy, news pictorial and the feature. During the overture various colored light effects play upon specially designed stage drops and sets.

Speaking of stage settings and their arrangement Manager Hays has only one rival in the Northwest, Manager Julius Johnson of the New Garrick, Minneapolis. Recently Mr. Hays has had special sets and drops that would compare more than favorably with the best the country over.

Showing "Tarzan of the Apes" Mr. Hays had a jungle setting with ferns, palms and vines draped on a back drop. Green, yellow, blue and red lights played upon the set at intervals, fading in and out, and tropical birds flew about the set while the orchestra played a special overture composed by Mr. Nelson.

Presenting "Prunella," Mr. Hays had a Harlequin and Columbine drop of dark blue which a big artificial moon played upon with artistic effect. This drop was harmonious with several used in the course of the film play.

The week of July 14, Mr. Hays's stage set, arranged especially for a presentation of "Brown of Harvard" and "Tempered Steel," showed a gigantic warship playing up and down the Hudson river with the Gotham skyscrapers partially illuminated forming a background. The light effect gave the set a night appearance and slowly moving clouds passed over the buildings before the moon. A sketch of this set accompanies this story.

For his presentation of the Hearst-Pathe Weekly and "Say, Young Fellow," Mr. Hays's stage set was made to be more in harmony with the war pictures than in keeping with the light-comedy feature. This set with its truly wonderful light effects made it stand out as one of the most remarkable yet displayed. A French stone house partially destroyed by German fire kept slowly blazing while volume of dark smoke rolled up from the structure. The building continued to blaze during the entire overture, smoke kept coming out of the building, and by cleverly handling the light effects the even-tide crept on until nothing save the blaze and the smoke could be discerned. A rough sketch of this stage setting is also reproduced herewith.

Due to his splendid photoplay presentations Mr. Hays is the only St. Paul theatre manager able to make his standard admission price twenty cents. All other theatres charge fifteen and ten cents admission for pictures exclusively.

Frisco Fans Read Magazines

(*Continued from page* 1382)

all the papers. It does so for the value of the space it uses alone, and that is very evident to us. If any one of the larger papers starts a real motion picture department it's going to get the advertising.

We started this article by telling the exhibitors that they should advertise every day. And just as much the newspapers should give the motion picture representation EVERY DAY and see that the thousands of followers of the screen have their share of the sheet.

It's not only the fair thing to do, but the only thing that a newspaper can do if it wants the maximum business from the exhibitors and wants to give the maximum service to its subscribers.

SUMMER'S GONE

WITH tomorrow summer is officially at an end. People are beginning to think what they are going to do for the fall and winterseason. Let's all get busy on that idea.

A lot probably have been sitting around with the idea that they could not do business in summer, and therefore have failed to work out ideas that probably would have resulted in nicer balances in the bank.

But, anyhow, let's forget that and start in for the cold weather season. Look at the boys above standing in front of the Liberty theatre. They're in overcoats. It may be warm yet, but it's a reminder.

Every manager has to do more this year than he ever did before. Let us help.

We want to advise you in your problems, either through these columns or by private correspondence. Let's hear what we can do.

Live News from the Producers

Evelyn Nesbit Signs With Fox

Will Appear in Five Pictures to Be Made from Stage Successes—First Production Started in New Jersey

WILLIAM FOX has signed Evelyn Nesbit, stage and screen actress, for a series of film productions which, it is declared, will exceed anything in the history of the industry in point of powerful drama, human appeal and lavishness of settings.

Miss Nesbit is to make five productions, all of which are to be adapted from Broadway stage successes, or well known novels by recognized authors. The intention, it is said, is to capitalize the opportunities to the utmost, linking star and story in a combination which will be irresistible from a box office standpoint. This is in direct line with the William Fox policy of getting stories or stage plays which already have established their worth, and it is predicted in a statement by the Fox Film Corporation that the combined factors of a star and big, well-known stories will put the five Evelyn Nesbit productions among the greatest series of pictures ever released.

The work of the new Fox star will be under the direction of Kenean Buel. The first productioon is now under way at a studio in New Jersey, and announcement is expected shortly of the details of cast and the name of the first picture.

By the contract which Miss Nesbit has signed with the Fox Film Corporation, she will devote all of the coming season to the five Fox productions. Plans which the Fox forces have made, call for plays which will outshine any that have hitherto been attempted on the screen. No expense will be spared in production, as the reputation of the novels and plays which Miss Nesbit will film, demands a lavish expenditure of money and great care in production, it is said.

Announcement will be made shortly, it is announced, of the names of the pictures Miss Nesbit will film, and their release dates. Announcement also will be made of the casts which will support the new Fox star. Considerable speculation has been aroused in the trade as to who will play the male role opposite her. The only information now available in reference to this is that one of the best known male leads now acting before the camera has been engaged for this part of the cast.

Mutual Will Next Present Gail Kane in "Love's Law"

Goldwyn Production Work Is Well Along

WITH all but one completed of its first group of six Star Series productions, several of which already are being shown to exhibitors at branch offices throughout the country, Goldwyn is well advanced with the making of the succeeding group of its second releasing year.

While her first Goldwyn starring vehicle, "The Turn of the Wheel," is being shown privately in the company's exchanges Geraldine Farrar is completing at Cody, Wyoming, her second production for Star Series release, "The Hell Cat."

Will Rogers, cowboy wit of the "Follies," and a Goldwyn company, including Anna Lehr, John Sainpolis, Clarence Oliver and a dozen other notables, are completing at the studio and on nearby locations the screen version of Rex Beach's story, "Laughing Bill Hyde."

Madge Kennedy is in the midst of the production of "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf, under the direction of Clarence G. Badger.

With "Peck's Bad Girl," her first broad comedy under the Goldwyn imprint, being shown at Goldwyn exchanges in the United States and Canada, Mabel Normand is ready to begin on her second screen play.

Tom Moore, Goldwyn's only man star, is hard at work on his second starring vehicle, "Thirty a Week," from the stage play by Thompson Buchanan, under the direction of Harry Beaumont.

Mae Marsh, having completed "Hidden Fires," written for her by J. Clarkson Miller, as the first of her Star Series releases, is well along in the production of another drama, the title of which has not yet been announced.

"Young America" Approaches Screen Stage

"Young America,' the new George K. Spoor feature taken from the Cohan and Harris stage play, written by Fred Ballard, has been completed as far as the taking of scenes, both interior and exterior. The assembling of the picture is rapidly being completed and it will be ready for release in a short time.

The play promises to be unusually striking in photography as well as strong in plot and action. It is said to be a timely picture, touching on the spirit of young American manhood in time of a crisis to the nation.

Charles Frohman Everett takes the leading role. He is supported by Madelyn Clare, Helen MacDonald, Howard I. Smith, William Wadsworth, Wilson Reynolds, Frances Raymond, and others well known in pictures.

Fox Pershing Film Opens St. Louis House

"Why America Will Win!" the William Fox patriotic picture based on the life of General Pershing, will open the new William Fox Liberty theatre, Grand and Delmar streets, St. Louis, September 29.

The Pershing picture will be shown for an indefinite engagement at the Liberty, which is undergoing extensive alterations preparatory to the opening.

A $12,000 organ has just been installed and the interior of the theatre has been greatly improved. One of the features of the new interior of the Liberty is the greater opportunity provided for a more elaborate stage set. The lobby, too, has been enlarged and fitted up until the William Fox Liberty theatre now has one of the most imposing fronts in the Middle West.

"Les Miserables" Vies with "Cleopatra"

An interesting race is reported from the Fox Film Corporation offices. It is that between "Les Miserables," the William Fox-William Farnum picturization of Victor Hugo's novel, and "Cleopatra," the Theda Bara super-production of the life and loves of the siren of the Nile.

Both these pictures were shown by William Fox as a special attraction, and only recently were put on an open booking basis, The prestige which the pictures established during their showing by Mr. Fox, gave them a great advantage when they were released, it is said, and both were snapped up by exhibitors everywhere.

"The Prussian Cur" Is William Fox's Kaiser Picture, and It Is Said to Be in a Class With the Best Yet Turned Out

Dorothy Gish in New Patriotic Subject

Dorothy Gish is working on her first Paramount, "Battling Jane," which is described as one of the most appealing patriotic stories of the period. In this she plays the role of a girl who wanders into a small town, and finally helps to put the Thrift Stamp campaign over. A homeless baby which she adopts plays an important part in the development of the unique plot.

"The Littlest Scrub Lady" is the present title of Vivian Martin's newest picture for Paramount, on which she is now engaged under direction of William C. De Mille. The story is filled with comedy of the most delectable character, it is said, and Miss Martin has one of those quaint nondescript roles that have proved her forte in previous offerings. The story is well under way and will soon be completed.

Work has begun under Walter Edwards on "The Gypsy Trail," starring Bryant Washburn, with Wanda Hawley as leading woman. There is every reason to believe, say the producers, that this will prove a remarkably effective picture for Mr. Washburn's Paramount debut. He will first be seen, however, in C. B. De Mille's Artcraft Special, "Till I Come Back to You," wherein he plays the lead, and which is now in the cutting room.

Fred Stone is almost through with his third and last Artcraft picture under Donald Crisp. This has a working title of "The Goat," and was written by Frances Marion.

Hodkinson Issues New Booklets

A new series of booklets are being issued to the exhibitor by the W. W. Hodkinson Corporation dealing with the work already accomplished by that organization.

"Turning the First Corner" is the title of the first booklet, which outlines the progress made toward the goal they set out to reach. It enables the exhibitor to judge the strength and stability of the Hodkinson organization by its accomplishments, rather than its aims alone.

Fox Releases Eleven Films in September

AS an indication of the magnitude of its plans for the coming season, the Fox Film Corporation announces that it will release eleven big productions in September. This number includes three big, timely pictures which will be available for booking on an independent basis September 1; three Standard Pictures, two Victory Pictures, and three Excel Pictures. This number does not include the regular weekly Mutt and Jeff Animated Cartoons or the Fox-Lehrman Sunshine Comedy releases.

The three big, timely pictures which will be available for bookings September 1 on an independent basis are: "The Prussian Cur," R. A. Walsh's drama of the invisible embassy and the enemies at home, who have been working to hamstring America in the prosecution of the war; "Why America Will Win!" which is predicted will be the greatest patriotic picture ever released. This production is based on the life of General John J. Pershing, commander of the American Expeditionary Force, and gives in intimate detail the career of this soldier; "Queen of the Sea," will show Annette Kellerman as the star in a submarine phantasy. This picture, it is said, cost more than $1,000,000 to make. Scenes were taken in Bar Harbor, Me., Bermuda, Jamaica, Southern California and Mexico.

The Standard Pictures which are scheduled for release in September are as follows: William Farnum in "Riders of the Purple Sage," Theda Bara in "When a Woman Sins," "The Caillaux Case." The two Victory Pictures are "Mr. Logan of the U. S. A., with Tom Mix, and "Kultur," with Gladys Brockwell.

Peggy Hyland in "Bonnie Annie Laurie," Virginia Pearson in the "The Queen of Hearts," and Jane and Katherine Lee in "Swat the Spy," are the Excel Picture releases scheduled for next month.

Short Western Drama Stars Marie Walcamp

MARIE WALCAMP has brought upon herself a prospect of big tasks and many of them, by the favor she won in "The Lion's Claws." The immediate result is that the Universal has arranged to release this star as soon as possible in a two-reel Western drama. The title of the latter film is "The Whirdwind Finish."

Miss Walcamp is said to have as many big chances for scoring in "The Whirlwind Finish" as she had in "The Lion's Claws," with a few additional ones. The action is rapid and full of effective situations, it is claimed.

"The Whirlwind Finish" is a story of the race track of the West. Marie Walcamp, as Elinor Ranney, is the daughter of Jim Ranney, a racing horse owner. Danny Schnell, her father's jockey, saves Elinor's life in childhood. Danny is later thrown in a race, and is pronounced an incurable invalid thereafter. He is sent to his California home. Years later Jim Ranney loses nearly his entire fortune. Only one horse is left of his once great stable, and that belongs to his daughter. Ranney's troubles have made an invalid of him. Elinor, now her father's mainstay, finds a physician named Dr. Schnell, who undertakes to cure Ranney. The physician's method works wonders and Ranney is cured in a few days. Meantime, Lovetie, Elinor's horse, suffers also a mysterious ailment. Dr. Schnell takes the animal's case, and works another remarkable cure. Lovetie is ready for the great Realization Handicap, and Dr. Schnell appears with his beard shaved off, as the erstwhile jockey.

Virginia Pearson Rests at Long Beach

Virginia Pearson, the William Fox star, has just completed "The Queen of Hearts," which will be her first release under the Excel Pictures brand, and has gone to Long Beach for a rest. Miss Pearson contemplates spending most of her time in the ocean, as she is very fond of swimming. On the conclusion of her vacation she will begin work on a new play, under the direction of Edmund Lawrence.

Two Players New to the Screen, But Who Are Expected to Be Welcomed Throughout the Land, Are Lila Lee and Fred Stone. Ethel Clayton Is Well Known in Pictures. All Are to Be Presented by Famous Players-Lasky

Vitagraph Stars Keep Active

Blue Ribbon Program for Fall and Winter Well Under Way in Studios — Feature Subjects in Majority

PRODUCTIONS which will be released during the fall and winter on the Vitagraph Blue Ribbon program are now under way at both the Eastern and Western studios of the company. Every one of the featured stars is engaged in the making of five-reel subjects, and some of them have almost completed their tasks.

For instance, at the Western studio Earle Williams is in the midst of a five-reel subject bearing the title of "My Country First." This is a story written by Bess Meredyth, and being produced under the direction of James Young.

Bessie Love, who will also produce at the Western studio for an indefinite period, has started work on "Sue," her first Blue Ribbon feature, which is scheduled to introduce her to Vitagraph's followers the first week in November.

At the company's Eastern studio, Alice Joyce this week will begin work in a play adapted from "Cap'n Abe, Storekeeper," a romance by James Cooper. It is a seacoast story, with many opportunities for fine exterior scenes, and these will be made on the coast of Maine, the original setting of the story. Tom Terriss is directing Miss Joyce.

Harry T. Morey, supported by Betty Blythe and Jean Paige, is now engaged in the making of "Hoarded Assets," a story which ran in *Scribner's*. He is under the direction of Paul Scardon, who just recently completed "The King of Diamonds," with Mr. Morey as the star, supported by Miss Blythe and Miss Paige.

Corinne Griffith, under direction of Henry-Houry, begins scenes this week for "Miss Ambition," an original play by Rex Taylor, and will follow this, in all probability, with an adaptation of H. W. J. Dam's play, "Diamond Deane." Miss Griffith, in her new play will be supported by Florence Deshon, Denton Vane and others.

The next picture to be undertaken by little Gladys Leslie, Vitagraph's sunshine girl, probably will be called "The Jam Girl." It is by Frances Stewart. Miss Leslie completed "A Nymph of the Foothills" some time ago.

In connection with its statement of producing activities, Vitagraph announces that a vast number of play subjects are now under consideration for all of its stars, and that material is already under negotiation sufficient to provide all of them with vehicles for a year to come.

Screen Magazine Shows Soldier's Routine

A real film actor, picked up accidentally for the purpose, is the star of "Around the Clock with a Rookie," a special release for Universal's Screen Magazine. This picture, directed by H. E. Hancock of the Y. M. C. A. War Service Council, and photographed by George Coudert, reveals the adventures of an American soldier in work and play from reveille to taps, and traces his development from a rookie with two left feet to the status of crackerjack fighting man.

The picture was taken at Camp Devens, Ayer, Mass., with incidental scenes from other sources touching on the war subject.

Mr. Hancock, when he went among the rookies looking for a "type" for his head character, was after a regular rookie—one, if possible, who possessed the time-honored "nothing but thumbs" and left feet of the awkward squad. He found a "type" that answered all requirements. Then it developed that the "star' was really a young fellow who previously had served time as a player in the Lubin studios.

Fox Adds More Players

Two more players have been added to the cast supporting William Farnum in "The Man of Power," the drama written by Frank Lloyd, which Mr. Farnum has just begun at Hollywood, Cal. Louise Lovely will play the part of Helen Garfield, the oil king's daughter, and Leatric Joy will portray the role of Florence, Farnum's fiancee, in the first part of the drama.

Italian Picture Gets Good Publicity

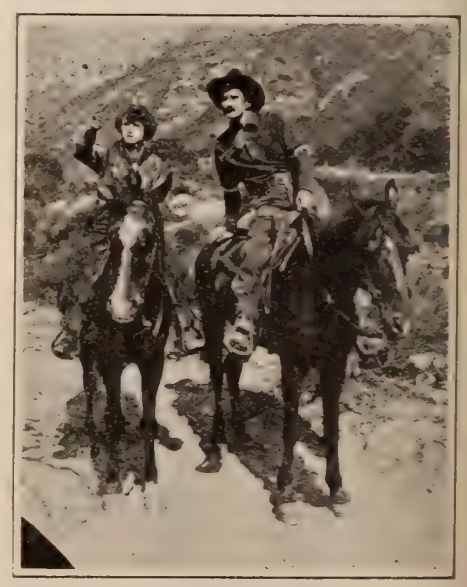
Promotion plans said to be quite as extensive in scope and novel in execution as any that have been undertaken in months will signalize the release on August 26 of "Italy's Flaming Front" by the First National Exhibitors' Circuit.

Special attention has been given the matter of providinig attractive and practical publicity aids to exhibitors booking the multiple-reel news drama, twenty-four "ready-to-print" stories; sixteen columns of prepared newspaper advertising, varying in sizes from one column, three inches, to seven columns, twenty-one inches in size, twelve coarse screen illustrations, in both cut and mat form; twenty photographic newspaper stills; one, three, six and twenty-four sheet posters in threee colors, together with complete sets of window cards and lobby displays, giving the wide-awake exhibitor just the kind of common sense assistancee he should find most valuable in putting over the production in a way to enforce general attention.

Hart Works Seven Days on "Border Wireless"

In the course of his production of "The Border Wireless," William S. Hart, Artcraft star in the Thomas H. Ince galaxy, has been working seven days a week of late in order to finish on schedule time. The scenario, owing to the many big scenes included, will take longer than the average to film and thus, so as not to get behind, the star-director is making hay while the sun shines.

On the sixteen-acre ranch used as a location for many of Hart's exterior scenes, and which is a part of the plant, a hundred or more soldiers were employed in a big military scene. However, there are no actual battle moments in the picture, despite the fact that real U. S. cavalrymen also participate in several incidents. The latter were filmed at San Diego, and the picture, it is claimed, will be replete with exciting situations and the martial spirit.



Bob Burns and Patricia Palmer, in "Faro Nell," a New Wolfville Tale Released by General Film

Billboard Campaign Claims Wide Attention

The national billboard campaign now being conducted by the Famous Players-Lasky Corporation is said to be attracting the attention of both public and exhibitors all over the country. Managers, it is said, have hailed the plan offered by the distributors of Paramount and Artcraft pictures, with enthusiasm and many have already rented space on the stands leased by the Famous Players-Lasky organization. The opportunity of getting billboard space at a rate far below what they ordinarily have to pay as a result of the large contract with the billposting people taken over by Famous Players-Lasky is immediately appreciated by progressive managers.

Although the plan of renting billboard space to exhibitors calls for only a "fifty-fifty" expenditure on the total charge of the twenty-four sheet stands, exhibitors are being allowed to take two-thirds of the space on the boards for their own announcement, the balance of one-third of the space being taken up by the Paramount-Artcraft announcement. Thus the manager is given plenty of space to advertise the showing at his theatre of Paramount and Artcraft pictures, a space over the top of the stand also being allowed to fill in with the name of his theatre. As a result the entire twenty-four sheet stand appears as a direct advertisement to the theatre which the exhibitor gets at one-half the cost of the twenty-four sheet figured on a special low rate because of the large scope of the campaign.

Exhibitors are renting this billboard space from the exchanges of the Famous Players-Lasky Corporation, just as if they were renting film.

Saratoga Races Feature of Picture

The Saratoga Special ,in which Hannibal, a two-year-old chestnut, won $9,000 in money and a gold loving cup valued at $10,000 for his owner, R. T. Wilson, president of the Saratoga Association, is one of the interesting features of Hale Hamilton's first Metro starring vehicle, "Five Thousand an Hour," by George Randolph Chester. Six races in all will be viewed by those who see the Metro picture when it is released, including the Saratoga Special, the North American Steeplechase and the Champlain Handicap.

Scott Becomes Pathe Denver Manager

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment of Ward E. Scott as manager of the Denver branch office. Mr. Scott takes the place of C. E. Epperson, who has been acquired by Uncle Sam as a "first class fighting man."

Mr. Scott was in the wholesale stationery business for twelve years before getting into the film business. For five years he was with the Mutual Film Corp'n, the last three of which were spent as Denver manager.

Glenn Harper, Secretary of the Theatre Owners' Association, and Three Other California Exhibitors, H. J. Siler, J. S. Lustig and T. E. Hancock, Are Entertained at Metro's West Coast Studio. The "Waiter" Is George D. Baker, and the "Mixer" Is Bert Lytell. The Women Present Are Rhea Mitchell, Edythe Chapman, Rosemary Theby and Anna Q. Nilsson

Nazimova Begins New Feature

Metro Star to Be Presented in "'Ception Shoals" from Stage Play—Charles Bryant Has Leading Male Role

"'CEPTION SHOALS," with Mme. Nazimova starring in the role she created on the New York dramatic stage, has been placed in production by Screen Classics, Inc., at the Metro studio under the direction of Albert Capellani. Mme. Nazimova appears in the opening scenes of the screen version in the character of Faith, the young mother of Eve, whose vitally dramatic experiences make up the major portion of the story.

A violent storm takes place at the opening of the picturization which Mr. Capellani and June Mathis have made of H. Austin Adams' powerful drama, and the star appears at the window, her figure alaernately illuminated and thrust in shadow as the lightning flashes. The entire interior of a quaint New England house, the home of Joe Coffin, the lighthouse keeper, has been built within the studio walls, so that the whole may be subjected to the lightning conditions incidental to this essentially dramatic picture.

Mme. Nazimova is confident that the picturization of "'Ception Shoals" will be even greater than the stage version. This special production de luxe will be issued as a Screen Classics, Inc., superfeature. It is being produced under the personal supervision of Maxwell Karger. Mme. Nazimova has enjoyed a complete rest at her home in Port Chester, N. Y., since completing "Eye for Eye," her next forthcoming production, and begins her work in "'Ception Shoals" in superb health. The part of Eve makes the greatest demands on the star's acting ability. The screen public will thereby be the gainer, since this remarkable woman is given an opportunity to rise to still loftier heights.

Charles Bryant has the part of Capt. Blake in "'Ception Shoals," the role in which he appeared in the stage production. He has played opposite Mme. Nazimova in "Toys of Fate," "Revelation," and the forthcoming "Eye for Eye," as well as in "War Brides" and in numerous of her stage productions beginning with "Bella Donna."

Henry Harmon has been cast as Joe Coffin, keeper of the lighthouse. Mr. Harmon played this role in the stage production in Mme. Nazimova's support, and is well known for his character portrayals on the dramatic stage.

Petrova Feature Again Changes Name

It has been found necessary to again change the title of the fifth special production in which Madame Olga Petrova will shortly be seen in theatres of the country. It was announced this week that the Petrova feature will positively be released under the new title of "The Panther Woman." The picture has been publicited for several weeks under the title of "The Tiger Woman." The latter name was a change of the original title of the production, which is a picturized version of the celebrated American novel, "Patience Sparhawk and Her Times." This book, written by Gertrude Atherton, was purchased at what is said to be a record-breaking price, as a suitable subject for the talents of the Polish star and produced under the direction of Ralph Ince, also responsible for the current Petrova attraction, "Tempered Steel," which has been reported a success.

Charles Maigne Is Scenarioizing and Directing for Alice Brady in a Forthcoming Select Picture. The Arrangement Promises to Prove a Huge Success

"My Four Years" Captures Small Towns

WITH more than two hundred persons waiting in line at ten o'clock at night for the last show to start, the small town of Medina, Ohio, established a record when it showed to 1,750 persons out of a total population of only 2,000 a few days ago, First National reported this week .

The attraction was "My Four Years in Germany," and Manager Branch of the Princess theatre utilized several publicity ideas of his own in addition to material furnished by the First National Exhibitors' Circuit, distributors of the picture.

At the Tremont theatre, in Boston, Gerard's "My Four Years in Germany" is in its twentieth week. One of the dailies recently declared that this picture has established itself as one of the greatest successes ever shown on the screen. Naval officials have been special guests of the theatre management, and have also asserted that this picture has been a big aid to recruiting throughout New England.

Showing to more than 100,000 persons in 168 performances broke the established new turnstile figures during a four weeks' run at the Grand Opera House in Cincinnati, Ohio. E. M. Franklin, publicity man for the Grand, stated that "My Four Years in Germany" was one of the most talked about pictures ever shown in Cincinnati. It played to a gross of $23,401.75. A special performance was given for the University of Cincinnati, and one night was utilized in co-operating with the local naval recruiting officers.

General Releases "Our Boys at Camp Dix"

VISUALIZING the intimate life of selective army men in the cantonments, the four-reel picture, "Our Boys at Camp Dix," was launched at several General Film exchanges last week and is reported to have met instant favor. While of direct appeal to the tens of thousands of relatives of the soldier lads, it appears that public interest in every phase of their career makes a double attraction of a subject like this.

"Our Boys at Camp Dix" is devoted to the big camp near Wrightstown, New Jersey. Produced by the Connecticut Film Company, which made the "Our Boys at Camp Devens" picture, it is handled in rather expert style, containing many heart interest bits and touches of humor while telling the more practical story of camp existence. Boys from New York City, New Jersey, Delaware, Boston, Rochester and Illinois are shown in their daily activities. Among the high spots in the film is a test of gas masks actually worn in a gas-filled chamber; General Scott and General McRhea in camp ceremonies, Mme. Schumann-Heink singing at an entertainment, flashes of a baseball game between the Athletics and Camp Dix, a stampede of unbroken horses, the details of loading pack-mules with their day's burden, a regimental review, and about everything that makes up a kaleidoscope of the business of war at home.

Snyder with Greiver

It was announced this week that Andrew C. Snyder, formerly general manager of the Dra-Ko Film Company, Inc., is looking after the interests of the Greiver Distributing Corporation's office in New York.

Metro Starts Barrymore Production

Ethel Barrymore's newest Metro subject, "Lady Frederick," by W. Somerset Maugham, has been placed in production at the Metro studio under the direction of Herbert Blache. Director Blache believes in starting at top speed, rather than in beginning a picture with the unimportant scenes, as is sometimes done, and on the first day the camera was focused he had his entire cast present, including the star.

P. Thad. Volkman is assisting Mr. Blache in directing "Lady Frederick." Mr. Volkman has been associated with numerous Metro stars and directors, most recently with Harry L. Franklin in the Emily Stevens feature, "Kildare of Storm."

Peggy Hyland to Film "A Stitch in Time"

The next picture which Peggy Hyland will make for the Fox Film Corporation will be "A Stitch in Time," taken from a magazine serial story written by Fred Jackson, the well-known author and playwright. Miss Hyland is now at work under the direction of Carl Harbaugh on "Marriages Are Made," a romance with a patriotic flavor.

"A Stitch in Time" will be done by Miss Hyland under the direction of Harry Millarde.

In its screen version, "A Stitch in Time," it is said, will require an unusually large cast in support of Miss Hyland and also will introduce several situations which have not yet been exploited in films.

"Hearts of World" Continues in New York

"Hearts of the World," the D. W. Griffith super-production, has entered upon its twenty-third week at the Forty-fourth Street theatre, establishing a record for length of engagement and patronage, and recalling the long and successful New York run of Mr. Griffith's former spectacle, "The Birth of a Nation." That "Hearts of the World" undoubtedly will surpass the metropolitan engagement of this latter Griffith work seems imminent, since it now has passed its 300th performance at the Forty-fourth Street theatre without any apparent waning in interest.

Polo Match in Vitagraph Production

A polo match being arranged at Coronado Beach with Earle Williams as captain of one of the teams will do double service, providing a scene in the Vitagraph star's newest Blue Ribbon Feature, "My Country First," and adding to the Red Cross funds. Society summering at the fashionable California resort will be in the scene. It is helping Vitagraph with the arrangements. Among the participants in the polo match will be some of the best-known polo players in the country.

Peggy Hyland, Presented by William Fox in "Bonnie Annie Laurie"

Nestor Promises Study in Psychology

Nestor's release for August 26 is said to be a study in psychology, as well as solid laugh. The farce elements, built around one of the soberest problems of science—the twists of the subconscious mind—are here carried to a high altitude of fun, it is said.

The story, entitled "When Paris Saw Red," concerns the adventure of a clergyman who goes to a strange town and loses his mind. The town is Paris Green. In his mental lapse, the clergyman, by a strange condition that psychologists talk learnedly about, passes into the personality of the town's roughest character. The things he does in this state and what happens are worth the price of admission. Neal Hart and Janet Eastman portray the leading characters to perfection.

"Over the Top" Plays on Wide Circle

Outdoor theatres and amusement parks in all parts of the country just at present are said to be playing hard on "Over the Top," Vitagraph's war picture, featuring Arthur Guy Empey. There is less danger of seating capacity being overtaxed, and greater opportunity to infuse a martial spirit into the performance by the presence of soldiers, often in drills and parades, semi-military organizations in uniform, Red Cross and other war workers, and Boy Scouts as ushers.

The Edon, Ohio, Commercial Club took full advantage of such opportunities, it would appear from a letter addressed to the manager of Vitagraph's Cleveland branch, and signed by the Rev. J. Denver Driskill, secretary.

Mutual Presents Goodrich in "Treason"

Edna Goodrich is the trusting young wife with a fixed idea of her own rights and a disinclination to let affairs of state interfere with her domestic regime, in the new Mutual production "Treason," a play by J. Clarkson Miller from the story by Harry R. Durant.

Those who have had a preview of this production declare it approaching perfection in photography.

"Mr. Logan, U. S. A. "First Fox Victory

TOM MIX in "Mr. Logan, U. S. A.," which is described as a play in which grim duty outweighs the call of love, is announced by the Fox Film Corporation as the first picture to be released under the new William Fox Victory Pictures brand.

It is expected that "Mr. Logan, U. S. A.," will be acclaimed by exhibitors everywhere as the most thrilling picture that has come out of the great West.

In this play Lynn Reynolds, who is responsible for both the story and the direction, has furnished Mix with the opportunity of putting the most thrills in the biggest scenes of any play that Mix has yet enacted.

"Mr. Logan, U. S. A.," is the story of an agent of the United States Secret Service who has been sent by the Government to uncover the work of enemy agitators in the great mining fields of the West. The scene of their operations is centered on a tungsten mine that is furnishing all-important supplies to various war industries.

The Fox Film Corporation declares that in "Mr. Logan, U. S. A.," it is particularly fortunate in being able to inaugurate the new Victory Pictures with the best example of those famous Western plays for which Tom Mix is celebrated and that the success this picture is sure to make will be a good omen for all the subsequent releases under this brand.

The cast of "Mr. Logan, U. S. A.," besides Mix, includes Kathleen Connors, Dick Lareno, Charles Le Moyne, Jack Dill, Val Paul, Don Bailey, Jack Curtis, and Maude Emory.

Ince Completes Film for Metro Pictures

Under the special arrangement entered into between Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc. and Richard A. Rowland and Maxwell Karger of Metro Pictures Corporation, Director Ralph Ince has completed his first production for the latter named organization. The Ince production, "Our Mrs. McChesney," from the play by George V. Hobart and Edna Ferber, had its initial New York presentation at the Strand theatre on Sunday, August 18.

The arrangement between Messrs. Sawyer and Lubin and the Petrova Corporation has been extended to permit of Ince directing a second picture starring Hale Hamilton. This production is now well under way and immediately it has been completed Ince will begin activities for the inauguration of the first picture bearing the brand name "Ralph Ince Film Attractions."

Messrs. Sawyer and Lubin have been quietly working for several weeks to perfect the working script of the initial Ince feature. It was stated this week from the offices of General Enterprises, Inc., that an important switch had been made relative to the selection of the story which will mark the beginning of the Ince-Sawyer-Lubin combination. Previous announcements had suggested that the type of special feature to be made was that of a big melodramatic production, but it was rumored this week that a surprise is in store for exhibitor and public alike when the idea of the first "Ralph Ince Film Attraction" is made public.

June Elvidge Rests After New Picture

June Elvidge, a World Picture star, is taking a vacation of three weeks, having just completed a five-reel photoplay by Clara S. Beranger under the direction of Travers Vale.

Miss Elvidge during the past year has completed "The Power and the Glory," "Joan of the Woods," "The Love Wraith," "The Appearance of Evil," "A Woman of Redemption," "The Oldest Law," "The Way Out," "The Beautiful Mrs. Reynolds," "The Strong Way," "The Tenth Case,' "Shall We Forgive Her," "Rasputin the Black Monk," "The Marriage Market" and "The Guardian." And, in addition to her appearances in the above-named features, she was employed in the making of "Stolen Orders."

Minneapolis Experiences Goldwyn Week

Omaha and Minneapolis are running a neck-and-neck race in staging "Goldwyn Weeks." Several weeks ago the Strand and Rialto theatres of Omaha played Goldwyn pictures simultaneously for an entire week. Now comes a "Goldwyn Week" in Minneapolis and an equally successful engagement of two of Goldwyn's most popular stars. Starting August 6 the Strand theatre of Minneapolis played Madge Kennedy in her Goldwyn patriotic production, "The Service Star." Miss Kennedy played to large audiences during a four-day engagement. Following "The Service Star," the Strand featured another Goldwyn success, Mabel Normand in "The Venus Model," giving Goldwyn productions eleven straight days in one of the leading houses in Minneapolis.

Munition Plants See Metro "Kaiser" Film

In accordance with a government order, the Screen Classics, Inc., patriotic superfeature, "To Hell with the Kaiser," will be shown in all the munitions plants throughout the country. This is a tribute to the patriot-building powers of the feature screen drama, which was first introduced at the Broadway theatre, New York, in a run of several weeks.

"To Hell with the Kaiser" has also been recommended to be shown in Uncle Sam's Liberty theatres, as a graphic object-lesson to American soldiers of the brutality of the Hun. The picture has been officially recognized as increasing the loyalty and enthusiasm of the boys in khaki, making them realize their high privilege in being the defenders of democracy and world decency.

"Hands Up" Breaks Pathe Serial Records

CONTRACTS already closed on "Hands Up," the new Pathe serial, represent a larger business than has ever been done before on a Pathe serial up to the time of release. This fact is evidenced by a statement given out by Paul Brunet, vice-president and general manager of Pathe Exchange, this week.

"Figures talk," said Mr. Brunet. "We see in this most gratifying business ample evidence that not only do exhibitors appreciate the tremendous effort we have made to make 'Hands Up' a serial of true feature quality, but also the national advertising we are doing to help them sell the serial to the public. July was the biggest month in our history, despite the hot weather. August has already beaten our July record. 'Hands Up' has materially aided in putting August ahead of July."

Every Pathe branch office has done its share in making the enviable record which "Hands Up" has already made. The Atlanta office has, among others, sent in bookings from Birmingham showing that four houses in that city, among them the Odeon, will run the serial for two days or more a week. Bookings from this office show Nashville, Jacksonville, Atlanta and Tampa well represented.

Dallas reports that the Queen and Wigwam of San Antonio will each show the serial for three days a week. This office also is proud of the bookings in Houston, Fort Worth and Dallas.

Boston has many three-day bookings, among them the Fox of Springfield, Orpheum of New Bedford, Plaza of Worcester, Fox of New Britain, Bijou of Fall River and Orpheum of Malden. There are scores of two-day bookings shown on their sheets.

"Salome" Rounds Up Many Bookings

With contracts coming in daily, the Fox Film Corporation announces that more than 1,000 first-class dramtic theatres throughout the country have already sent in contracts for showings of "Salome," the Theda Bara super film production of the life and love of the daughter of Herodias.

Bookings are being made over twenty routes through the K. & E. and Shubert theatrical circuits, and high-class theatres in every large city and town in the country have either already booked this attraction or expect to get it soon. Several well-known theatrical agents are out in advance of the twenty road shows which William Fox has sent out on this play, and reports are being received daily at the Fox home office of more bookings on top price scale.

Big V Special Comedies Come September 16

Vitagraph's new series of two-reel feature comedies, the first of which will be released on September 16, will bear the brand name of "Big V Special Comedies," to distinguish them from the single-reel "Big V" comedies which the company has been issuing for more than two years past. Three of the comedies have been completed and are now being printed for shipment to the company's distributing branches, where they will soon be available for screening to exhibitors.

According to the Vitagraph announcement last week, the company will continue to release one-reel Big V comedies until the last week in September, and one of these, "Mutts and Motors," featuring Lawrence Semon, was featured on the program of the Rialto theatre, New York, last week. In addition to playing the leading role in the picture, Mr. Semon also wrote and directed it.

Vitagraph promises to give out a release list on the first group of two-reel "Big V Special" comedies within a short time.

Metro Casts Eileen Percy with Lytell

Eileen Percy has been engaged by Metro to play opposite Bert Lytell in "Making Good," the story of which was written by Mr. Lytell in collaboration with George D. Baker, manager of production of Metro's west coast studios.

Miss Percy's theatrical career dates back ten years. At that time she played child parts in road productions, traveling all over the country. That, by the way, was just after her arrival in America, with her parents from Dublin, Ireland.

Four years after her entrance into the drama, Miss Percy joined the "Ziegfeld Follies." It was while appearing in the "Follies" that she was induced to have a "test" picture made and she photographed so well that she was at once given a contract to play opposite Douglas Fairbanks in a series of his pictures.

Petrova Film Promises New Thrills

The latest Petrova production, "The Panther Woman," contains a series of realistic thrills heretofore lacking in the type of vehicle which characterizes Madame Petrova's screen appearances. The new offering is a picturized version of Gertrude Atherton's American novel, "Patience Sparhawk and Her Times," the title having recently been changed to "The Panther Woman." The story deals with the battle for life of a woman unjustly accused of murder. Tremendous court room scenes have been effectively introduced in the production, leading naturally up to the spectacular climax of the play, the scenes in the death house in Sing Sing.

Louise Glaum in "A Law Unto Herself"

In "A Law Unto Herself," a Paralta Play, Louise Glaum plays the role of a French girl forced into a marriage with a Prussian. They spend their honeymoon in Germany, where she learns that the German wife is entirely subservient to her husband's will.

"It is hard to be the wife of a German," the wife of her husband's cousin tells her, and she determines to be a law unto herself and defy her husband's Prussian will.

Her strong defiance of his wishes and his secret preparations for the day when Germany shall invade France make "A Law Unto Herself" a powerful drama, treating a subject of world interest today. It is being distributed by the W. W. Hodkinson Corporation.

Pathe Announces New Toto Comedy

Pathe will release shortly another of the popular two-reel Toto comedies, "The Dippy Daughter."

Toto is the faithful family servant who always performs his duties in the wrong way and finds himself much abused because of his stupidity. The comedy is described as being one of the best of the Totos.

Chadwick Drama Comes September 15

In response to a demand expressed at several of the Pathe offices by requests from exhibitors, Pathe will release the week of September 15 a two-reel drama, with Helene Chadwick in the title role, under the name of "The Honest Thief."

"The Honest Thief" was produced by Astra under the direction of George B. Seitz, famous as Pearl White's serial director. That in itself insures that the picture has plenty of action, especially as Mr. Seitz is credited with the authorship of the story. Ed. Stanley plays the male lead.

The story is that of a girl, the cashier in a country bank, who disappears the night that the bank is robbed. Naturally she is accused of the crime. The way in which her innocence is proved is by a chain of dramatic events.

War Events Abound in Jewel Picture

Jewel Productions has inaugurated an original method of picture making in its handling of the seven-reel attraction, "Crashing Through to Berlin." The picture is a complete review of the war from its beginning four years ago to the present time, and as time unfolds new events in the world history they are added to the screen spectacle.

Cameramen all over the world are working unceasingly on this film, even while it is being shown in the theatres. As rapidly as the late news pictures are received Jewel Productions makes a place for them in the final episodes of "Crashing Through to Berlin."

Pathe Sets Release of Fannie Ward Film

On September 22 Pathe will release the first of the Extra Selected Star Photoplays—"A Japanese Nightingale," with Fannie Ward as the star. "A Japanese Nightingale" was produced by the Astra Company at its West Coast studios, with George Fitzmaurice as the director. William Young wrote the pla

A Bevy of Beauties Picked at Random From the Starring Trees of Universal. They Are Ruth Clifford, Juanita Hansen, Violet Mersereau, Carmel Myers and Edith Roberts

Fred Palmer Forms Photoplay Corporation

Believing the story need of film companies can be benefited by showing those of ability how to prepare a story so that it is saleable, Fred Palmer, formerly identified with the Mack Sennett Keystone Scenario department, and later editor for Vogue Comedies, and writer of sixty for Universal, has organized the Palmer Photoplay Corporation, and recently opened offices in the I. W. Hellman Building, Los Angeles. This is in no sense a correspondence school according to Mr. Palmer, but really an institution to give writers of ability the fundamentals of writing for the screen so that they can prepare their stories in a form that will insure their attention when the stories reach the scenario department of the studios.

"There is a terrible need for stories at every studio," Mr. Palmer said, "and what we hope to do is to make it possible to reduce the percentage of stories received at the studios from being returned. At the present time less than two per cent of stories read are acceptable. Our plan has been endorsed by such well-known people of the industry as Cecil B. deMille, Thomas H. Ince, Frances Marion, scenario writer for Mary Pickford, and others of equal note."

Famous Players Sets Its National Week

The week of September 1, which marks the opening of the new year of the Famous Players-Lasky Corporation, has been scheduled as Paramount-Artcraft week throughout the country by that organization, according to Walter E. Greene, managing director in charge of distribution. During this week it is the aim of the company to control the screens of the country insofar as exhibitions are concerned. In an announcement from the company it is declared that exhibitors in every part of the country will show exclusively productions released under the Paramount-Artcraft trade-marks.

The plan is to nationalize the showing of Paramount and Artcraft Pictures for a solid week, backed up by an advertising campaign to be conducted by the Famous Players-Lasky Corporation. In the New York territory several weeks ago this plan was tried out.

Universal Strikes Out Gloom

Carl Laemmle Orders Dreary and Melancholy Themes Barred from Productions — Happiness to Predominate in Subjects

CARL LAEMMLE, president of the Universal, issued orders this week to producing executives of that company, decreeing that hereafter it shall make only films in which happiness predominates. He stipulated that there must be no more productions based exclusively on dreary drama, or stories with dismal elements. The order is said to be ironclad, and will mean the doom, so far as Universal is concerned, of melancholy themes.

America's present state of mind is the foundation of Mr. Laemmle's decision. He reached it after long study of the reflexes in the spirit of theatre patrons produced by war conditions.

"The public faces too serious a reality in its every day life," said the producer, "to be served with serious thoughts in its theatres. When people go to the theatre nowadays, they want to get away from tragedy and trouble. They want to relax and forget their troubles."

"The general order includes a ban on the element of sex appeal, also. This will remove the vampire character, who never had a very strong footing in Universal programs, entirely from the productions of that company."

By natural effect, comedy films will gain much of the Universal's energies.

"Our chief aim must be," said Mr. Laemmle, "to send film patrons from our exhibitions with their minds refreshed and their hopes brightened. They come to us after a day of worry from scanning casualty lists and wondering how their loved ones are faring overseas. Our purpose will be to send the folks home contented and smiling.

"It is scant relief to them when a film is shown unfolding the tragic experience of imagined characters."

Dramas built on the war subject are likely to suffer more severely than those which dip into the past. However war films treating the news of America's part in the conflict and conveying necessary messages of public interest will be produced with free rein.

Paramount-Artcraft Lists "Hun Within"

THE Famous Players-Lasky Corporation will release early in September a Paramount-Artcraft special entitled, "The Hun Within," a photoplay said to be of unusual excellence, presenting such screen players as Dorothy Gish, George Fawcett, Douglas MacLean and others. Daily revelations in the newspapers of the country of the subtle influences of German propaganda and the effect of enemy work within our own borders, which is being exposed by the Secret Service Department, is the subject of this production.

The production of "The Hun Within" has been carefully guarded for months in California, great secrecy was thrown around the cast and no information concerning it has appeared anywhere. Staged under the direction of Chet Withey, the well-known producer of many screen successes, the film is said to be one of exceptional merit.

The story tells of a young American boy who returns to this country after an education in Germany, where the influences of autocracy have completely unbalanced him. He falls an easy prey to the machinations of German agents in America and plots with them against his own country despite the protestations of his father, who is German born, but who is loyal to the Stars and Stripes.

Many thrilling scenes are promised in "The Hun Within," both of spectacular and dramatic nature. The production is expected to create unusual interest, and plans for its extensive exploitation are now under way. It is the first of the nine Paramount-Artcraft Specials to be released during the coming year, starting September 1.

Liberty Loan Film

Mae Murray has completed at Universal City under the direction of Robert Leonard a featurette, which will be used to aid the Fourth Liberty Loan. "The Taming of Kaiser Bill" is the title given the picture, made at the request of Secretary McAdoo, and Miss Murray is found in the role of a cowboy.

Goldwyn Bookings on Increase

Company Begins Second Releasing Season September 1 with Ready Takers for Whole Output—Strand in the List

ON September 1 Goldwyn Pictures Corporation inaugurates its second releasing season with an output doubled from twenty-six to in excess of fifty productions and with an increase of three new stars of world-wide fame and drawing power.

As a prelude to its first release, Geraldine Farrar in "The Turn of the Wheel," Goldwyn's domestic and international organization has since June been waging a sales campaign of unprecedented vitality and scope, achieving through its men a tremendous success and drawing into continued business relations with the company the largest and most influential exhibitors of the nation.

Besides continuing in its second year in virtually every big theatre and every small theatre in which the first year Goldwyn productions were presented, Goldwyn, under its new sales policy of Star Series, has brought under its banner still other exhibitors whose requirements Goldwyn is now enabled to fill through the doubling of its annual output.

Samuel Goldfish, president of Goldwyn, takes pride in the fact that Goldwyn stars again will be seen this year at the Strand theatre, New York, under the managing direction of Harold Edel.

Of double importance also, both numerically and because of their prestige for fine showmanship and quality productions, he is proud of the entry of Goldwyn Pictures into the Rialto and Rivoli theatres under the direction of Samuel L. Rothapfel.

In Philadelphia Goldwyn Star Series productions are booked solid in the Stanley chain of theatres, controlled by Jules E. Mastbaum, with first run presentation in the Stanley and Palace theatres, Philadelphia.

In Boston for the coming year all Goldwyn productions are booked solid in the Jacob Lourie Modern and Beacon theatres.

Mabel Normand Is Peck's Bad Girl in Goldwyn's Picture of That Name

In Portland, Me., Keith's theatre will continue to be the first run home of Goldwyn.

The Worcester, Mass., first run will be at the Pleasant Street theatre. Other cities are too numerous to mention.

In Texas E. H. Hulsey has booked Goldwyn solid at his leading theatre in Dallas, Houston, Waco and Galveston and in Fort Worth P. C. Levy of the Hippodrome has signed for all Goldwyns, with a similar contract being made for San Antonio by W. J. Lytle of the Empire.

Goldwyn attains this expansion at the very outset of its second releasing year and thus makes good its own prophecy of a year ago that by the time the company was twelve months old it would be fully and permanently established as one of the greatest and most powerful factors of the industry.

Bookings Reported for Pathe Parade Film

Following upon the showing at the Rialto theatre, New York, during the week of August 4, Pathe announces that "The Fourth of July in France" is being extensively booked in all the various branches.

The San Francisco office has been particularly active in placing this two-reel picture. It reports having closed with the Cortelyou theatre in San Francisco for the full week of August 11. Other bookings with the Turner and Dahnken theatre in Oakland and with houses in Reno, Sacramento, San Jose, Berkley, Stockton, Richmond, Watsonville and Fresno have also been reported.

It is said at the Pathe offices that a record business for a two-reel picture is confidently expected and that the business now on the books justifies the optimism.

The picture was obtained from the French Pictorial Service and was photographed by the Cinematographic Division of the French Army.

World Begins Work on "Heart of Gold"

World Pictures has put in work Lucy Sarver's story, "Heart of Gold," which will be the third picture made with Louise Huff as the star. The continuity was made by Clara S. Beranger. Prominent in the cast are Johnny Hines, Robert Fisher, Tony Merlo, William Williams, Grace Barton and Marion Barney.

The theme of this photoplay has to do with dress conservation. The production has the support of the Federal Conservation Bureau. In order to add interest to the attraction one of the most famous dress ateliers in New York City has been secured for use in filming some of the interiors. In these scenes sixty mannequins will appear and display the latest style costumes. These scenes will be of value to the box office in drawing feminine patrons to the showings of this attraction.

Metro Chooses New Bushman-Bayne Story

"LITTLE MISS MONEYBAGS," a five-act screen romance by Elaine Sterne, has been accepted by Metro Pictures Corporation for the use of Francis X. Bushman and Beverly Bayne, and work on the new production will begin at once, following the arrival of the co-stars from their honeymoon at Bushmanor. This is the first production of the stars since their recent marriage.

A notable cast will support Mr. Bushman and Miss Bayne, it is said, under the direction of Charles J. Brabin, who was associated with the co-stars in the production of their latest release, "A Pair of Cupids." "Little Miss Moneybags," while said to be a genuine romance with plenty of dramatic incidents, will contain many comedy surprises of the type in which Mr. Bushman and Miss Bayne have attracted attention in recent Metro pictures.

"Little Miss Moneybags" is being scenarioized by A. S. Le Vino, who recently returned from Metro's Western studios at Hollywood, Cal. Mr. Brabin will be assisted by Bernard J. Durning, who recently joined Metro's directorial staff. Mr. Durning has been an Edison director, among his best known pictures being "The Wall Invisible," "In the Fog," and a series of features starring Shirley Mason.

"Little Miss Moneybags" is said to contain some unusual features, and Director Brabin promises some genuine surprises in connection with it. The sceen is laid in and around New York City, though some of the characters are transplanted from the Far West. Surprising as it may appear, "Little Miss Moneybags" will introduce some phases of metropolitan life that are claimed to be new to the screen, and unrealized by those many miles from Broadway and Forty-second street.

Mr. Bushman will play the role of Van Tyne Carter, heir to the millions made by his father in Carter's soap.

John Bowers and Louise Huff, in the World Picture, "T'other Dear Charmer"

Eight Fox Companies Grind Out Features

With announcement that William Farnum has begun work at Hollywood on "The Man of Power," the Fox Film Corporation points to eight companies which are now making pictures for William Fox.

Besides the Farnum picture, those being made in the West are "The She-Devil," which is nearing completion under the direction of J. Gordon Edwards, and "The Two-Gun Man," which Tom Mix and his company are filming at Prescott, Ariz., under the direction of Lynn Reynolds. Gladys Brockwell has completed the filming of "The Strange Woman," the picture version of the famous stage play of the same name which was written by William J. Hurlbut.

In the East, George Walsh, under the direction of his brother, R. A. Walsh, has begun work at the Eclair Studio, Fort Lee, on "How Do You Get That Way?" a breezy, patriotic play. Director Richard Stanton has begun work on "Eyes of the Soul," a big all-star production, and another Fox company has started on another big picture. Peggy Hyland is progressing rapidly toward the completion of "Marriages Are Made," and Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, a new Fox director, are at work at the Victor Studio on "Go Get 'Em." Virginia Pearson has finished "Queen of Hearts," under the direction of Edmund Lawrence.

Hayakawa Series Praised by Connery

W. J. Connery of the Haworth Pictures Corporation, who has just returned to New York from a visit to the Haworth Studios at Hollywood, California, speaks unthusiastically of progress being made on the third of the Hayakawa series of feature productions for Mutual release, entitled "Bonds of Honor."

"'This play is a strong dramatic story involving the honor of a Japanese youth of good family, who has been placed in a false light, but vindicates himself through tremendous personal sacrifices," said Mr. Connery. "I think it is a very satisfactory play for the star, who is at his best in characters that afford him a chance to set forth vivid contrasts between the habits of thought of the east and west."

Universal Names New Serial Episodes

The titles of three more episodes in Universal's serial, "The Brass Bullet," are announced this week. This brings the list up to seven. "The Brass Bullet," which was adapted from Frank R. Adams's novel, "Pleasure Island," bids fair to rank among the liveliest and brightest of Universal serial productions. Juanita Hansen and Jack Mulhall, who are starred in it, show up their talents to great advantage, it is said.

The schedule of titles up to date is as follows: 1—"The Flying Start"; 2—"The Muffled Man"; 3—"Locked in the Tower"; 4—"Smoked Out"; 5—"The Mock Bride"; 6—"A Dangerous Honeymoon"; 7—"The Depth Bomb."

Earle Williams and His Leading Woman, Grace Darmond, Photographed on Location During the Making of "The Man From Brodney's," Vitagraph Production

Vitagraph Names Year's Plans

Promises That Announced Production Schedule Will Be Maintained Evenly—New Efficiency Basis Tried at Studios

CLOSE upon the heels of its announcement of a new Blue Ribbon feature booking plan, together with a complete schedule of release dates for the forthcoming year, Vitagraph this week is out with a complete exposition of its production plans for the forthcoming year. As mapped out these plans provide for the following product:

Fifty-two Blue Ribbon Features, to be released on a weekly basis, with Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie as the stars, each star appearing at regular intervals of six weeks.

Fifty-two feature comedies of two reels each, with Lawrence Semon and the team of Montgomery and Rock as the featured players, alternating weekly. These two-reel humorous features will be released weekly.

Four serials of fifteen episodes each, in two of which William Duncan will be starred, supported by an all-star cast including Edith Johnson and Joe Ryan, while in the other two Antonio Moreno and Carol Holloway will be featured.

Four special productions, to be made under the personal supervision of Albert E. Smith, the president of the Vitagraph Company.

A statement from Vitagraph declares that its production arrangements are so well in hand that maintaining the production schedule which has been decided upon is absolutely assured.

Another important part of the announcement is a statement from the head of the company to the effect that a reorganization of the studio methods, placing the production department on a thorough efficiency basis, has been effected, with the result that waste footage will be brought down to a minimum.

In regard to its productions, Vitagraph gives assurance that they will be builded from the best stories that our best authors can provide, that they will be everything that a good feature should be. To insure maintainance of their schedule, the Vitagraph Company is now engaged in enlarging its Western studio in Hollywood to a size sufficient to accommodate a dozen or more working companies, the same as its Eastern studio now does. It has already been officially announced by the president of the company that he intends to do the major portion of his winter production on the West Coast this year, in order to escape the delays and inconveniences which accompany the rigorous winters of the East.

"Untamed" on Triangle New List

The first Triangle production for the week of September 1 has been announced as "Untamed," featuring Roy Stewart. Kenneth B. Clark wrote the play and scenario.

Triangle's second release of the week is "The Mask," directed by Thomas H. Heffron. The story and scenario were written by E. Magnus Ingleton, and C. H. Wales handled the camera. Claire Anderson is featured in "The Mask," with a cast including Rae Godfrey, Lillian West, John Guilbert and Juan Dela Cruz.

Fox Boosts Sea Films

A special drive will be made the latter part of August, it is announced, by the Fox Film Corporation for bookings of "A Daughter of the Gods," the Annette Kellerman picture which has already been shown.

The Fox Corporation also will release early in September the Annette Kellerman submarine phantasy, "Queen of the Sea," which will be put out on an individual booking basis.

Metro Works on Loan Stories

Stars Plunge Into Propaganda Films with Desire to Make Them Invaluable to Country—Emily Stevens First

METRO and Screen Classics stars have hastened to cooperate with the Treasury Department in making special propaganda pictures to "boost" the Fourth Liberty Loan. Three of these pictures have already been completed, with Harold Lockwood, Emily Stevens and Edith Storey as the stars. Others who will appear before the camera, in connection with the part taken by the National Association of the Motion Picture Industry in the flotation of the fourth loan, are Mme. Alla Nazimova, and Ethel Barrymore.

Miss Stevens, having completed her work in Eleanor Mercein Kelly's "Kildare of Storm," under the direction of Harry L. Franklin, was the first Metro star to respond to the call for Liberty Loan propaganda. Miss Stevens at once obtained from June Mathias, of Metro's scenario department, a Liberty Loan story of the brief, pithy kind needed in the coming drive, and Mr. Franklin volunteered to direct it, with Arthur Martinelli at the camera. The title of Metro's first completed Liberty picture is "Building for Democracy."

Col. Jasper Ewing Brady, of Metro's scenario department, has provided Edith Storey with a Liberty Loan playlet, which he has named "Edith's Victory." "Edith's Victory" is a picture with an unexpected "twist" at the finish, which is expected to "put the punch' in work for the Fourth Liberty Loan. Miss Storey was one of the principal speakers for the Third Liberty Loan, addressing large crowds in front of the New York Public Library.

"Liberty Bond Jimmy" is the name of the picture contributed to the drive by Harold Lockwood. Mr. Lockwood wrote the story himself, in collaboration with his director, Edwin Carewe, and it bids fair to be one of the snappiest pictures in the entire list. "Jimmy" tells graphically just why each and every member of his family should buy Liberty bonds, and makes them do it. The story has spectacular features, and will contain, to the delight of Lockwood "fans," a genuine Lockwood fight.

Edith Storey, Whose Most Recent Metro Play is "The Silent Woman"

Associated with Director Franklin in the Edith Storey and Emily Stevens productions was Fred Warren ,a new member of Metro's directorial staff. Mr. Warren was until recently in vaudeville, a member of the well-known vaudeville team of Warren and Conley. He intends to learn every angle of the motion picture industry, and will be associated with Mr. Franklin in his next regular Metro feature.

Mr. and Mrs. Sidney Drew are also making a propaganda picture for the coming drive.

Outing-Chesters Hailed as Educational

Albert Britt, editor of Outing, discussing the value of the Outing-Chester travel series as an educational and inspiration feast for lovers of the great outdoors, refers to them as affording sportsmen and lovers of camp life the most complete compendium of useful information ever assembled in any form.

"Nearly every man and nearly every woman in whom exists the spirit of adventure, loves to go camping," said Mr. Britt.

"In the Outing-Chester pictures there is shown at close range just what to do in every camp emergency and, better still, just how to do it. Many people believe that to build a camp-fire it is only necessary to drag a few sticks together, but actually camp-fire building is an art requiring experience. Any spectator of the Outing-Chester pictures who is a close observer may learn how to make camp, how to build a fire, how to cook, proper camp site, how to pack camp dunnage and generally speaking get an education in outdooring."

The forthcoming releases of Outing-Chesters include "Pines Up and Palms Down," an expedition into the wild pine and river country of the French-Canadian habitant—a land of camping and canoeing, of big moose and elk and wild game of all sorts, together with a contrasting journey through the palm fringed Everglades of Florida, with aligators in full view and close up, snapping their great jaws and swirling their muscular tails.

Triangle Produces Italian-American Film

"Tony America" is an Italian-American drama put in production by Triangle under the direction of T. N. Heffron this week. The photoplay will open with the Italian scenes, and later will be laid in the Italian slums of San Francisco. Francis McDonald is to play the featured role.

Selig Tells of Securing "Hoosier Romance"

Colonel W. N. Selig, who is responsible for the happy thought that resulted in dramatization of J. Whitcomb Riley's "Hoosier Romance," soon to be released by Mutual, tells in a Mutual announcement how he secured the picture rights to the poem.

"Of course Mr. Riley and I were old friends," said Colonel Selig. "I knew him for twenty years—from the time he wrote verses for little weekly papers round Greenfield, Ind., to the time when managers were fighting for his services on the lecture platform. I always considered 'A Hoosier Romance' his masterpiece. Riley didn't agree with me:

"It was after Mr. Riley had become famous—when he was a partner of Bobbs-Merrill & Co., of Indianapolis, that I went down to see him about picturing 'A Hoosier Romance.' Riley was dubious. He said he didn't see how the thing could be done. His idea was that the poem told too simple a story to permit its amplification for a five-reeler. I laughed. What I knew was that the poem contained the whole story of human life, and love and motive. At the time of this talk Mr. Riley was ill, and in fact he died before the picture was ready to show—a circumstance I profoundly regret. However, all the poet's surviving relatives have seen the picture half a dozen times and they are delighted with it."

"Pals First" Finished

With the taking of the final exterior scenes early this week Metro's production of "Pal's First," starring Harold Lockwood, was completed by Managing Director Edwin Carewe. The photoplay is a film version of the stage success

Col. William N. Selig, Who Brought "A Hoosier Romance" to the Screen

"America's Answer" Does Well in New York City

The unique method of exploiting "America's Answer," the second picture in the "Following the Flag to France" series which the United States Government has issued through the Division of Films, Committee on Public Information, has attracted a great deal of attention. Instead of opening the George M. Cohan theatre, in New York City, to the general public immediately after the official first showing, the house was sold out at the evening performances for two weeks to various business firms and organizations, leaving only the matinees open to ticket buyers. This, naturally, insured the financial success of the picture for the first two weeks, and at the same time created a small army of exploiters to advertise the merits of the films. Those who entertained their employes by buying out the house for their benefit, still further displayed their patriotic zeal by providing special programs, which were given in conjunction with the pictures. The "Star Spangled Banner" was sung by well known vocalists, and among the prominent speakers were A. J. Cattell, the official statistician of the city of Philadelphia, and Burr McIntosh, the actor, lecturer and traveler. Nine different firms and clubs bought the entire seating capacity of the theatre on different nights.

Well Known Players in Minter Cast

Mary Miles Minter, American Film Company star, is returning to the screen in the first of the new American subjects offered to the exhibitor, through personal representatives of Mr. Hutchinson stationed in each of the Pathe exchanges, with an all-star cast. Included in the galaxy of players are Alan Forrest, George Periolat, Alice Wilson, Ida De Villa and Carl Stockdale.

"The Eyes of Julia Deep," an adaptation of the novel of Kate L. McLaurin, is the subject which serves to reintroduce Miss Minter to the screen, and Lloyd Ingraham (who staged "Charity Castle," "Peggy Leads the Way" and "Her Country's Call," is again the man behind the megaphone. The story is a comedy-drama in five reels.

Mary Miles Minter, American Film Star, in "The Eyes of Julia Deep"

Famous Players Names New List

September Program Will Mark Debut of Six Stars and Double the Output of Company—Twenty Subjects

Smiling Enid Bennett, Ince Star, in "The Marriage Ring," a Paramount Picture

IT was announced this week that the Distribution Department of the Famous Players-Lasky Corporation, under the direction of Walter E. Greene is now making its final preparations for the opening month of what it expects will be its greatest year since the inception of the company. The month of September it is made known will witness double the output of any previous month of this organization, twenty feature productions having been listed for release comprising fifteen new Paramount and Artcraft pictures and five Success Series Re-Issues.

Six new Paramount and Artcraft stars will be seen for the first time under these trade-marks next month. They are Fred Stone, John Barrymore, Ethel Clayton, Lila Lee, Shirley Mason and Ernest Truex. Other stars whose productions from the Lasky, Thomas H. Ince and Famous Players Studios will be released next month are Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Wallace Reid, Marguerite Clark, Dorothy Dalton, Vivian Martin, Charles Ray and Enid Bennett. In the Success Series films are Mary Pickford, Marguerite Clark, Pauline Frederick and Geraldine Farrar. "The Girl of the Golden West" will be a Special Success Series picture. The first of the Paramount-Artcraft Specials to be presented next year will also be released in September and is entitled, "The Hun Within."

Each week in September there will be released three new productions and one Success Series re-issue. John Barrymore, Elsie Ferguson, Wallace Reid and Mary Pickford start the new year in September first releases. John Barrymore's initial Paramount picture since he last appeared under this trade-mark several years ago, is "On the Quiet," adapted from the popular play by Augustus Thomas, prepared for screening by Charles Whittaker and directed by Chet Withey. In the cast are popular players as Lois Meredith, Frank Losee, J. W. Johnston, Al. Hickman, Helen Greene, Frank Belcher, Nan Cristy, Dell Boone, Dan Mason, Frank Hilton, Otto Okuga and Louise Lee.

Elsie Ferguson's new Artcraft vehicle is "Heart of the Wilds," founded on Edgar Selwyn's famous "Pierre of the Plains," scenario by Charles Maigne, and directed by Marshall Neilan. Thomas Meighan appears opposite Miss Ferguson on this film, most of which was staged in Wyoming. Others in the cast are Matt Moore, Joseph Smiley, Escamilo Fernan and Sidney D'Albro. This is the first "western" in which Miss Ferguson has appeared on the screen and produced by Mr. Neilan, it promises to be a particularly suitable departure from her previous film efforts.

Wallace Reid's first Paramount offering for the new year, "The Source" is a drama by Monte M. Katterjohn.

Pickford Looks for Studio and a Writer

THE first definite and important statement made by Miss Mary Pickford concerning her future is that she will begin production of pictures at a Hollywood studio between September 1 and 15. Who will market this, and future made subjects is yet to be decided.

"I do not know any more now than I did the day of the expiration of my old contract with Mr. Zukor, except that I am going to begin work shortly," Miss Pickford said. "The First National, United and Affiliated have all made me generous offers, as have Mr. Sherry, the Metro and two other companies. Mr. Zukor has promised to meet the figures of any other bidders for my services, but I will not decide until after September 1, when all matters will be gone over by my attorney, Dennis F. O'Brien, who will come West shortly, and myself.

"Just now I am looking after the selection of a studio where my productions will be made. I have been out to see the Chaplin plant, and that is probably the cause of rumors that I am to work there. I have three directors in mind, but have not decided which one shall be engaged. My greatest problem is to find some one to write my stories now that Frances Marion has gone to Europe for Government work. I do not believe I can find any one who will replace her. We will have everything decided in a few days after the first of September."

Miss Pickford, with her mother and sister Lottie, have for the past six weeks been living at the beach, where she has attempted to take a vacation since the expiration of her contract with Artcraft in June, but this week is moving to Hollywood where she is to reside permanently. She had planned to remain at the beach until in September, but the many details necessary to beginning production, require that she be nearer the field of activity.

Constance Talmadge, in Select Pictures Star Series

Constance Talmadge Resumes Work on Coast

Constance Talmadge, Select Pictures Corporation's vivacious comedienne and star of a dozen productions, has once more taken up her task of providing entertainment for picture patrons. For the last month Miss Talmadge has been visiting her sister Norma at the latter's Bayside home, but she has left New York for California where, at a Hollywood studio she will at once begin filming pictures for her second Select Series, in which she is presented by Lewis J. Selznick.

Miss Talmadge is still two pictures ahead of her schedule, and under the direction of Robert G. Vignola she expects to turn them out as efficiently in the future as in the past. Mr. Vignola will be remembered as Clara Kimball Young's director in "The Reason Why" and "The Claw," and as director for Alice Brady in "The Knife."

Shurtleff Reports Interest in Co-Partnership

C. E. Shurtleff, general sales manager for the W. W. Hodkinson Corporation, has just returned from a trip to Washington and Baltimore and reports representative exhibitors in those cities are greatly interested in the Hodkinson co-partnership plan.

P. N. Brinch, having installed S. J. Stoughton as special representative of Hodkinson service in Chicago, and H. J. Bayley, recently manager of Goldwyn's Chicago branch in Minneapolis, has gone to Omaha, where Joe Levey has been appointed special representative.

John A. Stevenson, Hodkinson division manager in the South, has introduced Max Heine to the New Orleans territory as special representative, and Hoyt G. Morrow in the same capacity at Dallas.

Other appointments of special representatives are W. H. Bradley in Boston, C. E. Fielder in Cleveland, Robert F. Werth in St. Louis and George W. Christoffers in Buffalo, in addition to A. S. Abeles in New York and C. W. Perry in Detroit, as previously announced.

About New Pictures

Many opportunities for Tom Mix to display his riding ability are given in "The Two-Gun Man," which Mix and his company have begun at Prescott, Ariz. The picture is being made under the direction of Lynn Reynolds, and in the cast besides Mix are Val Paul, Charles LeMoyne, Jack Curtis and Jane Novak.

In the early scenes in "A Law Unto Herself," a Paralta-Hodkinson picture, Louise Glaum appears as a French girl of twenty years ago. In designing the costumes, a fashion book of 1894 was referred to, resulting in several gowns representing the height of fashion at that time.

Jane and Katherine Lee, the William Fox baby grands, combined film work and patriotism the other day when one of the scenes in their latest picture, temporarily titled "Go Get 'Em," was laid on the mimic battleship Recruit, in Union Square, New York.

Sacrifices made for love of parents have long been the theme of song and story. Strange to say, brother love, instances of which are not uncommon in real life, is seldom visualized on the screen or stage. It remained for "The Turn of the Wheel," starring Geraldine Farrar in her first Goldwyn picture, to depict the sacrifices a good man will make to save his brother in distress.

Jewel Productions boasts a veritable waiting list of exhibitors seeking bookings of "The Geezer of Berlin" and "The Sinking of the Lusitania." This company previously set a great pace with its super features entitled "A Soul For Sale" and "For Husbands Only." The demand for these two films is still running strong.

Charles Ray is still on location at Chatsworth Park, fifty miles from Los Angeles, filming exteriors for his big Western picture, soon to be released on the Paramount schedule. It will be one of the most notable of the Thomas H. Ince pictures starring the actor, is the report. Victor Schertzinger is directing and Chet Lyons doing the camera work.

Viola Dana, the Metro star, has begun work before the camera in "Oh, Annice!" her latest photoplay, at the Biograph studio, a portion of which Metro has been obliged to lease owing to the large number of companies working at the firm's Sixty-first street studio.

Mae Murray, one of Universal's stars, has begun work on another Special Attraction. It is entitled "The Scarlet Strain." The photoplay is taken from a novelette by Lorine Fontaine and Katherine Robbins, which appeared in the All-Story Magazine. Frank Elliott plays opposite her.

In "Triple Trouble," the new two-part Charlie Chaplin comedy produced by Essanay, the comic situations add almost as much to the fun of the production as the droll humor of Chaplin himself.

Miss Gail Kane is supported by a distinguished cast in her new Mutual production from the sensational novel of Maria Thompson Davies, "The Daredevil."

Lieutenant Lawrence Grossmith, of the Allied service, who has been detailed by the British-Canadian Recruiting Mission to play the role of Private Tommy Atkins in Commodore J. Stewart Blackton's production of "The Common Cause," makes his film debut in this special which is scheduled for release through Vitagraph.

Players notable for their achievements on stage and screen, surround Tom Moore in "Just for Tonight," the medium of his first appearance as a Goldwyn star. As his leading woman Tom Moore has Lucy Fox.

Managing Director Edwin Carewe, of the Yorke-Metro Company, announces that he has secured as a Metro starring subject for Harold Lockwood, an original photoplay story, as yet unnamed, by Finis Fox.

What Thomas H. Ince believes will be the most thrilling aeroplane scenes ever shown in motion pictures will, it is stated, be a feature of "Vive La France!" the new Paramount picture starring Dorothy Dalton. This story was written by H. H. Van Loan with the scenario by C. Gardner Sullivan.

Bessie Barriscale's next Paralta Play, "The White Lie," is a drama written by William Parker and directed by Howard Hickman. The situation is built around three characters, who, outside of baby Mary Jane Irving, are practically the only people in the story.

Walt Whitman, Featured in the Triangle Play, "Daughter Angele"

Grauman Books First Lila Lee Feature

Sid Grauman, manager of Grauman's Million Dollar theatre in Los Angeles, saw the other day the first reel of "The Cruise of the Make-Believes," Lila Lee's first Paramount picture, and straightway booked for his temple of the cinema all the pictures in which the actress, formerly known in vaudeville as "Cuddles," is to be starred during the coming year. "That's enough for me," remarked Mr. Gerauman when the first 1,000 feet had been reeled off. "I'm satisfied."

"The Cruise of the Make-Believes" will have its Los Angeles premiere at Grauman's. The picture was directed by George Melford and includes a splendid cast in support of the young star, who is half way through her second Paramount—"Such a Little Pirate," with scenario by Monte M. Katterjohn. The first picture is from a story by Tom Gallon, and Edith Kennedy wrote the continuity.

Mutual Reports "The Planter" Going Strong

"The Planter" released by Mutual in November, 1917, starring Tyrone Power in a picturization of the novel of Mexican plantation life by Herman Whitaker, has made a remarkable record in bookings, Mutual declares.

Manager Jack Hicky, Jr., of the New London (Wis.) Grand Opera House writes Mutual: "My patrons were more than pleased with 'The Planter.' It was the first time I have had as many compliments on a picture in the history of my show experience. I watched the picture myself through twice, and must say it appealed to me more than any picture I have ever seen. Everything seemed perfect, the photography, the story, the acting; therefore, it had all the requirements to make one good picture. Any time you want any reference as to the merits of 'The Planter,' you can count on me boosting it to the limit, as I know that it will get money for any exhibitor.'

Corinne Griffith, Presented by Vitagraph in "The Clutch of Circumstance"

September Brings Five Blue Ribbons

Vitagraph announces that five Blue Ribbon Features are scheduled for release in September. The stars who will be featured are Earle Williams, Harry Morey, Gladys Leslie, Hedda Nova and J. Frank Glendon and Corinne Griffith. The complete list of releases is as follows:

September 2—"The Green God," featuring Harry Morey, supported by Betty Blythe, directed by Paul Scardon. From the novel of the same name by Arnold Kummer.

September 9—"A Nymph of the Foothills," featuring Gladys Leslie, directed by Frederic Thomson. Scenerio from original story by Rex Taylor.

September 16—"By the World Forgot," featuring Hedda Nova and J. Frank Glendon, directed by David Smith. Story by Cyrus Townsend Brady.

September 23—"The Girl of To-day," featuring Corinne Griffith, directed by John Robertson. Story by Robert W. Chambers.

September 30—"The Man from Brodney's," featuring Earle Williams, supported by Grace Darmond, directed by Jack Conway. From the novel of the same name by George Barr McCutcheon.

Artcraft Expects Stone Film to Score

"Under the Top," which will probably be released some time next month, is announced as all fun and cheerfulness, and as Fred Stone's first Artcraft picture it will undoubtedly prove a welcome diversion, for the eccentric comedian has hosts of friends who have long admired his work on the speaking stage and will welcome a chance to see him on the screen.

The story was written by John Emerson and Anita Loos, and to some extent it gives Fred Stone's own youthful experiences when he was a lad in a small Middle West town and had a longing to work with a circus. Gardner Hunting is said to have written a corking continuity for the picture.

Coming Program Offerings

Italian Picture in Six Reels

First National Releases "Italy's Flaming Front," August 26—Shows Events in Campaign Against Austrians

"ITALY'S FLAMING FRONT," latest and one of the most impressive of film productions to reach this country since the counterstroke against Austria was executed by the armies of General Diaz, will be released by the First National Exhibitors' Circuit on Aug. 26, it was announced this week.

The production will be put out in six reels, having been carefully edited since its exhibition at the Rivoli theatre, New York, in weekly episodes, and in its revised form has been pronounced effective to the last degree by a committee which recently witnessed a screening of the spectacle at the Miles Projection Room.

Edited by a joint conclave made up of members of the First National Exhibitors' Circuit and representatives of the Italian military authorities in this country, "Italy's Flaming Front" in the form that it will be shown to the public, offers striking evidence of rare dramatic selection and good taste, it is claimed.

"In placing this film before our Allies in America," said Lieut. M. M. Prochet of the Sixth Italian Fortress Artillery, now representing his country's film interests in this country, "we have been guided by the desire to show the citizens of this great and friendly republic as many of the notable achievements of our military and naval forces as possible without forcing the unpleasant elements in the task of smashing the Hun into the foreground. This means that we want to place our cause before the greatest number of people possible, feeling that once Italy's aims and efforts are fully understood in America, there will be no force strong enough to break the handclasp of good-will and brotherhood now uniting the two countries. With this idea in mind, we have so arranged this picture that emphasis is given the dash and excitement of combat, and the thrill that is brought forth by the contemplation of notable engineering feats, without adding scenes of carnage and destruction likely to depress audiences unfamiliar with the stark actualities of the war against the Hun."

World Announces Five September Features

DURING September World Pictures will release five productions on the regular World program. Each of these pictures is said to be really a "special" and each of them possesses the magnetic drawing power that means money for the exhibitors showing them, according to the announcement.

First on the program for the month comes June Elvidge with Frank Mayo in "The Power and the Glory." This picture has been filmed from the novel of the same name by Grace MacGowan Cooke. Miss Elvidge appears in the role of Jonnie Consadine; Frank Mayo as Gray Stoddard, and other important members of the cast are as follows: Deanie, Madge Evans; Pros Passmore, Albert Hart; Shade Buckheath, Clay Clement; Hardwick, Jack Drumier; Charley Conroy, Johnny Hines.

An important picture scheduled by the World for release on September 9 is Louise Huff in "T'other Dear Charmer." This is Miss Huff's first picture for the World, and the story was written by Charles Sarver, scenario editor of the World. Miss Huff appears in this production in the role of Betty Hallowell. John Bowers appears as her leading man in the role of Tom Wentworth.

Carlyle Blackwell and Evelyn Greeley will be seen in "By Hook or Crook," which will be released by the World on September 16. The story is said to be a particularly entertaining one and is light and pleasing.

"To Him that Hath" is the title of the production to be released on September 23 and it stars Montagu Love. The picture has been filmed from the novel of the same name by Leroy Scott. It tells of the manner in which a man takes another's blame for theft so that the guilty man's memory may be held in reverence by people of the mission which he has founded.

The final production for the month is said to be the best picture that Ethel Clayton ever made for the World. It is "A Soul Without Windows," and it is described as a tense, gripping and tremendously interesting drama of the present day. Frank Mayo appears in this production in support of Miss Clayton as her leading man.

Universal Rearranges New Bluebird List

The Universal has made a slight rearrangement of the Bluebird program, to the extent of releasing "Playthings" on August 12 in place of "That Devil Bateese." The latter was set down for August 19. The official announcement of these two releases is as follows:

August 12—Fritzi Brunette in "Playthings," with Mary Anderson and Lewis Cody. Story adapted from the dramatic stage play of the same name, by Sidney Toler, and directed by Douglas Gerrard.

August 19—"That Devil Bateese." Story by Bess Meredyth, scenario by Bernard McConville, produced by William Wolbert. The cast includes Adda Gleason, Lamar Johnstone, Lon Chaney and Andrew Robson.

Robert Harron Is the Male Lead in "The Great Love," Griffith-Artcraft, Which Has Scored a Hit

Pathe Lays Stress on September Bill

The Pathe program announced for release the week of Sept. 1 is unusually excellent, according to the statement of the Pathe Company, which has made a special endeavor to present a program of unusual interest at the beginning of the Fall months.

"The Phantom and the Girl' is the title of Episode No. 3 of the Pathe serial, "Hands Up," featuring Ruth Roland, supported by George Chesebro and an all-star cast.

Harold Lloyd will appear in his very latest farce comedy, entitled "Two Scrambled." Bebe Daniels and Harry Pollard help him in the production.

"After 20 years—Porto Rico," is the title of the Post Travel Series No. 12. Scenes of old nooks and corners of Uncle Sam's island possessions are presented.

General Reports Success for Gloria Joy

Gloria Joy makes her fourth appearance in an Oakdale Production in "The Midnight Burglar." It presents the little star in perhaps the most sympathetic and appealing role in which she has yet appeared, and is expected by General Film to duplicate the success won by the earlier subjects. Neil Hardin, Ethel Ritchie, Ruth Lackaye, Charles Dudley, Daniel Gilfether, Frank Erlanger and other well-known players appear with Gloria Joy. Bert Ensminger directed.

Two more Oakdale Productions are promised, making a total of six to comprise the present series. For a newcomer to stardom, little Gloria Joy is reported to be making good beyond expectations.

"Smoked Out" Stormy

The fourth episode of "The Brass Bullet" serial is entitled "Smoked Out." In this period of adventure for Universal's daring players, the leading pair, Juanita Hansen and Jack Mulhall, have a stormy time, it is said.

Program Glances

"The Wooing of Riley" is the tenth film offering of Wolfville Tales by Alfred Henry Lewis, released this week by General Film Company. This is a story of the West with a stronger note of comedy than usual. It presents Kate Price and Otto Lederer in the leading roles.

The first Triangle release scheduled for the week of August 25 offers Pauline Starke in "Daughter Angele," a picture described as a melodrama with a pretty romance and a new war angle. It tells of the adventures encountered by Pauline Starke as Angele.

The trouble that sometimes ensues when a man past middle age weds a very young and beautiful girl is depicted in "Green Eyes," Dorothy Dalton's new Paramount picture. This is an Ince picture, directed by R. William Neill, and is scheduled for release August 26.

One of the coming releases of the Mutt and Jeff Animated Cartoons by William Fox is entitled "At the Front," and shows how Bud Fisher's two famous characters adopt novel means to vanquish the Germans.

Mabel Normand's eagerness to gratify the wishes of thousands of her admirers in every part of the globe is said to be responsible for her appearance in "Peck's Bad Girl," a play Goldwyn says is replete with situations like those she reveled in when she was first acclaimed one of America's screen comediennes.

"Our Mrs. McChesney" is the third recent Metro picture starring Ethel Barrymore to be introduced to the screen public by way of a Broadway production. The others were "The White Raven" and "The Call of Her People," the first an original story by Charles A. Logue, and the second a picturization of Edward Sheldon's play, "Egypt."

Billie Burke is said to have achieved the greatest triumph of her motion picture career in her newest Paramount picture, "In Pursuit of Polly," which is to be released August 19.

"Fires of Youth," the Bluebird release for August 26, is a story of the failure that often attends the attempt of a man in the autumn of his life to mate with a girl in the spring of life's cycle. The scenario is by Fred Myton. Rupert Julian produced the film. Ruth Clifford plays the leading role as Lucile Linforth.

"Triple Trouble," the two-part Charlie Chaplin comedy released by Essanay, has completed a two weeks' run at the Castle theatre, and a week at the Playhouse, two of Chicago's theatres, where it ran to good houses.

Although more than 5,000,000 persons already have seen "Cleopatra," the Theda Bara portrayal of the love of the siren of the Nile, the Fox Film Corporation states that more bookings for this drama are coming in daily. Several of these are for repeat dates.

Simultaneous with the starting of the Famous Players-Lasky Corporation's season of 1918-19 on September 1, John Barrymore makes his re-entrance into screen drama as a star of Paramount pictures. Mr. Barrymore's starring vehicle, released on that date, is "On the Quiet," Augustus Thomas' comedy in which William Collier appeared on the stage for years following its initial presentation.

Exhibitors who are booking "The Kaiser, the Beast of Berlin" are making a success of the two days' run. The manager of the Empire theatre, Monroe, Utah, writes: "Played 'The Kaiser' two days to excellent business." J. Sig Davis, manager of the Star, Ashton, Idaho, is one of those who booked for two days.

It takes someone with a complexion colored by nature to appear in the Douglas Natural Color films, for distribution by the W. W. Hodkinson Corporation. Ruth Roland was chosen to star in "Cupid Angling," the first release, her complexion being a harmonizing of auburn hair, blue eyes and fair skin.

A little theatre, done in a futuristic checkerboard effect of black and white, is one of the features of Emmy Wehlen's forthcoming Metro production, "His Bonded Wife," in process of completion at Metro's Sixty-first street studio, under the direction of Charles J. Brabin.

Elsie Ferguson's next Artcraft picture, "Heart of the Wilds," which is scheduled for release September 1, is destined to create considerable interest through the fact that the star will be seen in a role in which she once appeared with success on the stage.

Madge Kennedy's Current Starring Picture for Goldwyn Is Called "Friend Husband"

Fifteen Paramount Shorts in September

Fifteen Paramount short subjects have been scheduled for release in the month of September by the Famous Players-Lasky Corporation—the largest number of two-reel releases for a single month in the history of the organization. These include two Paramount-James Montgomery Flagg comedies, one Paramount-Arbuckle comedy, two Paramount-Mack Sennett comedies, five Paramount-Burton Travelogues and five Paramount-Bray Pictographs.

The first comedy release of the month, scheduled for the 1st, is the Paramount-Flagg comedy, "Hick Manhattan," the initial offering in Mr. Flagg's new "Sweethearts and Wives" series.

The comedy for September 8 is the Paramount-Mack Sennett production, "His Wife's Friend." On the 15th "Fatty" Arbuckle will be seen in his latest rib-tickler, "The Cook," which was originally scheduled for the month of August, while another Paramount-Mack Sennett comedy, "Sleuths," will be released the 22nd.

A Paramount-Burton Holmes Travelogue is set for release during each of the five weeks of the month. The subjects are a continuation of the interesting Far East series and are successively as follows: "With the Hairy Ainu," "The Hades of Hokkaido," "Sojourning in Sapporo," "Wee Ones of Japan" and "Sailing the South Seas to Fiji." The subjects of the Paramount-Bray Pictographs, which will be released one each week will be announced at a later date.

Ned Finley Dramas Remain in Favor

Five two-reel Blue Ridge Dramas, featuring Ned Finley, have done an attractive business, according to a review of their reception at General Film exchanges. They proved to be of a virile, popular type and had the outdoor atmosphere appealingly utilized. Productions terminated owing to the illness of the star, but nevertheless the series is reported in continued favor.

America is Roaring with Laughter at—

Von Hindenbug Von Turpentine General Bum Luck

"THE GEEZER OF BERLIN"

A TRAVESTY on "THE KAISER-the Beast of Berlin"

Handle this smashing money-maker just exactly as you did "The KAISER." Advertise it like a circus—ballyhoo it—make a big noise. They'll come a-running and they'll go out *whooping*. See it, book it *today!*

JEWEL Productions, Inc.
1600 Broadway New York City

The Turkish Embarrasser Von Bethmann Dowlegs General Diss Order A Loot-tenant

Get this while the Getting is Good!

We have secured good advertisers to talk to YOU. Listen to them!

UNIVERSAL SPECIAL ATTRACTIONS

IRRESPECTIVE of the amount of trade paper advertising you might see or read on competitive pictures, no productions on the world's market surpass UNIVERSAL SPECIAL ATTRACTIONS. In selection of story—choice of cast and Star—lavishness of settings—brilliance of direction, and photography, UNIVERSAL SPECIAL ATTRACTIONS set the pace.

We offer as evidence for your review Mae Murray in "THE BRIDE'S AWAKENING," Dorothy Phillips in "THE MORTGAGED WIFE," Priscilla Dean in "THE TWO SOUL WOMAN," Harry Carey in "HELL BENT" and "THREE MOUNTED MEN," Mary MacLaren in "BREAD," and Herbert Rawlinson in "SMASHING THROUGH."

These are all SPECIAL ATTRACTIONS. Your nearest Universal Exchange will enlighten you further.

Book thru your nearest Universal Exchange, or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

LIONEL S. REISS

The biggest Laughing Fest of the Season!!

A Roaring Side-Splitting Burlesque Car toon by the Famous Humorist PAT SULLIVAN

"HOW CHARLIE CAPTURED THE KAISER"

BOOK IT!

BOOK IT! *BOOK IT!*

IT'S A RIOT!

WITH the crazy Kaiser on the run, comes this knock-out comedy by the famous Pat Sullivan **"How Charlie Captured the Kaiser."** The rubber periscope—the elastic imperial mustache—the punctured Boche—the sausage cat—the Boche army of fat heads and sauerkrauts and scores of other punches will set your town on end with laughter. Nothing like it on the market. It's distinctly an exclusive novelty that will go over big. **It's a Universal Special.**

Special Posters.—You'll have to act quick.

Here's a chance for a sure-fire clean-up.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, President **1600 Broadway, New York**

In the Independent Field

"Mickey" Campaign to Continue

W. H. Productions Company Says Big Drive Has Just Begun—Many Helps Offered for Normand Picture

SEVERAL weeks ago an exchange man from one of the larger Western cities came to the offices of W. H. Productions Co. to inquire about "Mickey," the superfeature now being sold on the state rights market. They showed him their advertising campaign and the service they are planning to render the exchanges, and exhibitors and public in general on this production. He was said to be very enthusiastic over the quality and quantity of this campaign, and made a remark that W. H. says sums up the importance to exchanges and exhibitors of advertising and publicity for motion pictures.

"That's great," he said. "Some of these production companies don't know how much this all means to us exchange men and to the exhibitors. Why, I saw a fine picture this morning, and would have bought it, but they didn't have any advertising on it. I know what that means, because I know how much it cost me, not only in money but in time at the expense of my other productions and duties, to advertise that picture. I decided right then that I could not afford to buy any pictures, no matter how good, unless they had that much of their service to me complete. And I'm sorry too that I couldn't take that picture this morning—it was a dandy."

"If there are, therefore, any producers who have the least bit of doubt as to whether any production warrants an expenditure of a great sum for advertising," said an official of W. H. Productions Co., "such practical experiences illustrate the answer. The advertising and publicity expenditure is as necessary as the production cost—and is not heaped on the exchange man or the exhibitor, on the contrary, it is an economy on what it would cost the exchange man were he to prepare his own advertising campaign on such an elaborate scale. But this is only one phase of the many distribution problems that our advertising and publicity campaign on 'Mickey' has answered, through a most unusual and entirely new exploitation policy.

"The campaign on 'Mickey' has only begun. For about a year there has been a steady and consistent stream of advertising and publicity to the trade and to the public. Every one has been asking for 'Mickey,' consequently. Regularly, as buyers came into New York from all over the world, they would drop in and ask about 'Mickey'—when would it be released—how—and what would it cost. This for a whole year.

"This campaign was an entirely novel departure from the ordinary course of publicity for a big production. And the ordinary course of publicity for a big production is a rapid wave of publicity and advertising for several weeks, climaxed with the release of the picture—a sensational swirl, and the punch."

Detroit Exchanges Combine Forces

It has been announced that the State Film Corporation, of Detroit, and the Victor Film Exchange, of the same place, have been combined into one, but that for the present both names will be used. Later, it is said, only the name of the State Film Company will be used. The officers of the latter are John E. Ryder, president, and Peter L. Smith, secretary and treasurer. The Victor has been controlled by Samuel Ludwig.

This independent exchange has purchased new prints of "Civilization," "The Deemster" and "A Mormon Maid," and has purchased the Michigan rights to "The Frozen Warning," featuring Charlotte, the skater, who made quite a hit in the leading role of the picture.

Margaret Marsh, Who Has a Prominent Role in the Rolfe-Houdini Serial

Matt Moore in Blanche Sweet Picture

In the production of Harry Garson's screen version of Rupert Hughes' story, "The Unpardonable Sin," which ran as a serial in the Red Book Magazine and has appeared in book form published by Harper Brothers, Blanche Sweet will have as her leading man Matt Moore, who has been added to the personnel of the Garson forces.

Mr. Moore's experience has been gained both on the speaking stage and in a wide range of motion picture work. Before his entrance into the photoplay field, he spent six years on the stage in dramatic work.

"The Unpardonable Sin" will in all probability be followed by "Told in the Hills," the first of Marah Ellis Ryan's stories to be filmed.

Miss Sweet has practically completed the purchase of gowns and wardrobe and will return to the Coast within a week to start work on "The Unpardonable Sin." The picture will be made at the Sunset studio, which Mr. Garson has leased in Los Angeles.

Buyers Ask for Rights to Houdini Picture

The Export and Import Film Company which controls the rights to the Houdini serial, states that it is in receipt of many inquiries for the foreign rights to this serial. The buyers do not even ask to see the production, but are making offers for the territory without even knowing full particulars, the name Houdini being enough. The name Houdini is said to be as well known in all parts of the world as it is in America, and the fact that the king of self-liberators will appear in a photoplay is sufficient to cause an unprecedented demand from foreign countries for this picture, says Export and Import Company.

Ruth Stonehouse, One of the Leading Players in the Rolfe-Houdini Serial

Exchanges Line Up for Ford Weekly

The Greiver Distributing Corporation, handling the national distribution of the Ford Weekly, reported this week the following exchanges who have signed up for their respective territories:

Bee Hive Exchange, New York, for New York State and Northern New Jersey; Marson Attraction Company, Boston, for New England States; Masterpiece Film Attractions, Philadelphia, for Eastern Pennsylvania, Southern New Jersey and Wilmington, Del.; Super-Film Attractions, Washington, D. C., for Maryland, District of Columbia, Virginia, Northern Carolina and Delaware, excepting Wilmington; Quality Film Corp., Pittsburgh, for Western Pennsylvania, West Virginia.

Sherry Books Kenyon Film in Loew Houses

"The Street of Seven Stars," the first picture produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., has been booked by the William L. Sherry Service for the entire circuit of Marcus Loew theatres. The booking consists of fifty-five days, all of which will be played in the Loew theatres during the week of August 26. After seeing "The Street of Seven Stars," the Loew executives arranged for a showing of the picture in every house on the circuit.

International Names New Cartoon

The newest International Film Service cartoon comedy, distributed by Educational Films Corporation, is called "The Latest in Underwear," and is said to be truly a black and white rumpus in 500 feet. The motif is the theft of clothes from the line and the need of a detective to discover the culprit.

Guissart with Tourneur

Rene Guissart, photographic artist, is now with Maurice Tourneur, it was announced this week. He was at work on William Brady's "Little Women" when an emergency call went forth from Tourneur, and the scenes of "Little Women" were hurried, it is said, to release Mr. Guissart.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Buyers	*Subject*	*Territory*
John R. Van Arnum	10 2-reel Kerrigan re-issues, "The Perfect Model," a re-issue of Inspiration	Northern New York.
Day Film Company	"Fools of Fate," four Allison-Lockwood 5-reel re-issues, "My Husband's Friend," a re-issue	Western Pennsylvania.
Criterion Film Service	12 2-reel Anna Little Western re-issues, four Allison-Lockwood 5-reel re-issues	Georgia, Florida, Alabama, Tennessee, North and South Carolina.
Jos. Goodstein	"Finger of Justice"	Colorado, Utah, Wyoming, New Mexico.
Ohio Ivan Film Service	"Finger of Justice"	Ohio.
W. N. Sipe Film Co	"Sunset Princess," "Her Aviator," "Fools of Fate"	Georgia, Florida, Alabama, Tennessee, North and South Carolina.
H. P. Wolfberg	"Sunset Princess"	Western Pennsylvania.
Trimount Film Service	"Sunset Princess"	New England States.
Southwestern Film Co	"The Perfect Model," a re-issue of "Inspiration," "My Husband's Friend," a re-issue	Texas, Arkansas, Oklahoma.
Big Feature Rights Co	"The Perfect Model," a re-issue of "Inspiration," "Woman's Law," four Allison-Lockwood 5-reel re-issues, "My Husband's Friend," a re-issue	Kentucky and Tennessee.
Princess Film Co	"Sunset Princess," "My Husband's Friend," a re-issue	Northern New York.
Harry Samwick	"The Perfect Model," a re-issue of "Inspiration"	Greater New York, Northern New Jersey.
Al. Posen	"Sunset Princess"	Northern New Jersey.
R. M. Savini	"The Perfect Model," a re-issue of "Inspiration"	Georgia, Florida, Alabama, North and South Carolina.
Keystone Distributing Co	"The Perfect Model," a re-issue of "Inspiration," "Woman's Law"	Eastern Pennsylvania.

Lillian Walker on Coast

It was announced this week that Lester Park, of the Lillian Walker Picture Corporation, has made arrangements to produce the Walker pictures at the Brunton studios in Los Angeles. The first picture has been finished under the title of "The Embarassment of Riches" in the East, but future productions will be made on the West Coast. It is expected the star and her organization will leave September 1 for the West, the executive offices also being removed there. E. Lanning Masters will remain here as representative.

Claire Whitney, Edwin Arden and Members of the Cast in "Ruling Passions," the New Picture by Abraham Schomer

Grossman Gets Reeve Stories

Rolfe Productions Aims to Picturize All "Craig Kennedy" Detective Stories—Have Had Wide Circulation in Print

ONE of the more important recent announcements is that of the signing of a contract between Harry Grossman, vice-president and general manager of Rolfe Productions, Inc., and Arthur B. Reeve, detective-story writer.

The contract is declared to be one of the biggest deals ever arranged between an author and a producer and involves the rights to all the Craig Kennedy detective stories that Mr. Reeve has ever written.

The Craig Kennedy detective stories have been published in every language, including the Scandinavian, and at the present time there is a shilling edition of which many million copies have been printed to be circulated among the British Tommies in the trenches. It will be remembered that this series ran for years in the *Cosmopolitan Magazine* and were afterward published in book form.

Ex-President Roosevelt during his convalescence at the hospital, said about Arthur B. Reeve Books: "I did a whole lot of reading. I particularly enjoyed half a dozen rattling good detective stories by Arthur B. Reeve—some of them were corkers."

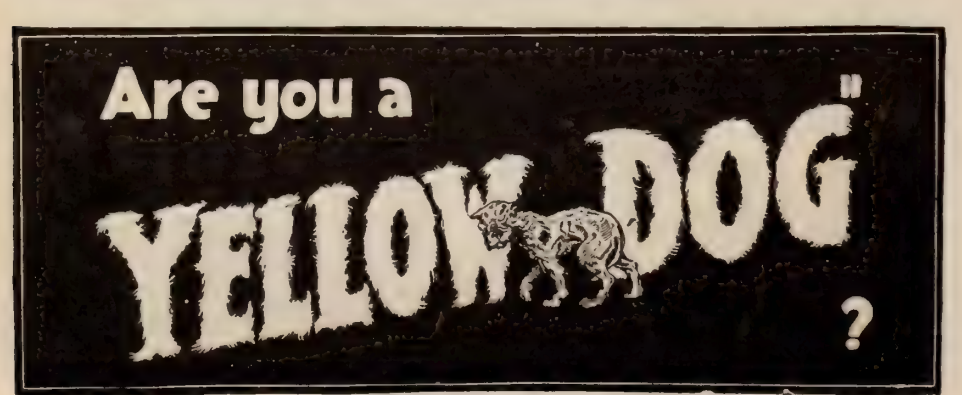
"The plans I have for releasing this are new and novel," continued Mr. Grossman, "and I think that the exhibitor will gain a great deal by having well-known stories of the higher type on his program. That is why we have paid Mr. Reeve so much to get these wonderful stories because they contain more mystery and screen values than any other material."

Arrow Corrects an Error About "Sunset Princess"

It was recently announced by Arrow Film Corporation that the production of "The Sunset Princess" was purchased for the territory of Georgia, Florida, Alabama, Tennessee and South Carolina through the Arrow Film Corporation, by the Quality Film Exchange of Atlanta. This was an error, the company states.

The production was sold to the Sipe Film Corporation of 66 Walton Street, Atlanta, Georgia, it is said.

Mr. Sipe, the head of that concern, was formerly manager of the J. A. Cressey interests of Atlanta.



"Ruling Passions" Set for Early Release

Abraham S. Schomer, director-general of the Schomer Photo-Play Producing Co., Inc., and in charge of the productions of that company, this week, announced the early release of "Ruling Passions," the latest photodrama from his pen and the direction of which he has about completed.

In his announcement, Mr. Schomer said: "To my mind, characterization is an element in the photoplay the importance of which has been but rarely appreciated, and if appreciated, seldom given the marked attention it deserves.

"I have been aided in my effort and aim by the heartiest co-operation of Julia Dean, Edwin Arden, Claire Whitney and Earl Schenk, who are the stars of my new production."

Immediately upon the completion of "Ruling Passions," Mr. Schomer will begin the direction of another original story, the writing of which he has already completed. "Ruling Passions" will be released upon a State Rights basis, the Schomer Photo-Play Producing Co., Inc., handling the New York territory through its own exchange at 1440 Broadway. A special publicity campaign will soon be inaugurated for it and the succeeding releases of the company.

Short War Film Released in Ohio

"How Stars Twinkle Away from the Studios," a one-reel film made with an all-star cast for the benefit of the Actors' War Fund Association, is going to be distributed in Ohio through the Masterpiece Film Attractions, Sincere Building, Cleveland. General Manager George P. Jacobs received notification to this effect from Sol Lesser last Monday. Lesser is distributing the picture all through the United States, as a philanthropic proposition. All receipts are to be turned over to the Actors' War Fund, which is being maintained for the support of actors wounded on the battle fields.

Little has been said of the picture other than that it contains a cast which reads like a directory of all the screen luminaries in the country. Some of them are Mary Pickford, Dorothy Dalton, Charles Ray, Fanny Ward, Mildred Harris, Tsura Okai, Douglas Fairbanks, Ralph Cleary, Charlie Chaplin, Bessie Barriscale, D. W. Griffith, Polly Moran, Dustin Farnum, Nat Goodwin, Mack Sennett, Eddie Polo, Sessue Hayakawa, Louise Glaum, Blanche Sweet, Juanita Hanson, Frank Keenan and Clara Kimball Young.

"Ashes of Love" Reaches the Screen

"Ashes of Love," the new production of the Graphic Film Corporation, written and directed by Ivan Abramson, has been completed and was shown in the projection room during the past week. Officials and employees of the company viewed the film, and it is said there were no criticisms made in regard to the production.

Success Film Moves Into Cleveland

The Success Film Productions has taken a large loft in the Sloan Building, covering numbers 419-421.

Cleveland exchangemen and exhibitors are watching the Success Film Productions with great interest. Less than three months ago Charles F. came here, selling "Nine Tenths of the Law" on the states rights basis. Since then he has added all of the releases of the United Booking Corporation to his stock of films, and is now on the market for some additional live wire features with lots of punch in them.

"Nine Tenths of the Law" has proved an unfailing money getter all over Ohio. Gradually Schwerin has been obliged to increase his number of prints until now he has five of them working constantly.

Success Film Productions occupied a prominent place in the list of features booked last week. The Gordon Square played "Nine Tenths of the Law" the first three days of the week, and "The Belgian" the rest of the week. Next week the Priscilla plays "Those Who Pay." "Nine Tenths of the Law" played this entire week at the Lubin, Cincinnati, with great success, and opens at the Liberty, Youngstown, for a week, beginning August 25.

Harry Houdini, the First Man From the Left, Shows Every Sign of Being a Winner in Motion Pictures. His Serial for B. A. Rolfe Is Going Through in Fine Shape, and Promises to Be Ready for the Screen Shortly

Hoffman Supervises "Suspicion" from the Hospital

"Suspicion," the forthcoming M. H. Hoffman production, which has been in course of preparation for a considerable time, is said to be arousing great interest and curiosity in film circles just now. The circumstances under which the picture has been prepared for public presentation are declared strikingly dramatic. M. H. Hoffman has for weeks been fighting a malady in the Mount Sinai Hospital. From the hospital Mr. Hoffman supervised the preparation of "Suspicion" for the world's market. His own exchanges will handle the New York and New England rights.

Grace Davison is starred by Mr. Hoffman in "Suspicion," which is based upon a story by Thomas Bedding. The secret of this story has been well preserved and when the picture is seen it is believed that a surprise will be created. War inspires the main theme of "Suspicion"—it is a war-time drama, but there are said to be no battle scenes.

Anna Case Begins First Motion Picture

It was announced by International Film Service, Inc., last week that Anna Case, the soprano, has begun work upon her first motion picture, using the Norma Talmadge studio in Forty-eighth street.

The production while in work is called "The Golden Hope," under the direction of Junius Earl Henderson, personally supervised by Julius Steger, director general of International.

Charles Richman is taking the leading male role. Other members of the cast are Forrest Robinson, Grace Reals and John Charles.

Educational Lists New Indian Pictures

THE native Indian dramas scheduled for early release by the Educational Films Corporation include "An Indian Love Story," "A Raid on an Indian Village," "Tribal Ceremonies" and "War Dances." This is probably the first motion picture revelation of the Indian as he is—not as the "Wild Western" dramatists, scenarioists and directors have commonly portrayed him. There is said to be a thread of drama in each of the one-reelers, but the depictment is exclusively by native Indians. It is exact and authoritative to the last degree, Educational declares.

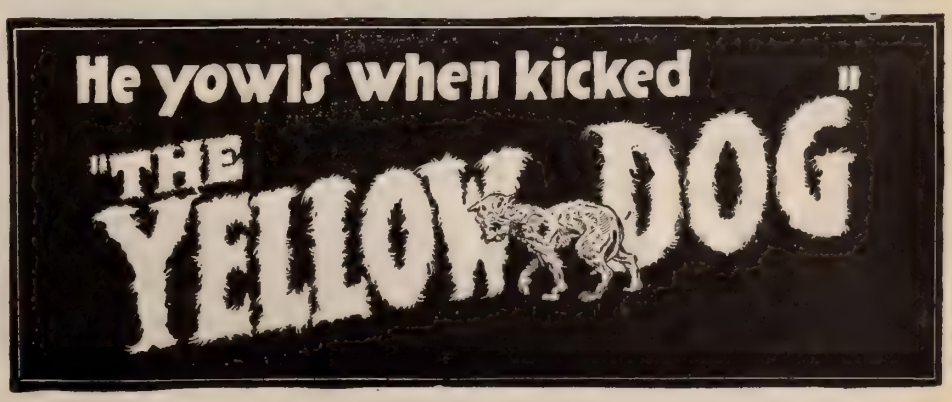
The accuracy was obtained by the Northwestern Film Corporation, maker of the pictures for the Educational. J. E. Maple, the president of the Northwestern, who is an old film man, decided to do things right. He secured the consent of the Commissioner for Indian Affairs, of Secretary Lane's Department, to use three hundred members of a tribe living largely under the old free conditions at and near Sheridan, Wyoming. The Indians were not taught to "act." They were asked merely to reproduce their own life and customs within the scope of exceedingly simple scenario.

For example, "War Dances" and "Tribal Ceremonies" required but the slightest vehicle of fiction story. "A Raid on an Indian Village" introduced the fighting motif, and "An Indian Love Story" showed the comely heroine in peril from an unacceptable suitor and the final winning of her by the man of her choice.

As ethnologists are aware, the Indian's life is guided by ritual and ceremony to an even greater extent than the life of the most devoted follower of a civilized religion. All the ceremonies are not only symbolic, but founded on a rationale.

Comedy Companies Move

The L-Ko and Century Comedy companies have moved their executive offices from the fourth floor to the eighth floor of the Mecca building, at 1600 Broadway, where Universal headquarters are housed. The change provides the comedy companies with greatly enlarged quarters.



Open Market Gains New Energy

W. E. Shallenberger Cites Its Ability to Hold Own Against Program—Short Lengths Plentiful to Open Buyers

"THE open or state rights market seems to have taken on added energy within the past sixty days," said W. E. Shallenberger last week to a representative of Motion Picture News. "The reason for this is evident," continued Mr. Shallenberger, of the Arrow Film Corporation, "in the fact that motion picture theatre proprietors have within that time been advised of all of the program offerings to be made for the 1918-1919 season, and having digested the advantages and disadvantages of tying up their houses for a long period of time to any particular program or programs, have now formulated their policy so as to leave open a substantial amount of time for state right or independent attractions, and, furthermore, experience seems to have taught them that short length productions can be procured from state right exchanges, of equal merit and sometimes superior merit to the short length attractions offered by program houses, partly as a wedge for the booking of their feature attractions.

"Superior state right productions are now being made and the theatre proprietor will find no difficulty in filling his open dates. Furthermore, it appears that most of the re-issued attractions which have proven so successful are procurable only through state right exchanges.

"It is but natural to assume that where an exhibitor has the privilege of picking his productions at a price mutually satisfactory to himself and the exchange he will patronize the exchange affording him that opportunity, and the only exchange that consistently adheres to that policy is the state right distributor.

"And while I am on the subject of re-issues let me here say that I have always endeavored to keep a finger on the pulse of the market's demands, and my most optimistic expectations are more than realized. The various re-issues we have been offering are being rapidly disposed of and we are now preparing a series of other re-issues, being the pick of over 200 negatives of one and two reels.

"These, together with the larger independent and special attractions which are being offered by the Arrow Film Corporation, should place an independent exchange in an enviable position of being able to supply theatres with a substantial amount of their photoplays."

Kitty Gordon's Productions Go to United

IT was announced this week that Kitty Gordon's signature rests on the dotted line of a United Picture Theatres' contract. This means that Miss Gordon's forthcoming series of super-productions will be seen only in the theatres belonging to United's co-operative chain.

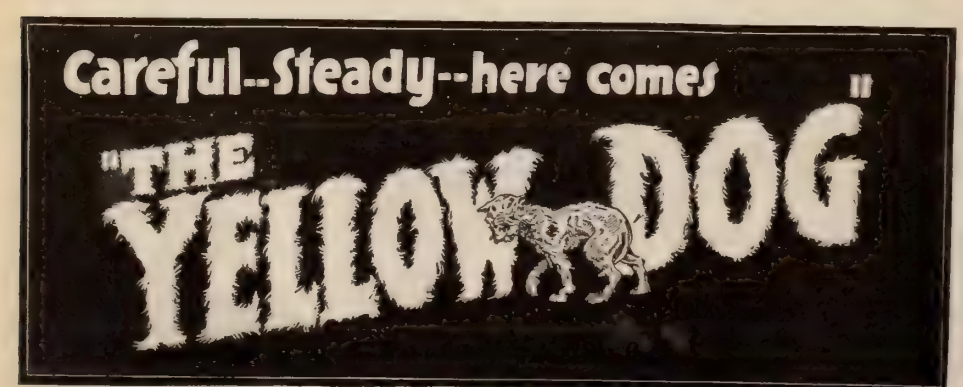
Following the announcement of the signing of the Dustin Farnum series of Western dramas for the same circuit, the acquisition of Miss Gordon's productions denotes much progress toward the ultimate goal of a programme of fifty-two features to be released by United during the first calendar year of its active operations. Mr. Farnum is to furnish seven pictures for this program while Miss Gordon's contribution for the coming twelve months will total six. The stories are to be devised by Wilson Mizner, whose dramas of the past are said to guarantee dramatic intensity, progressive and plentiful action and skillful craftmanship in Miss Gordon's future pictures.

Conditional on Miss Gordon's acceptance of United's terms was the retention of the group of photoplayers she had tentatively selected to head her supporting casts. Mahlon Hamilton, whose work as leading man for seevral other female stars has caused comment, will fill the leading masculine roles throughout the entire series of new pictures. Announcement of other engagements will be made as soon as contracts are signed, it is said.

Sydney L. Cohan will remain Miss Gordon's personal manager under the arrangement with United.

"Wild Honey" Chosen for Miss Kenyon

Doris Kenyon's third production at the head of her own company, De Luxe Pictures, Inc., will be "Wild Honey," picturized by Louis Joseph Vance, from the original story by Vingie E. Roe, which appeared early this summer in *Pictorial Review*.



Lillian Walker, the Dimpled Star, in a Moment in Her New Picture, "The Embarrassment of Riches"

Farnum-Sherman-United Film Nears Screen

"The Light of Western Stars," which is the first of the Dustin Farnum-Sherman Productions recently acquired by United Picture Theatres of America, and which is this week announced as the inaugural release over the United circuit, is now undergoing its final cutting and revision. Before this work was undertaken under the supervision of experts the picture was endorsed by a committee consisting of members of the United's advisory board of exhibitors and other exhibitors affiliated with the movement, and also had the approval of Zane Grey, the author.

Immediately after concluding his arrangement with United for handling of the Farnum super-productions, Harry Sherman left New York for Los Angeles to take in hand the second of the series, which is based upon Jackson Gregory's "Wolf Breed."

"Inspiration" Gets New Title from Arrow

The Arrow Film Corporation has determined the title under which the production "Inspiration" is to be re-issued, and has decided that the strongest title appropriate to the attraction is "The Perfect Model." This production has been re-edited and re-titled, it is said.

This title was chosen by F. N. Sanford of the Southwestern Film Co., Dallas, Texas, who saw the re-issued production in the projection rooms of the Arrow Film Corporation.

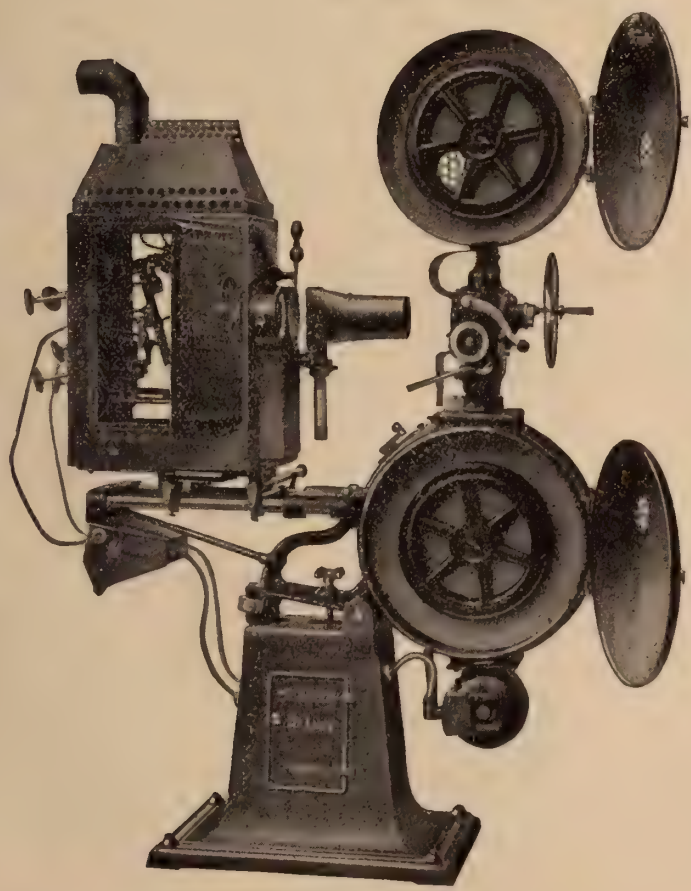
"Still Alarm" Claims Wildfire Record

That old melodrama, "The Still Alarm," which for many years gladdened the hearts of the gallery gods and thrilled the patrons of the orchestra seats in the popular-priced theatres, is said to be duplicating the success as a motion picture of red blood and virility. The week of August 8 this cinemated version of the old play of an earlier day played to good business at the Strand theatre, Newark, N. J.

Equipment Service

Motiograph de Luxe

NOTED FOR



Its Simplicity—
Ease of Operation—
and
Perfect Projection

Lamphouse well ventilated. DOOR on both sides.

Condenser mount so arranged.

Condenser breakage is reduced to minimum.

Speed Control lever and starting switch in handy place.

Magazines large and roomy.

If you haven't inspected the Motiograph De Luxe DO SO! You will easily see its many points of superiority.

Write for literature.

Enterprise Optical Manufacturing Co.

564-572 West Randolph Street, Chicago, Illinois

Western Office: 833 Market Street, San Francisco. Cal.

Projection Music Laboratory Studio Theatre

A Letter That Tells Better Than Any "Ad" Why You Should Be In Chicago September 3-4-5-6-7 Read It!

Editor of the Motion Picture News:

¶ Your recent editorial, "Shake Hands," is *all right and half wrong.*

The spirit that prompted you is fine.

However, when you place most of the responsibility of Organizing the Exhibitor on Shaefer and Rembusch you are somewhat in error.

In mentioning Messrs. Rothapfel, Sorerio, Crandall, Tom Moore, Hulsey, Boehringer, Richards, Katz, Barrett McCormick, Marcus Loew, Seivers, Roth, Brauman, Clemner Von Herberg, Turner and Dahnken, Harold Franklin, Frank Newman, Landau, McGee, Perry, Carpenter, Parrington, you are hitting 1000%.

Organization needs the "bell-wether exhibitors." A few have worked faithfully, but as you say, most of them are too busy and lack the patience it takes and patience is so necessary.

You say, "Your country wants you." Your Organization wants you.

¶ Now here comes opportunity. The Chicago Meeting, Hotel Sherman, Sept. 3, 4, 5, 6 and 7, is not a one-man meeting. It is a meeting of the entire Industry.

It is a National Motion Picture Meeting in which every one in the picture business is invited to participate.

"*If you are in the picture business, this is your meeting.*"

There can be no politics because the first three days are taken up with a set program open to the entire industry. We believe the way to get together is to get together and come together.

Not only exhibitors but every branch of the industry is asked to participate and the "bell-wethers" of all kinds are hereby drafted.

No regrets accepted.

Messrs. Brady, Zukor, Irwin, Fox, Laemmle, Elliott, Powers, Friend Brulator, Earle, Selznik, Sheldon, Brink, Edwards, Smith, Goldfish, Berst, Hodkinson, Lasky, Kleine, Rowland, Cochrane, Rothacker, Williams, Schwalbe, Lynch, Bill Wright, Brunet, Cromelin, Griffith, Sherill, Hallberg, Porter, Flynn and Gulick are asked to appear and give of their counsel and advice of how we may have a better motion picture and do our greatest to help win the war.

¶ The American Exhibitors' Association is not calling this meeting to sell pictures, trade journals, co-operative booking, or do panhandling. Our national directors want a business meeting and will do anything necessary to perfect an organization that will protect the industry as a whole. Our activities are confined to the best interests of all exhibitors. All who come to Chicago have an opportunity to amalgamate to their heart's content.

Personally, I am more interested in having a fine meeting than anything else. We want the best speakers, all the helpful entertainments it is possible to secure. If we have the right attendance and the right people come, everything will come out all right.

Mr. Rothacker caught the spirit of our meeting and has promised us a fine afternoon at his factory. Any one that has anything good to offer to make the program interesting, is invited to volunteer. It will be acceptable to the Committee.

The Committee will be glad to know who is coming so as to prepare. We like the idea of Mr. Rothacker of volunteering his services to our meeting. Who is next? Come on you "Bell-wethers." Take the lead and all the industry will follow. Our program is open to you.

FRANK REMBUSCH.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kenball Gillett.....Editor

Alfred S. Cory.....Technical Editor

What Is the Physical Condition of the Film You Show?

WHEN we hear of an exchange manager actively engaged in doing all in his power to keep up the physical condition of the prints which he is booking we hasten to announce it. The usual method, though there are exceptions, is book-book-book without thought of anything except keeping every print on the move morning, noon and night. Co-operation is all right when there is time, but time is an unknown quantity to many exchanges, therefore the film seldom reaches the inspection room for absolute renovation.

One man brought in some film for me to see the other day. It had been released thirty days before, yet for all the world is looked like a hundred and twenty days' old stuff. The perforations were gone entirely in many places. Patches were put in so that they overlapped almost a quarter of an inch, and at intervals the film itself was actually torn almost half way across.

The operator who had the lengths said he had told the manager that the city department, if they could see the print, would never allow it to be run through the machine, for it was an actual menace to the patrons of the house, so apt was the film to catch fire. The exchange was called on the 'phone, and when complaint was made and conditions were related the statement was made to the effect that the film had not been in the local exchange long enough to be gone over and inspected, and that a new print would be delivered which was not done. This, of course, is ridiculous, as the money lost by sacrificing a day's booking occasionally would be easily made up in added bookings, due to an increased reputation on the part of the exchange for good film. The case referred to is doing the distributors no end of harm, as the operators are knocking every chance they get, and in this case every knock is not a boost. This experience will kill more business for the exchange manager than he can hope to build in the same or even greater length of time.

We have mentioned this condition before and pointed out those who were at the time co-operating. We also told of the great work being done by the National Anti-Misframe League, which is being increased every day as can be seen by the membership roll in the Projection Department. Even with this co-operation of League members and the help of other active operators who are not members of the League there is further room for improvement not only in theatre co-operation, but also in the exchange inspection.

We recently received a copy of telegram which is most interesting and shows the trend of the times, at least we hope this is a sign. If all exchanges will please copy we will soon have the physical condition of film beyond criticism. Yes, it is an expensive method, but things which are worth having are worth keeping in order.

Mr. Exhibitor:

"Report immediately any film you receive that is not in first-class condition.

"Report any film of which the sprocket holes are weakened or bad, preferably giving me the subtitles at each end of the bad section.

"Report any film that does not appear to have a complete ending.

"I am going ot put in new sections of film, replacing all weakened sections and completing each and every subject.

"Let's all pull together now for a perfect service.

"In reporting condition of film—simply make a note and put it in the film box addressed to me; when reporting on features be sure and give the part number.

"Thanking you for your kind co-operation,

"R. S. Ballantyne, Manager,
"Mutual Film Corporation,
"Omaha, Nebr."

This service costs money; it means added help in the inspection room, but it also insures Mr. Ballantyne of the backing and active booking of the exhibitors and operators who are using Mutual Pictures, for they know that every print they receive has the actual promise of having been properly inspected and made ready for showing.

Remember the better the physical condition of the film and the better the picture on the screen, providing the story is there, the more popular becomes the photoplay—the greater the attendance—the larger the profits—the more salary the manager can afford to pay the operator and the larger the rentals which can be handed over to the exchange. The industry works in a circle, for the prosperity of the one depends entirely upon the way the others do their work. It is another case of co-operation and working for each other's interests.

E. K. Gillett.

Equipment Operating Projection Questions Answered

80

Illumination and Its Measurement

(Continued from last week)

The Foot-Candle

LIGHT is a cause and illumination the effect or result. Both the lumen and the candle are used to measure the cause, these units applying to the light source itself and not to the point where the light is utilized. To measure the illumination on a newspaper, a desk or other working plane, we employ a unit called the *foot-candle.* A foot-candle represents an intensity of illumination equal to that produced at a point on a plane which is 1 foot distant from a source of 1 candle and which is perpendicular to the light rays at that point. In Fig. 4, if the source *S* gives an intensity of 1 candle along the line *SA* and if *A* is 1 foot distant from the source, the intensity of illumination on the place *CD* at the point *A* is 1 foot-candle. If instead of being perpendicular to the beam, the plane *AB* is tilted at an angle, as shown in Fig. 5, it will be seen that the light of this beam is spread over a greater area than if the plane is perpendicular, so that the intensity of the illumination on the plane is less in proportion to the ratio of the length of *AB* to the length of *A'B'*, or to the cosine of the angle between a perpendicular to *A'B'* and the axis of the beam, which is the angle *X*. If with the plane in the position *AB* the illumination is 1 foot-candle and the cosine of the angle *X* is 0.7, the average illumination on the plane in position *A'B'* will be only 0.7 of a foot-candle. The intensity of illumination, measured in foot-candles, is the unit of measurement most intimately associated with our everyday use of light, and a measurement which the eye either consciously or unconsciously is making whenever the faculty of vision is being employed, for the number of foot-candles we have on the working plane, other things being equal, determines directly whether or not there is sufficient light. A working idea of a foot-candle of illumination can be obtained by considering the intensity on a newspaper being read by the light of a candle, the paper being held approximately one foot away from the candle. The foot-candle is a unit applying to a point on a surface; by averaging the foot-candles at a number of points on a plane we get the average intensity of illumination on that plane.

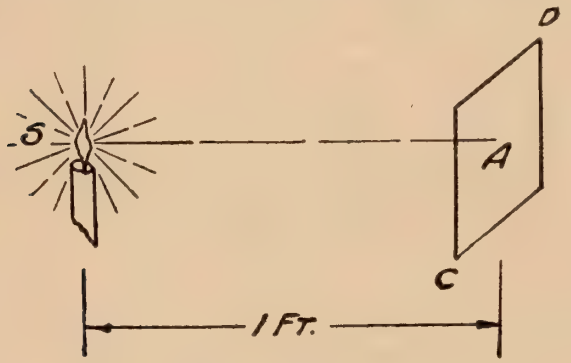


Fig. 4—The Illumination at A is 1 Foot-Candle

Care should be taken to avoid confusing the intensity of illumination on a surface as indicated by the foot-candles with the appearance as regards brightness of the surface. A grey surface lighted to an intensity of 1 foot-candle will not appear so bright as a white one, for a greater proportion of the light falling upon the plane is absorbed and lost. The brightness of an object depends upon both the intensity of illumination on it and the percentage of light that it reflects.

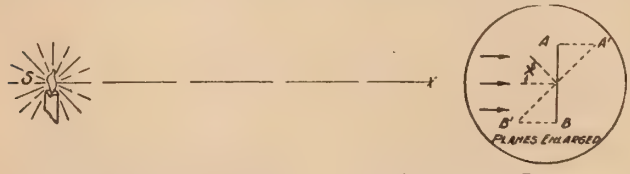


Fig. 5—The Illumination is Less on A'B' than on AB

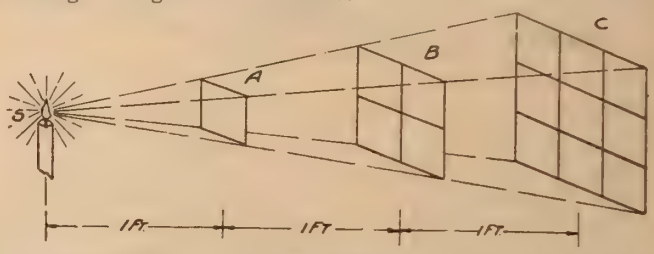


Fig. 6—The Illumination on a Surface Varies Inversely as the Square of the Distance from the Source to the Surface

Having defined the foot-candle as a unit of intensity of illumination, we are naturally interested in seeing how the intensity of illumination varies as the candle-power of the source varies, and also as the distance of the plane from the source varies. It is obvious that if in Fig. 4 instead of an intensity of 1 candle along the line *SA* we have an intensity of 2 candles, the illumination at *A* would be twice as great, and that if we have an intensity of 5 candles the illumination at *A* will be five times as great. Now, if we consider a source of 1 candle, as shown in Fig. 6, we know that the intensity of illumination on *A,* which is 1 foot distant, is 1 foot-candle. If, however, we remove the plane *A* and allow the same beam of light that formerly was intercepted by *A* to pass on to the plane *B,* 2 feet away, we find, as shown in the diagram, that this same beam of light would have to cover four times the area of *A;* and, inasmuch as we cannot get something for nothing, we would find that the average intensity on *B,* 2 feet away, would be only one-fourth as high as that on *A,* 1 foot away, or one-fourth of a foot-candle. In the same way if *B* also is removed and the same beam allowed to fall upon place *C,* 3 feet away from the source, it will be spread over an area nine times as great as *A,* and so on; at a distance of 5 feet we would have only one-twenty-fifth of a foot-candle. *From this we deduce that the intensity of illumination falls off not in proportion to the distance, but in proportion to the square of the distance.* This relation is commonly known as the inverse square law.

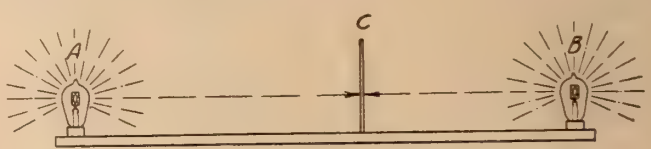


Fig. 7—Essential Parts of Horizontal Photometer

Photometry

Candle-Power and Light-Output Measurements.

Photometry is a specialized branch of the science of illumination, which in itself may be made the subject of an extended study. The man doing field work in illumination has no need for an intimate knowledge of all the details that enter into this branch of the art. In the following discussion photometers are treated in a broad, general way, and for more detailed description of these instruments the reader is referred to standard works on the subject of illumination and photometry.

A sketch of the most simple type of photometer is given in Fig. 7. The essential part of this photometer is a vertical paper screen between the lamps to be compared, at the center of which is a grease spot. When the illumination on one side of the screen

is greater than that on the other the spot will on this side appear darker and on the other side lighter than the surrounding paper. By sliding the screen back and forth on the bar a position can be found where the outlines of the spot will vanish and the spot itself will disappear. When this condition obtains the illuminations on both sides of the screen are the same.

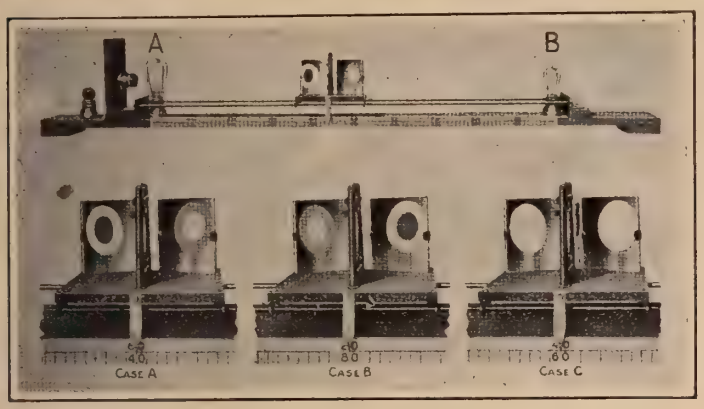


FIG. 8

In order that both sides of the screen may be seen simultaneously mirrors are mounted obliquely behind the screen. In Fig. 8, Case A, it will be noted that the spot as viewed in the left-hand mirror is darker than its surroundings and as viewed in the right-hand mirror is lighter than its surroundings, which indicates that the left-hand side of the screen is illuminated to a higher intensity than the right. In Case B of the same figure it will be noted that the conditions are reversed; therefore in this case the illumination on the right side of the screen is greater than that on the left. Somewhere between these two positions is a position at which the spot will cease to be visible, as shown in Case C of Fig. 8.

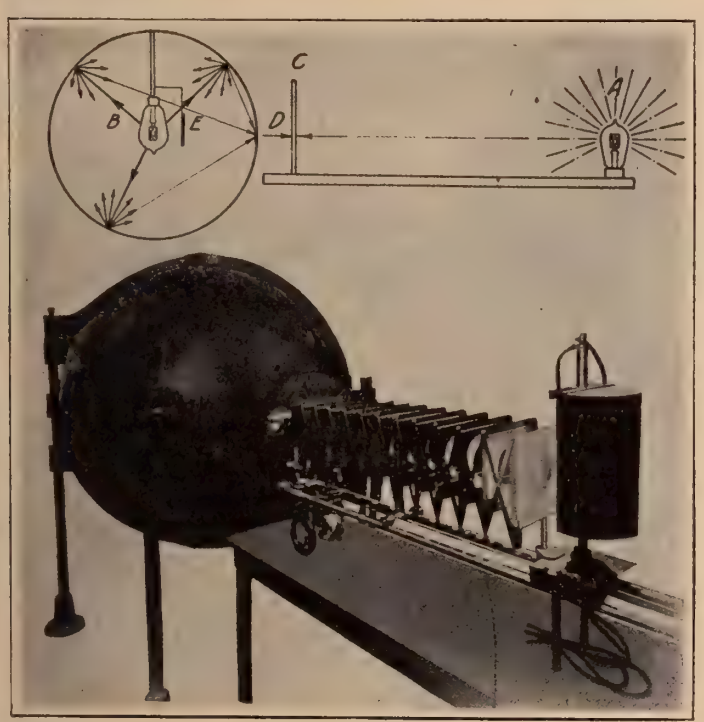


FIG. 9

From what has been said above, the intensities of illumination on both sides of the screen in Case C are equal. Now, since we have a relation between the intensities of illumination that the two lamps being compared are able to produce, we can reason back as to the relation between the candle-powers given, respectively, by lamps *A* and *B* (*see Fig. 8*). The scale of the photometer shows us that at a distance of 60 inches the lamp *A* produces an illumination equal to that which the lamp *B* can produce at a distance of 40 inches. At first thought we might say that *A* must give 3/2 as great a candle-power as *B*, but recalling the inverse square law, previously referred to, which states that the intensity of illumination varies inversely as the square of the distance, or what is the same thing, that the candle-power necessary to produce a given illumination varies as the square of the distance from the source to the plane, we see that the ratio of the candle-power of *A* to that of *B*, instead of being 3 to 2, is 3^2 to 2^2 or 9 to 4. The horizontal candle-power of *A* therefore is 2¼ times that of *B*. If *B* is a lamp of some known candle-power, the candle-power of *A* is determined by multiplying the candle-power of *B* by 2¼. The general rule, then, is that the candle-power of two lamps on a photometer are to each other as the squares of the distances from each to the screen are to each other. For accurate photometry the grease spot screen is no longer in use, but the newer and more accurate photometers are the same in principle.

The simple bar photometer measures candle-power in one direction only. If the lamp being measured is rotated about its vertical axis, its mean horizontal candle-power is obtained. In like manner, if the vertical axis of the lamp being measured is tipped and the lamp rotated on this axis, the average candle-power at any angle can be determined.

Another form of photometer, known as the sphere photometer or Ulbricht Sphere, is shown in Fig. 9. In this photometer the lamp, B, to be measured is placed at the center of a large sphere, the inside of which is painted flat white. In this sphere is a small window, D, of milk glass. The candle-power emitted by this window is compared with the candle-power of a standard lamp. The candle-power of the window computed as above is directly proportional to the mean spherical candle-power or the total lumen output of the lamp in the sphere, so that multiplying this candle-power by a constant factor which has been determined for this particular sphere gives the total lumen output direct. Thus at one reading the mean spherical candle-power or the total lumen output of a lamp can be determined.

(*To be continued*)

A Penurious Employer

Mr. Percy Simser, Ottawa, Ont., writes as follows:

"Being a member of Local 257 of the I. A. T. S. E. and also a member of the National Anti-Misframe League, I take the liberty to write you these few lines to state that I was transferred from the Family theatre, where I was employed as operator, to another house by the name of Centre theatre. I was put in that house against my will, and I started there on July 29 on two Powers 6.B motor drive machines with a generator-set. I found things in very poor condition, also very poor projection, and the machines were very dirty; besides, you couldn't look through the condensers as they were so dirty. It took me all week to get cleaned up, and the pictures were everything but steady on the curtain, so I looked at the aperture plates on both machines and they were not fit for film to run on as they were worn very bad. I sent my assistant operator downstairs after the manager, so he came up and I asked him to get me two new aperture plates, but he looked at them and rubbed his finger over them and said I didn't need them. I told him the picture was everything but steady on his curtain, so he got sore and said the pictures didn't jump very much, and he said so long as the film wasn't buckling in and out the aperture plate was all right. When I couldn't make him understand anything, I went to work and took both aperture plates out and turned them around and used the other side of them. Of course, I know that this is a very poor policy, but I really couldn't stand to see the pictures jumping all over the screen. I also tightened my tension springs and by doing this I got my picture 100 per cent better, and the only trouble I have now is the picture has a little side motion on the screen, as it keeps working sideways on the screen. I would like to know how I can stop that, as it looks like the devil."

Comment: The type of "penny wise but pound foolish" manager of which our correspondent writes is fortunately becoming scarcer, and such instances of ignorance of the fundamentals of successful exhibiting, combined with miserly stinginess, do not come to light very often nowadays.

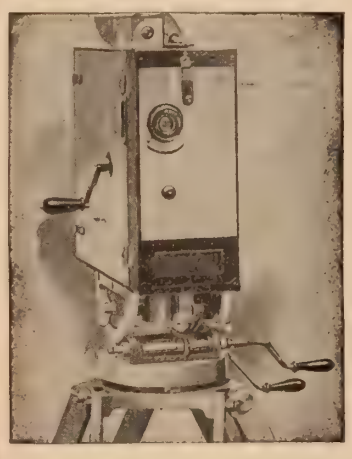
It is a downright misfortune for a capable and conscientious operator to have to work under a management which will not provide the wherewithal to put the picture properly on the screen, and if the operator is financially independent he will, of course, refuse to attempt to work under such conditions, as his reputation as a craftsman is at stake. Unfortunately, however, not all operators are so comfortably supplied with the world's goods that they can afford to select their jobs, which procedure entails periods of idleness between acceptable berths, so it happens that many an operator deserving of good working conditions is forced to "carry on"

A Message to the Camera Man:

Here is a camera which enables you to produce 100% RESULTS. Every desirable advantage is incorporated in the

UNIVERSAL Motion Picture Camera

For accuracy, speed, easy operation and perfect negatives the Universal Camera is without a peer. Equipped with this Camera and a Universal Tripod you are in a position to take full advantage of every opportunity at a moment's notice. You know how important these things are in the M. P. field.



With a Universal Outfit "You get the picture and get away before the other fellow gets ready." The Universal is the last word in PORTABILITY, SPEED AND PERFECT PICTURES.

Write today for a catalog. Buy your Universal now. It is the biggest value in the M. P. World.

BURKE & JAMES, Inc.
240 E. Ontario Street
Chicago

Eastern Branch
225 Fifth Ave., New York

PERFECT PROJECTION DEMANDS THE USE OF

National Carbons

Don't experiment with inferior carbons. Get the best, it will pay you in the end.

We are DISTRIBUTORS for the celebrated NATIONAL CARBONS and carry all sizes in stock.

Silvertip combination for Direct current.

White A. C. Special for Alternating current.

Prices on application

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Motion Picture Trade

300-302 Mallers Building 5 South Wabash Avenue

CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

in a manner which in no wise reflects his ambitions or his capabilities, or else face the alternative of idleness. It seems, however, that when a niggardly manager attempts to utilize machines which on account of worn parts are a menace to the condition of all films projected therewith, the operator could secure relief by calling the attention of the exchange to the existing conditions, and we would suggest that our correspondent do this, as his membership card in the National Anti-Misframe League will be a sufficient guarantee to any important exchange of his sincerity in making the complaint.

As the correspondent states, it is certainly not good practice to use the reverse side of an aperture-plate as a substitute for a new plate, and we can imagine that when his aperture-plate wears entirely through there will be some destruction of film, unless his employer "sees the light" ere then, and provides the new parts so urgently needed.

The correspondent does not state whether the side motion in his screen picture was apparent before the aperture plates were reversed or not, so we cannot state whether the side shift is caused by the new arrangement, but we recommend that the correspondent see if there is any sideways motion, or end play, in the intermittent sprocket spindle, which he may determine by grasping the intermittent sprocket and attempting to move it back and forth laterally. If there is some lost motion the bushings must be set in to remove this, and in carrying out the operation care must be taken not to get the spindle out of parallel with the cam shaft. . On the other hand, if there is lost motion between the cam and the cross, this may also be taken up while making the adjustment for the removal of the end play.

Noisy Intermittent

Mr. Robert F. Smith, Hospers, Iowa, inquires: "How can I silence the intermittent movements of my Simplex machines? Also what is the proper degree of tightness for the sprocket clamps?"

In Reply: It is the aim of all manufacturers of projecting machines to provide as silent running mechanisms as possible, and the Simplex projector is a very satisfactory machine in this respect, but unless the intermittent movement receives its share of attention ,it will soon become noisy in the case of any projector. If, for instance, the oil casing in which the Simplex intermittent operates has become dry, the movement will be more noisy in operation than when properly oiled, and as this is a common cause of noisy intermittents, it is recommended that the correspondent ascertain whether the oil-casing is supplied with oil. If the movement is found to be running dry the casing should be partially filled with oil, whereupon the noise will be decreased.

Lack of lubrication is not, however, the only cause of a noisy intermittent, for as soon as the movement becomes worn, or if it is out of adjustment, there will be considerable noise, and in order to decrease the noise the movement should be adjusted, *i. e.,* the star set up closer to the cam if found too loose due to wear. This will temporarily lessen the noise somewhat, but in time (*depending upon the amount of work performed by the machine*) new intermittent parts will be necessary, and there should be no delay in securing and installing such parts, because the intermittent is the most important integral of a cine projector. It is advisable to have an extra intermittent, completely assembled, always on hand; then when it becomes time to replace parts the spare unit may be installed in the machine and the worn one sent to the manufacturer for expert adjustment and replacement of the worn parts. Although a movement which has been in use for some time may be so adjusted that there is no undue lost motion between the star and the cam, it may still be very noisy, due to the fact that the cam-pin is worn flat on one side. Only by the installation of a new pin, or preferably of a new cam, can noise be eliminated in such cases.

Another cause of noisy operation, which while due to the intermittent movement of the film, is not, strictly speaking, a noise coming from the movement itself, is the intermittent beating of the film against the stripper-plate, or lower guard, when the lower loop is made too large in threading the machine. This noise, in the case of the Simplex projector, is strictly under the control of the operator, and may be prevented by making the loop small enough so that it does not strike against the pocket in the mechanism casing.

Coming now to the idle-rollers which hold the film to the sprockets of the projector (*wrongly termed sprocket clamps by*

the correspondent), it used to be the fashion for operators to let these down so that they bore as tightly as possible upon the sprockets. It is now generally known, however, that this is bad practice, and the most favorable passage of the film over the sprockets is secured when the parts of the idler-rollers that hold the film in place are separated from the surface of the sprocket by a slight distance about equal to twice the thickness of the film.

World Pictures Urges Operators to do Their Bit

IN view of the necessity for conserving raw film stock and releasing as many men as possible for war purposes, World Pictures calls the attention of the operators throughout the country to a manner in which they can do their bit toward winning the war.

It is estimated that fully 5,000,000 feet of film is destroyed each year through careless handling in the projection rooms of the country's theatres. This means that just that quantity of new prints must be made up, necessitating the employment of a large force of workers to turn it out, and making inroads on the supply of raw film stock and laboratory materials, not to speak of light, heat and power. All these make it necessary to draw heavily on coal stocks and labor that can be employed on other and essential work.

World Pictures suggests that all operators handle films with the greatest care, cleaning same of oil after using and making repairs neatly and doing everything to insure the utmost longevity to prints. Such organizations as the operators may be affiliated with should be approached and shown the advantage of a movement tending to promote the conservation of film.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 177

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea

Addressing Multigraphing Printing Typewriting

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work

Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

SILVERTIP

THE STANDARD DIRECT CURRENT CARBON

Combines Satisfactorily the Features of Steady Arc and Maximum Brilliancy

The exhibitor who is progressive enough to realize the great importance of good projection, who aims to show on his screen a picture free from all defects, uses the Columbia-Silvertip combination. The high brilliancy of the light given by Silvertips permits of maximum definition and shows the picture on the screen with such reality and clearness as to meet the full approval of the audience.

The direct current arc of the Columbia-Silvertip combination gives a pure white light and flickerless illumination. The Silvertip is of small diameter and is heavily plated in order to enable it to carry the high currents which are necessary to obtain an intense white light. Its small diameter insures an absolutely steady light.

Note: Silvertips are for direct current only

FOR ALTERNATING CURRENT White A. C. Special Carbons give a pure white light of high intensity. No change of equipment necessary. Simply remove the old carbons and insert White A. C. Specials.

WRITE TODAY FOR OUR FOLDERS

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

Camera Laboratory — Picture Making — Studio Technique

Notes on Metol

[Reprinted from an article by Mr. S. Wein in the Color Trade Journal, August, 1918.]

A CONSIDERABLE amount of research work was done of late by chemists in order to make the compound commercially known as "metol" and properly termed as mono-methyl-*p*-amido-phenol sulphate ($C_6H_4OHNH_2CH_3H_2SO_4$), which compound finds its application in photography as a developer, but it seems that they have had little if any success. As a matter of fact, metol was at one time made here in America, but owing to the fact that enough of it was not consumed to warrant its manufacture it was soon dropped by this concern. According to Norton, there were only 130,582 pounds imported for the fiscal year 1913-1914, and valued at $13,658.

Metol is supposed to be derived from *p*-amidophenol by substitution of one hydrogen atom of the amido (NH_2) group by a methyl (CH_2) group, and is supplied commercially in the form of a sulphate.

It was first introduced in 1891 by Dr. J. Hauff and shortly afterwards by Dr. Andresen. The patents granted to these investigators contain no reference as to the manufacture of the compound known as metol, but have special reference to its application as a photographic developer.

Eichengrun and Demeler (U. S. Pat. 696,020) obtain a compound that is almost identical with metol, it being made by dissolving 10 parts *p*-nitro-phenol in 8 parts of Chlor-methyl-alcohol. To this solution add 5 parts of Zinc chloride. The mixture immediately turns hot.

After twenty-four hours the new compound having the formula: C_6H_3 (CH_2Cl) $OHNO_2$ (chlor-methyl-*p*-nitro-phenol) is precipitated from the mixture, in the form of fine crystals or needles, its melting point being about 132°C. These needles are filtered from the solution and are purified by recrystalization from methyl-alcohol.

Subsequently a mixture prepared from the chlor-methylic-*p*-nitrophenol is thus obtained and the ten-fold quantity of water is heated for some time until a clear liquid or solution results. From the filtered solution the new product having the formula

$$C_6H_3 (CH_2OH) OHNO_2$$

is precipitated on cooling in the shape of crystals, melting at about 128°C. In order to reduce the said body, 2 parts of tin are added to a mixture of 1 part methyl-*p*-nitrophenol and 10 parts of concentrated hydrochloric acid. The reaction goes on quietly and can be accelerated by heating. After cooling the double salt of tin of the new methyl-*p*-amido-phenol separates. It is dissolved in water and decomposed by a solution of sodium carbonate. The free methyl-*p*-amidophenol is dissolved in ether, and when the ether is extracted from this solution the salt is obtained in a solid state. The new salt has the following formula:

$$C_6H_3 (CH_2OH) OHNH_2,$$

and appears in the form of colorless needles or leaves, which are decomposed when in contact with warm air, soluble in hot water, alcohol, and in ether, melting at from 132°C. to 142°C. It forms salts with acids or alkalies, and it is therefore advisable to make a sulphate or hydrochloride of this compound in order to make the finished product more soluble in water and at the same time a stable compound.

Another interesting method of making metol (English Pat. 4,044, 1908,) is to mix 130 parts of *p*-chlorophenol with 270 parts of an aqueous solution of mono-methylamine (33 per cent strength) and 2 parts of copper sulphate. This mass is heated in a closed vessel to 135°C. for about 10 hours. The unaltered *p*-chlorophenol is then removed by steam distillation, sulphuric acid having previously been added to the mass to render it acid. From the residue in the still the mono-methyl-*p*-amidophenol may be separated in the form of its sulphate by concentrating the liquid; the sulphate is then isolated in the usual way.

Characteristics

Metol Comes in the Form of a Buff-Colored Acicular Crystal

Heated in a sublimation tube, it swells up and chars without fusion. It emits an objectionable nitrogenous odor (*like burning bones*) and whitish fumes. It gives a mixture of whitish and tarry sublimates, the free base melting at 87°C. The metol itself melts at 245° and 257°C.

It is very soluble in hot water, but insoluble (*or very sparingly soluble*) in alcohol, ether and chloroform. The free base is, however, soluble in organic solvents.

The solution boiled with some concentrated solution of caustic soda gives practically no coloration, but emits a nauseous odor (*resembling that of phenylisonitrile*). If the solution is made alkaline with caustic soda, the base is liberated, but remains in solution, unless the solution is very strong. On agitating with ether (*the ether does not change the oxidation coloring matter*) and evaporating the ether on a watch glass, the base remains as oily drops, which soon set to a mass of interlacing acicular or rosette-shaped crystals.

By adding some caustic soda to its aqueous solution and then dropping in some dilute sulphuric acid, while immersed in ice cold water, there is precipitated a mass of extremely fine felt-like needles. Note: This is a nitroso derivative of metol. The metol solution must not be too dilute, and the precipitate only appears after standing a few minutes, cooling and shaking.

Solution of chlorinated lime gives no precipitate, but the solution slowly becomes a fine purple-violet in color (*distinction from p-phenylenediamine*).

Ferrous sulphate gives no coloration. Very dilute ferric chloride gives very slowly a violet coloration; in excess it gives a deep brown (*quinone*) on warming (*distinction from p-phenylenediamine*).

The fact that metol yields a quinone shows that it is a derivative of phenol, and not of cresol, as stated by some authorities.

Ten c.c. of raw milk treated with 0.05 gram of metol and adding recently boiled and cooled water (*distilled*) and further adding one drop of hydrogen peroxide (*20 volumes*) gives a dark "café-au-lait" coloration. Boiled milk gives no coloration.

Book Review

Applied Optics.

The Computation of Optical Systems
Being the
"Handbuch der Angewandten Optik"
of Dr. A. Steinheil and Dr. E. Voit.
Translated and Edited by
J. W. French, B. Sc.
Vol. I.
Publisher: Blackie & Son, Ltd.,
50 Old Bailey, London, England.
Price, 12 Shillings 6 Pence.

While the past three decades have seen the appearance of some notably important and valuable works on the theory of optical instruments, the practical side of optical engineering has not received so much consideration, but the republication of the useful treatise of Steinheil and Voit (*originally published in 1891*) goes a considerable way toward relieving this discrepancy, and will prove a valuable aid to the student, the designer and the amateur constructor of optical systems.

This work comprises the system of trigonometrical calculation devised by Dr. Adolph Steinheil, the noted Munich optician, and his scientific collaborator, Dr. E. Voit, and is founded upon the important researches of Prof. L. von Seidel, whose theory and equations for the elimination of the monochromatic aberrations have received attention in all modern works on optical theory. The fact that this system of calculation is employed by the Steinheil firm is a guarantee of its value and usefulness, as the ob-

jectives of that maker have an enviable reputation, and the reader of the work now being considered gains the benefit of the authors' years of research in their efforts to perfect a system which permits the computation of objectives with the greatest degree of accuracy combined with the least amount of labor.

In preparing the English translation the work has been rearranged by Mr. French, and has been considerably improved thereby. The complete work, of which Vol. I of the translation is only a part, takes up the computation of both single lenses and achromatic doublets of various forms, but Vol. I of the translation ends with the consideration of single lenses, and the portion on achromatic doublets will appear as Vol. II. Accordingly the initial chapters of the original work, which deal with the determination of refractive indices and the fundamentals of achromatism, have been transposed to Vol. II (*where they will fit in competently*), and Vol. I commences with the laws of the refraction of light, which are immediately followed up by the system of notation and sign convention employed throughout the work. This latter appeared as one of the appendices in the original (*German*) edition, and Mr. French, the translator, states that it will also be included, for convenience, in Vol. II of his translation.

A feature of the English translation is the elegant manner in which the diagrams have been reproduced, these being printed in two colors, and appearing as full page plates instead of being inserted in the text as in the original edition. Two of these plates are entirely new, and will give the student of the work a clear idea of the magnitudes, angles and directions represented by the various symbols and signs used in the formulæ, thus enabling him to grasp at once the application of the computational methods which follow.

Particularly valuable is the good exposition of the location and properties of the cardinal points of lenses (*i. e., the Gauss points and the focal points*), which are so seldom thoroughly explained in optical text-books of elementary or practical nature.

After this comes the study and comparison of various forms of lenses from the viewpoint of the influence of various aberrations upon their performance, and trigonometrical formulæ are then laid down for the tracing of rays through the various possible forms of single lenses, in order that their aberrations may be exactly ascertained.

Spherical aberration of axial and extra-axial points is considered, and numerous worked-out sample computations are supplied which make clear the application of the formulæ and the sequence of the calculations.

Wide fields and their inherent aberrations, such as astigmatism and distortion are not extensively dealt with in the work of Steinheil and Voit, which rather specializes in the treatment of narrow fields, such as those of telescopes, but it was the intention of the authors to publish other volumes, which, however, did not appear, due perhaps to the death of Dr. A. Steinheil many years ago.

The volume here reviewed will, however, always fill a respected place in optical literature, and Mr. French, the translator of the English edition, is to be thanked for having selected so useful a work as the vehicle for his efforts.

Volume II of the translation dealing with achromatic doublets, is of corresponding interest and value, and will be mentioned in these pages upon its appearance.

A. S. C.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

RESPOND TO THIS

If you would have your DEVELOPING and PRINTING done in the most expert manner, have EVANS do it for you.

We have one of the most modernly equipped plants in the world for doing this particular line of work, employ the most skilled operators in every department, and all work is safeguarded in the most careful manner to assure you of the best possible results.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone: St. Nicholas 3443-44

Camera Men, Laboratory Men, Producers and Experimenters

Let the Picture Making Department Solve Your Problems

Submit Your Questions to the Editor

PERFECTED PROJECTION

PERFECTED Projection plus portability—that's the DeVry Portable Motion Picture Projector. Entirely self-contained, weighs but 20 lbs., takes standard size reels and film and projects a 12 ft. picture at any throw up to 80 ft.

Equal in performance within its prescribed limitations to the best professional projector, yet so wonderfully light and compact that it can be carried with greater ease than the suit case it resembles.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Write for Catalogue H-4

The DeVry Corporation
109½ North Wells Street Chicago, U. S. A.

Cue Sheets Latest Hits — Music — Musical Equipment

Musically Interpreting the Film

AN inquiry has just reached the editor of how and what one should play for comedy-drama and in the course of answering the correspondent, it seemed the best explanation given would be to advise the player to look at the film from a musical angle, or in other words, as the progress of the picture was developed on the screen, to classify every scene and subdivision into musical terms.

This is the system in use among all those who are engaged in musically interpreting pictures and is the only one which experience has shown to be at all times practical. In the old barnstorming days, when the heavy drama occupied the footlights, the struggle, burglary scene, the intensely pathetic or the heroic situation has its musical accompaniment.

"Nothing new under the sun" is firmly demonstrated by music for the film, because such music is a development of music with the spoken drama. Celluloid drama is but an opportunity to develop the music to a much greater extent, owing to the silence instead of the spoken voice.

As an example of how to subdivide the film in musical terms, the first essential is to select the situation for the THEME and then decide the character of the composition to be used. If the hero or heroine is experiencing all kinds of difficulties and troubles and is of a moody or pensive disposition, no great difficulty will be found in selecting a fitting and suitable composition. Be they in a bright, joyous, winsome, carefree or gay mood, readily the idea of a novelette, caprice or badinage suggests itself.

If the scene on the screen is of action leading to agitation, music of similar characteristic can easily be secured. Scenes of such character as mystery, gruesomeness, agitation, dramatic tension, heavy dramatic, emotional, pathetic and passion will frequently be depicted on the screen, and material of similar musical value is to-day available to the musician who realizes it is his task to musically portray what his audience is viewing.

The day of commencing a program of music similar to what is played in a hotel or restaurant, usually comprising an opening march, then a waltz, an overture, an operatic selection and a couple of popular numbers of the moment is completely past. There must be no deviation from the rule that only such music which appropriately interprets the screen action should be used.

However, there never was a rule whose value could not be proven by its exception, and the exception to the foregoing statements is the suggestions for neutral scenes. Here is where a musician can display his greatest judgment. To select a characteristic which is of a similar order as the screen action requires no great musical experience, ability or knowledge, but to balance the rest of the musical program for the picture in such a manner that the contrast is pleasing to the ear, harmonious and not at all distracting requires care and forethought. If the picture has need of a number of novelettes in a neutral scene, to continue further compositions of this kind is poor reasoning. In a neutral scene, there is an opportunity to perform contrasting tempos which will then help the following scene considerably.

By such methods as these players will find that film interpretation is not a problem but a very interesting pleasure, and if the above suggestions are diligently followed, they will not only give satisfaction to themselves, but also to their audiences.

New American Photoplayer Attachment

Announcement has been made by the American Photoplayer Company of the perfection of a new attachment for the American which makes possible the sustaining of the bass by the operator using his feet. This new attachment may be used on all previously manufactured instruments by this company, and will fulfill the want of organists who have been using the American.

Review of the Latest Compositions

1—"Peacock Strut," fox-trot. Jazz band leaders claim this is the best instrumental fox-trot published. It is played by all the leading jazz bands throughout the country and instills one with the desire to fox-trot indefinitely. Published by Jerome H. Remick & Co., 217 W. 46th St., New York.

2—"When We Meet in the Sweet Bye and Bye," one-step. Stanley Murphy's latest. It's an irresistible one-step for dancing—you'll play it often. Published by Jerome H. Remick & Co., 217 W. 46th St., New York.

3—"Fighting Tommies." An inspiring march displaying the grit and courage of Great Britain's pride. It is a gor' blimy bit by John Boulton. It instills one with the real spirit with which those courageous Tommies valiantly leave for the front line trenches. Published by Belwin, Inc., 701 Seventh Ave., New York.

4—"Three Wonderful Letters from Home," one-step by James F. Hanley. From the song standpoint this is a positive and unbeatable winner. From the dance standpoint it is the snappiest and best arranged one-step your money can buy. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

5—"Military Waltz." The only one published. A wonderful medley arrangement of patriotic songs—"Red, White and Blue," "Tenting To-night," "Dixie," "Marching Through Georgia," arranged in waltz time by Mr. Logan. You should have this number on every program. Published by Forster Music Pub., Inc., 736 S. Michigan Ave., Chicago, Ill.

6—"Liberty for All." The new standard march favorite by Alfred Francis. The snappiest, most brilliant, and effective march hit of the year. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

7—"Long Boy," one-step. The riot of all the training camps. Some song hit—some dance hit. Published by Shapiro, Bernstein & Co., 228 W. 47th St., New York.

8—"Aces High." The sensational aviation march, ably portraying our wonderful aeroplane fleet in its journey over the clouds. It is a skyrocket hit by Ed. Roberts. Published by Cinema Music Co., Columbia Theatre Bldg., New York.

9—"Liberty Lads." An Alla-Breve march in the spirit of the hour. An American triumphal march by Lee Orean Smith. Published by Leo. Feist, Inc., 249 W. 40th St., New York.

10—"Some Day They're Coming Home Again." A song for the boys over there, over here, everywhere. One-step arrangement of the biggest soldier song success published. By Harry Hilbert. Published by Carl Fischer-Witmarck Orch. & Band Dept., Cooper Square, New York.

11—"Blue Devils" (Alpine Chausseurs). The great French military march by Sol. P. Levy. It contains a surprising trio. It is the march which has taken New York by storm and is being played by every prominent band in the country. It ably depicts those dare-devil veterans on their dashing descent into the battle-line. Published by Belwin, Inc., 701 Seventh Ave., New York.

12—"Johnny on the Spot," one-step. The new one-step hit by Chas. J. Roberts. The best dance number of the year. Carl Fischer, Cooper Square, New York.

13—"Carry On," General Pershing's March. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. By M. L. Lake. Published by Carl Fischer, Cooper Square, New York.

14—"Hunatkin," a half-tone one-step by Sol. P. Levy. It is his best and latest feature in that it represents a new idea in one-steps, being built entirely upon half-tones. It has already made its debut in all the leading theatres and dance-

halls in the city. Published by S. M. Berg, 47th St. and B'way, New York.

15—"Two Indian Dances. 1, Deer dance; 2, War dance; by Chas. Sandford Skilton. Two genuine Indian melodies specially arranged by Chas. J. Roberts so as to be effective for small orchestra. Published by Carl Fischer, Cooper Square, New York.

MUSIC CUES FOR RECENT PICTURES

"THE HOUSE OF MIRTH"

(Metro Production)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

1—"Heavy Mysterioso," by Levy (1 minute and 30 seconds), until—S: Screening.
2—"Patrol Orientale" (Characteristic), by Kiefert (45 seconds), until—S: As alchemist scene fades scene fades (slave market scene).
3—"Silent Sorrows" (Characteristic Andante Pathetique) (Theme), by Borch (2 minutes and 45 seconds), until—T: "Like the women of old Lily—."
4—"Basket of Roses" (Allegretto Moderato), by Albers (3 minutes), until—T: "In spite of his slender income—."
5—"Novellette" (Allegro Grazioso), by Marquis (4 minutes and 15 seconds), until—T: "Simon Rosedale, who aims to—."
6—Repeat: Theme (2 minutes and 30 seconds), until—S: When Lily reads note.
7—"Heloise" (Andantino Intermezzo), by Langey (3 minutes), until—T: "I missed my train for Dorset" (door-bell).
8—Piano improvising (3 minutes and 45 seconds), until—T: "The autumn's last house-party—" (piano only according to action).
9—"Carnations" (Allegretto), by Zamecnik (2 minutes and 45 seconds), until—T: "I must talk to you alone."
10—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—S: Clock face—12:15.
11—Repeat: Theme (1 minute and 15 seconds), until—T: "You do love me, Lily."
12—"Gavotte" (Moderato Descriptive), by Luz (2 minutes and 45 seconds), until—T: "I thought your appointment."
13—"Nocturne" (Andante Pathetique), by Luz (3 minutes), until—T: "I've always impressed on you" (telephone-bell).
14—"Dramatic Tension No. 64," by Borch (3 minutes and 15 seconds), until—T: "There's a Mrs. Haffen outside."
15—"Dramatic Agitato No. 38," by Minot (1 minute and 30 seconds), until—T: "Where is Bertha?"
16—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—T: "Central, give me long—" (telephone bell).
17—"Dramatic Recitative," by Levy (3 minutes), until—S: When Bertha leaves house.
18—"Dramatic Tension," by Levy (2 minutes and 45 seconds), until—T: "The following morning" (telephone bell).
19—"Dramatic Tension No. 44" (Descriptive), by Borch (4 minutes), until—T: "Rosedale takes advantage of—"
20—"Dramatic Tension," by Andino (2 minutes and 15 seconds), until—T: "Don't go in there, please."
21—"Andante Pathetique," by Berge (2 minutes and 15 seconds), until—T: "The house of death."
22—"Fifth Nocturne" (Allegretto Moderato), by Leybach (3 minutes), until—T: "Dreading to meet her old—."
23—"Dramatic Tension No. 67" (Characteristic), by Shepherd (1 minute and 45 seconds), until—T: "At least there are no lies."
24—"Sweet Jasmine," by Bendix (3 minutes and 30 seconds), until—T: "Seldon, too, avoids society—."
25—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—T: "Let's insist on Miss Bart."
26—Repeat: Theme (2 minutes), until—S: When Seldon enters.
T: The End.

"PEG OF THE PIRATES"

(Fox Special Production)

(Reviewed on page 3141)

Reel 1.

1—At screening—Down Down (Medley of Southern Airs).
2—There is only one rose—In Beauty's Bower (Allegretto).
3—And down the coast—Allegro 3/4.
4—Mistress Peg—Valse Lento 3/4.
5—The day of the Betrothal—Allegretto 2/4.
6—But uncle, you know—Adagio 4/4.

Reel 2.

7—When pirates rush into house—Agitato Furioso 4/4.
8—Sir Edgar Brenton—Maestoso 4/4.
9—Pardon me for intruding—Allegro 2/4.
10—Sir Windham—Andante 2/4
11—When Peg holds gun in pirate's face—Dram. Tension.

Reel 3.

12—That wench—Agitato.
13—Cruiser appears—Agitato.
14—That she-devil will be the death of us—Agitato.
15—When Peg takes flour and whitens up—Danse Macabee.

Reel 4.

16—Cruiser appears—Drummer play signal.
17—Peg holding school—Valse 3/4.
18—After pirate comes out of cabin—Agitato.

Reel 5.

19—Peg climbs aboard ship—Continue No. 18 Agitato.
a When drummer plays signal—a—drummer imitate.
b When battle begins—b—Battle Agitato.
20—Peg goes to pirate cabin—Andante 2/4.
21—Drummer enters hall—Wedding March Militaire.

"THE TURN OF THE WHEEL"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: Adagietto from the Symphonette Suite by Irenee Berge

1—"Babillage" (Characteristic Intermezzo), by Castillo (3 minutes and 5 seconds), until—T: "I play it all this time."
2—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "He is going to the bench."
3—"Tragic Theme," by Vely (1 minute and 50 seconds), until—T: "You saw me loser."
4—Theme (1 minute and 5 seconds), until—S: Flashback to interior of gambling-room.
5—"Frills and Furbelows" (Rondon Rococo), by Crespi (1 minute and 50 seconds), until—T: "Rosalie's aunt and chaperon."
6—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 5 seconds), until—T: "He is an American."
7—Theme (55 seconds), until—T: "As the days pass."
8—Sinister Theme (1 minute and 25 seconds), until—T: "At the cafe of the Grey Dove."
9—"Petite Bijouterie (Valse Intermezzo), by Bohm (2 minutes and 30 seconds), until—T: "Is your name Maxfield Grey?"
10—"Silent Sorrows" (Andante Pathetique), by Borch (1 minute and 40 seconds), until—T: "With the assistance."
11—Continue to action (2 minutes and 50 seconds), until—T: "And to the Tombs prison."
12—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 10 seconds), until—T: "In the Catskill Mountains."
13—"After Sunset" (4/4 Melodious Moderato), by A. Pryor (2 minutes and 15 seconds), until—T: "Rosalie has engaged."
14—"Serenade" (4/4 Dramatic), by Widor (3 minutes and 20 seconds), until—T: "To brighten the heavy day."
15—Theme (3 minutes and 30 seconds), until—T: "My dear girl I have something to say."
16—"Melody" (3/4 Lento), by Gluck-Sgambati (1 minute and 45 seconds), until—T: "Rosalie visits the apartment house."
17—"Dramatic Narrative," by Pement (4 minutes), until—T: "While at Rosalie's apartments."
18—"The Last Spring" (Dramatic Pathetic), by Grieg (6 minutes and 30 seconds), until—T: "The following afternoon."
19—"Lento Allegro" (from Symphonette Suite), by Berge (1 minute and 10 seconds), until—T: "Playing for big stakes."
20—"Broken Melody" (Adagio Intermezzo), by Van Biene (4 minutes), until—T: "You don't care for me?"
21—"Dramatic Tension," by Levy (2 minutes and 30 seconds), until—S: Rosalie fighting with Wally.
22—"Dramatic Agitato," by Hough (55 seconds), until—T: "You were so sudden."
23—"Love Song" (Dramatic), by Flegier (50 seconds), until—T: "Did I play my part?"
24—Continue pp (50 seconds), until—T: "At Carlinos."
25 "Serenade D'Amour" (Moderato), by Blon (2 minutes and 50 seconds), until—S: Detectives near door.
26—"Sinister Theme," by Vely (1 minute and 20 seconds), until—T: "And they were brought."
27—Continue to action (1 minute and 25 seconds), until—T: "Look Wally, for God's sakes."
28—"Heavy Mysterioso," by Levy (2 minutes and 45 seconds), until—T: "Come dear, tell me the truth."
29—"Little Story" (Moderato), by Zimmerman (2 minutes and 10 seconds), until—T: "Max suspected the truth."
30—"Agitato No. 69," by Minot (1 minute and 5 seconds), until—T: "Help me! help me!"
Note—Watch shot.
31—Continue pp (1 minute and 45 seconds), until—T: "I'm going to take you home."
32—"Second Movement" (Allegretto), from 7th Symphony, by Beethoven (2 minutes and 10 seconds), until—S: Interior of prison (warden telephoning).
33—Theme ff (50 seconds), until * * * * * END.

"THE FALLEN ANGEL"

(Fox Production)

(Reviewed on page 951)

Reel 1.

1—At screening—Allegretto 3/4.
2—Jill enters home (Telegram)—Andante 2/4 (Theme).
3—Such girls as these—Valse.
4—I suppose you're got the same hope—Andante 3/4.
5—Why don't you see the old man—Andante 3/4.

Reel 2.

6—Though fatigued—Adagio 3/4.
7—Matters have come—Andante (Same as No. 2).
8—The girl faints—Dram. Tension.
9—Life is embittering you—Andante 2/4.

Reel 3.

10—Jill in garden—Valse.
11—At her home—Andante 3/4.
12—And so the ensuing days—Valse.
13—Before I had no right—Andante 3/4.

Reel 4.

14—The world begins to serve notice—Andante 2/4 (Theme).
15—A blow that must be received in silence—Andante 3/4 or Adagio 3/4.
16—Several days later—Andante 2/4.
17—With the door—Allegretto grazioso 3/4.
18—Youth and love—Allegretto 3/8.

Reel 5.

19—I—I'll have to tell you—Andante 2/4 (Theme).
20—Jimmie Adams—Allegretto 3/8.
21—Two paths cross—Andante 2/4.
22—It's true, you can't get away with it—Andante 2/4 (Theme).

AD TALKS FOR NEW PICTURES ON PAGE 1434

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
TheAuction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES
Continued from Preceding Page

"THE DEVIL'S PLAYGROUND"
(Fraternity Film Production)

Reviewed on page 444.

Specially selected and compiled by M. Winkler.
Based on a speed limit of 14 minutes per reel (one thousand feet).
Theme: The Vampire (Dramatic) by Sol. P. Levy

1—"Heavy Mysterioso," by Sol. P. Levy (1 minute and 35 seconds), until—T: "John Van Allen, the father."
2—"Heloise" (Moderato Intermezzo), by Langey (2 minutes and 10 seconds), until—T: "I am quite fond of you."
3—Continue pp (30 seconds), until—T: "Vera the woman."
4—Theme (1 minute and 10 seconds), until—T: "Robert W. Harding, President."
5—Popular Waltz to action (1 minute and 5 seconds), until—T: "Dancing is an art."
6—Continue pp (35 seconds), until—S: Interior of ball room.
7—Popular Trot (20 seconds), until—S: Girls dancing in the street.
8—Popular Waltz (25 seconds), until—T: "The Dansant."
9—"Missouri Waltz" (1 minute and 15 seconds), until—T: "While Barton pays strict attention."
10—Popular One-Step (4 minutes and 30 seconds), until—T: "Saturday a half holiday."
11—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 30 seconds), until—S: Interior of Cabaret.
12—Popular One-Step (1 minute and 40 seconds), until—T: "Oh! I thought you would like."
13—Theme (1 minute and 20 seconds), until—T: "Mrs. Margaret Pickering."
14—"Erotik" (Dramatic), by Grieg (1 minute and 35 seconds), until—T: "The holidays over."
15—Continue to action (2 minutes and 20 seconds), until—T: "I am indeed grateful."
16—Silence (25 seconds), until—T: "Percy taught me a new step."
17—"Gavotte," by Gossec (1 minute and 10 seconds), until—S: Interior of restaurant girls dancing.
Note—Play No. 17 to tempo of steps.
18—Popular Trot (55 seconds), until—S: Close up of big clock.
19—Continue pp and slow (1 minute and 40 seconds), until—T: "I was there once before."
20—Continue ff (20 seconds), until—T: "I will send you to a place."
21—Continue pp (15 seconds), until—T: "The spider weaves his web."
22—Theme (1 minute and 5 seconds), until—S: Close up of musicians playing.
23—Popular One-Step (35 seconds), until—S: Musicians stop playing.
24—Silence (25 seconds), until—T: "A week later."
25—"Love Theme" (Melodious Dramatic), by Abbott Lee (3 minutes and 30 seconds), until—S: Woman reading telegram.
26—Popular Waltz (2 minutes), until—S: Von Allen struggling with girl.
27—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—S: Girl entering hospital.
28—"Lamento Dramatic Pathetic," by Gabriel Marie (1 minute and 25 seconds), until—S: Interior of restaurant.
29—Popular Trot (30 seconds), until—T: "The devil claims his own."
30—Silence (15 seconds), until—T: "Betty in her new surroundings."
Note—Effect of ad lib. Tympany Rolls.
31—"Blue Violets" (Melodious Mazurka), by Eilenberg (1 minute and 10 seconds), until—S: Dancing scene in restaurant.
32—"Tickle Toe Dance," from "Going Up," by L. A. Hirsch (1 minute and 50 seconds), until—T: "If you are not acquainted."
33—Theme (3 minutes), until—T: "At the Cafe Dansant."
34—Popular Waltz (55 seconds), until—S: Oriental dancer in view.
35—"Oriental Veil Dance," by Aromson (35 seconds), until—S: Change of dance.
36—Popular Fox Trot (1 minute and 40 seconds), until—T: "In the wee hours."
37—Theme (2 minutes), until—T: "A change of heart."
38—"Dramatic Narrative," by Pauline Pement (3 minutes and 30 seconds), until—T: "I will speak to Mr. Harding."
39—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 10 seconds), until—T: "Mother! I am in love."
40—Continue pp (1 minute and 10 seconds), until—S: At the musicale.
41—"Serenade," by Moszowsky (1 minute and 50 seconds), until—T: "The next day."
Note—Cue No. 41 to be played as a violin solo with piano acc.
42—"Cavatine" (Dramatic), by Bohm (3 minutes and 50 seconds), until—T: "The over indulgence of parents."
43—"Dramatic Recitative," by Sol. P. Levy (2 minutes and 35 seconds), until—T: "Deprived of his allowance."
44—"Quietude" (Dramatic Pathetic), by Gregh (4 minutes), until—T: "Salary, I need hundreds."
45—Theme (2 minutes and 10 seconds), until—T: "The boy's habits are investigated."
46—Silence (20 seconds), until—T: "The same evening."
47—Popular One-Step (1 minute), until—T: "The morning after."
48—"Dramatic Tension," by Sol. P. Levy (4 minutes and 20 seconds), until—S: Boy entering room of his sick mother.
49—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "It's no use fighting."
Note—Tympany Rolls during short fight.
50—Continue pp (25 seconds), until—S: Vera near mirror.
51—Theme (1 minute and 5 seconds), until—T: "Her last appeal."
52—"Heart Wounds" (Dramatic Pathetic), by Grieg (3 minutes and 30 seconds), until—T: "That night the end."
53—Theme ff (3 minutes and 45 seconds), until—T: "It's not what you have done."
54—"Largo," by Corelli (1 minute and 10 seconds), until—T: "All ye who enter here."
55—"Heavy Mysterioso," to action (25 seconds), until—T: "Next morning."
56—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (1 minute and 45 seconds), until * * * * * * END.

"THE SAVAGE WOMAN"

(Select Production)

(Reviewed on page 1258)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" by Zamecnik, the Tempo being Moderato Expressivo

1—"In the Jungle" (Intermezzo), by Losey (1 minute and 20 seconds), until—T: "Cafee L'Abbaie in Paris."
2—"The Vampire" (Dramatic), by Levy (2 minutes), until—T: "What had been."
3—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: "His refuge, wandering."
4—"Oriental Song," ff, by Kiefert (1 minute and 45 seconds) until—T: "In his lair."
5—"Dramatic Agitato," by Hough (1 minute and 50 seconds), until—T: "Death."
6—Continue pp (20 seconds), until—T: "Running by Night."
7—"Evening Breeze" (Characteristic Intermezzo), by Langey (1 minute and 30 seconds), until—T: "Not Ethiopian, but——"
8—"Queen of Sheba" (Processional March), by Goldmark (2 minutes and 55 seconds), until—S: Savage woman sees the approaching soldiers.
9—Continue to action (1 minute and 25 seconds), until—T: "Deserted by guides."
10—Theme (2 minutes and 20 seconds), until—T: "The story."
Note—"Watch shot."
11—"Dramatic Andante No. 15," by Herbert (5 minutes and 15 seconds), until—T: "And after this."
12—"Blissful Dreams" (Characteristic Intermezzo), by Meyer-Helmund (2 minutes and 40 seconds), until—T: "Mademoiselle Renee Renoit."
13—"Flirtation" (Characteristic Intermezzo), by Meyer-Helmund (1 minute and 35 seconds), until—T: "Then later the reading."
14—Theme (2 minutes and 15 seconds), until—T: "But when he would strike."
15—Repeat "The Vampire No. 2" (3 minutes and 15 seconds), until—T: "The weapon boomerangs.
16—Continue ff (50 seconds), until—T: "With the Devil in Paradise."
17—"Grazielle" (Valse Italieen), by Laurendeau (1 minute and 35 seconds), until—T: "Then one day a flower girl."
18—"Italian Peasant Dance" (Characteristic), by Clappe (1 minute and 50 seconds), until—S: Interior of church.
19—Organ improvision to action (45 seconds), until—T: "Madame Ducharmee's latest methods."
20—Theme (3 minutes and 15 seconds), until—T: "He had begun to love her."
21—"Impish Elves" (Allegretto Intermezzo), by Borch (2 minutes and 45 seconds), until—T: "Perhaps if she hurries."
22—"Agitato Appassionato," by Borch (2 minutes and 35 seconds), until—T: "He had searched everywhere."
23—Continue pp (1 minute), until—T: "Just a savage woman."
24—"Adieu" (Dramatic), by Favargar (35 seconds), until—T: "Where two have lived."
25—Continue to action (2 minutes and 20 seconds), until—T: "This time his guides."
26—"Battle Agitato," by Minot (30 seconds), until—T: "Prince Menelik has."
27—"Dramatic Maestoso," by Loraine (1 minute and 25 seconds), until—T: "To make human sacrifice."
28—"Tragic Theme," by Vely (2 minutes and 45 seconds), until—T: "It is I, Renee."
29—Theme (1 minute and 25 seconds), until * * * * * END.

"THE CHANGING WOMAN"

(O. Henry—Vitagraph)

(Reviewed on page 1764)

Specially selected and compiled by M. Winkler

The timing of the picture is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Serenata" (Characteristic Spanish Serenade by Crespi

1—"Mexicana" (Characteristic), by Herbert (3 minutes), until—At Screening.
2—"Spanish Gaiety" (Bolero Characteristic), by Eno) (2 minutes and 45 seconds), until—T: "Mlle. Nina Girard."
3—"Capricious Annette" (Characteristic Moderato Caprice), by Borch (1 minute and 45 seconds), until—T: "Don Senor Johnny Armstrong."
4—"Alborade" (Caprice Espagnola), by Andino (2 minutes and 45 seconds), until—T: "Rehearsing for an assault."
5—"Granada" (Pasodoble Andaluz), by Lon (1 minute and 45 seconds), until—T: "Johnny Armstrong would."
6—"Scherzetto" (Symphonette Spite), by Berge (3 minutes), unil—S: When Nina arrives at palace.
7—"Pearl of the Pyrenees" (A Spanish Intermezzo), by Frank (3 minutes and 15 seconds), until—S: When Nina talks to President.
8—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "While ten thousand feet."
9—"Jewel Song from Gounod's Faust" (1 minute and 45 seconds), until—S: As Scene fades to theatre.
10—"Babillage" (Intermezzo Allegretto), by Castillo (45 seconds), until—S: When audience applaud.

(Continued in next column)

(Continued from preceding column)

11—"Natalia" (Spanish Pastoral), by Luscomb (3 minutes), until—T: "One evening between the——"
12—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Birds of a feather."
13—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "Tell that manager if the——"
14—"Serenata" (Characteristic Spanish Serenade) (Theme), by Crespi (30 seconds), until—S: As scene fades to Johnny.
15—Opening Scene of Bizet's Carmen, by Carmen (30 seconds), until—T: "With the ultimatum of——"
16—"May Dreams" (Moderato Serenade), by Borch (1 minute), until—S: As opera scene fades.
17—Repeat Theme (3 minutes and 45 seconds), until—T: "And not one moment since."
18—Any Operatic Aria (2 minutes), until—T: "As the traders approach."
19—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "Don't turn your head, but——"
20—"Hurry No. 33," by Minot (2 minutes and 45 seconds), until—S: When John seizes guard.
21—Repeat Theme (2 minutes and 30 seconds), until—T: "And all the following day."
22—"Paolo" (Allegretto Scherzando), by Landsberg (2 minutes and 15 seconds), until—T: "On the third day they——" (dog barking).
23—"Cadiz" (Characteristic Allegretto), by Albeniz (2 minutes and 30 seconds), until—T: "Down to sea level" (water effects).
24—"Indian Mysterioso," by Levy (1 minute and 15 seconds), until—T: "The old fossils were decent."
25—Operatic Air with Indian Drums (30 seconds), until—S: In the Indian theatre.
26—"Mercedes" (Valse Espagnole), by Miro (2 minutes), until—S: As scene fades.
27—"Manolos y Manolas" (Allegro Con Fuoso), by Steger (1 minute and 15 seconds), until—T: "Two hours later with a——"
28—"Manzano" (Spanish Intermezzo), by Books (2 minutes and 15 seconds), until—T: "While perched upon a table" (guitar only).
29—Repeat Theme (2 minutes), until—T: "Say I'll play you a game of——"
T: The End.

"IN JUDGMENT OF"

(Metro Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

1—"My Paradise" (Characteristic Ballad Moderato) (Theme), by Zamecnik (2 minutes and 15 seconds), at—S: Screening.
2—"Sweet Jasmine" (Allegretto Grazioso), by Bendix (2 minutes and 45 seconds), until—T: "Nonsense, mother, I can" (automobile effects).
3—"Agitato No. 69" (Allegro Agitato), by Minot (1 minute and 45 seconds), until—T: "You're arrested, the speed."
4—Repeat: Theme (2 minutes and 15 seconds), until—S: When Mary faints.
5—"Nola" (Capricious Allegretto), by Arndt (3 minutes), until—T: "On Mary's birthday."
6—"Aubade Printaniere" (Intermezzo Allegretto), by Lacombe (3 minutes), until—T: "Yes, I've heard she can do."
7—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds)), until—T: "This is my friend Dr. O'Neil."
8—Repeat Theme (2 minutes), until—T: "As the days pass into weeks."
9—"Barcarole" (Summer Idyll), by Buse (3 minutes), until—T: "Haunting memories."
10—"Grave-Allegro" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until—T: "He is my son."
11—Repeat Theme (2 minutes and 45 seconds), until—T: "When love meets love."
12—Twilight (Moderato Intermezzo), by Cesek (1 minute and 45 seconds), until—T: "The price of folly."
13—"Serenade" (Allegro Grazioso Intermezzo), by Cesek (4 minutes), until—T: "The unsuspecting beneficiary."
14—"Dramatic Recitative," by Levy (4 minutes), until—T: "At the bank."
15—"Turbulence (Allegro Agitato Con Fucco), by Borch (3 minutes and 15 seconds), until—T: "No, it's not a forgery."
16—"Hurry No. 33," by Minot (2 minutes and 15 seconds), until—T: "Now wait, Judge, I have silence."
17—"Dramatic Tension No. 36," by Andino (3 minutes and 15 seconds), until—T: "The blow."
18—"Dramatic Agitato No. 43," by Borch (2 minutes and 45 seconds), until—T: "You didn't do it, I know."
19—"Dramatic Tension No. 67," by Shepherd (3 minutes and 15 seconds), until—S: When landlady testifies.
20—"Dramatic Finale No. 63" (Moderato Appassionato), by Smith (2 minutes and 45 seconds), until—T: "The verdict."
21—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "After acquittal, Judge."
22—Repeat Theme (2 minutes), until—T: "What am I thinking about?"
T: The End.

THE BARTOLA

The BARTOLA is the only musical instrument that is not mechanical or automatic. Worth investigating. Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Stage Equipment — Theatres Worth While — Auditorium Lobby

On the left is shown part of the auditorium of the Liberty theatre, Kansas City, Mo., and on the right is the spacious foyer. Note the arrangement of the rails used to guide audiences into the house without undue confusion

Exterior view of the Liberty theatre, Kansas City, Mo., showing how the arrangement and design of the electric sign is in keeping with the name of the house

Kansas City Liberty Is Under Way

THE new Liberty theatre in Kansas City, Mo., is under way, after experiencing its grand opening on July 11. The theatre, views of which are shown herewith, is on Main street, and seats 1,200 persons. It is said that the house could seat 200 more, but that number of chairs was left out to gain more room in the foyer. This leads to the plausible belief that the management, at the head of which is Samuel Harding, had the comfort of the patrons in mind when the chairs were installed. In fact, an announcement made at the opening of the theatre was somewhat as follows:

A visitor will puzzle as to whether the Liberty theatre is more aptly described as "the house comfortable" or as "the theatre beautiful." A combination of artists' skill with the most practical ideas of convenience and comfort, with good taste in every detail and appointment, will make the Liberty theatre from tomorrow on a show place in all senses—a place to which one's guests may be taken with a feeling of satisfaction and some pride.

The exterior design of the theatre is a modern adaptation of Italian renaissance style of architecture, and is executed in polychrome terra cotta of old ivory and soft browns.

The entrance lobby is paneled in madri vein and Cardiff green marbles. From the lobby is the main auditorium foyer, with passage ways to the auditorium proper and two marble staircases leading to the mezzanine floor and balcony.

The auditorium proper is divided into two sections with loge seats in the center. The arrangement of the mezzanine floor provides for a manager's office, ladies' rest room and gentlemen's smoking room. The beautiful mezzanine foyer is furnished in enamel wicker furniture, with cretonne upholstery.

Decorations throughout are in old ivory, soft browns and old gold. The side wall panels have a specially designed treatment in plaster relief ornaments of the Adams period. The draperies of the boxes and screen are of the Rose Du Barry shade of silk velour.

With the refinement of the motion picture art, music has become an increasingly important phase of the performance. The announcement of the music staff begins with two names that carry weight even in the most critical circles:

To be orchestra director: Frederick J. Curth, in 1912, 1913 and 1914 concert master of the Kansas City Symphony Orchestra.

To be organist: Elwyn Owen, formerly organist at the Willis Wood, brought back from Eastern engagements by the Liberty theatre managers.

Mr. Curth will direct an orchestra of fourteen to sixteen pieces. It goes without saying this will be an orchestra of superior capability, while Mr. Curth's talent as a violinist has earned him a reputation fully equal to the one he bears as a successful director.

The pipe organ is a splendid instrument, a beautiful Austin organ of special design, with echo organ. It will give Mr. Owen a worthy instrument of expression. Many feature numbers will be played by the orchestra and organ combined.

In obtaining the service of a widely recognized musical director, the Hardings establish the plane on which music will be maintained at the Liberty theatre.

Every six minutes air in the Liberty theatre will be entirely changed. Due to the height of the ceilings and a special ventilating system, it may be 105 outside and still comfortable within the playhouse. The ventilating system, including a large Sturtevant fan capable of changing the air throughout the building ten times an hour, was installed by the John J. Sherin Company, which also furnished and installed the plumbing and heating systems.

The copper canopy in front of the theatre, executed from the architect's plans by the Kornbrodt Kornice Kompany, is a superior example of such work.

Another feature quite in harmony with the theatre is the art glass windows, furnished and installed by the Associated Glass Workers. The motif of the mask on the exterior design is used in two of the windows. These windows were executed in imported Belgium glass made by mills since crushed beneath the foot of the invader.

Simplex Reports Additional Sales

Sales of Simplex projectors recently made on the Pacific Coast indicate that warm weather has in no way affected the picture business there. The demand for Simplex projectors has been greater than in previous corresponding seasons.

In the northwest a number of these machines have been installed by the Seattle Stage Lighting Company in various Government departments and training camps, including the United States Naval Training Station at the University of Washington, Seattle, and the Victory theatre and Depot Brigade, Camp Louis, American Lake, Seattle.

Among the Seattle theatres in which Simplex projectors have been installed are: the Flag, Classique, Oak, Rex, Colonial and the Rialto. Recent installations have been made by the Brock Photoplay Supply Company of San Francisco in Portland, Oregon, in the following theatres: Kohvolvi, Majestic, Star, Brooklyn and the Strand.

A number of machines have been placed in Los Angeles theatres by J. Slipper & Company, who recently became agents for projectors of this make.

Interior of the New Adelphi theatre, Rogers Park, Chicago, story of which has appeared in these columns

Improve Your LOBBY

With the M. R. & W. UNIT SYSTEM FRAMES and WALL CASES

for Posters, Photos, Gelatines, Portraits, Banners, etc. Combinations that fit any wall space—take up no floor space, and can be had for the amount you wish to spend.

We are the originators of the UNIT SYSTEM of Lobby Display. Used in leading theatres where the handsomest effects are necessary. Send for

FREE PLANS

Write today for FREE Architectural Drawing of your Lobby improved as you want it, and Illustrated, Descriptive Catalog---in Full Color---of Unit System Frames and Combination Sets. FREE. Write now.

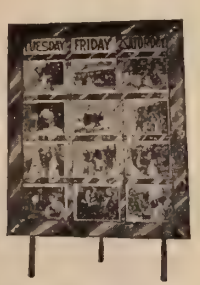
MENGER, RING & WEINSTEIN, INC.
304 West 42d Street, New York City

SWAAB SELLS SIMPLEX

SWAAB Machines, Minusa Gold Fibre Screens, Speer Carbons, Wertsner's Silver Screen, Swaab's Motor Equipment for Power 6 A and all supplies for Theatre equipment.

1327 Vine St., Philadelphia, Pa.

"NEWMAN" BRASS FRAMES AND RAILS



Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

MR. EXHIBITOR:—
Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?
We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.
YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue. It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Corner Unit Hinged Frames

We manufacture the frames in various finishes which do not require polishing.

Business Offerings

Young man desires position with some leading motion picture organization or as chauffeur to some actor or actress. Write to me or Motion Picture News. Harry Everhart, National Theatre, Greenville, Ohio.

Professional Motion Picture Camera, Tripod, Tilt, Developing outfit. Topical outfit complete. Offers invited. Write for description. Box 353, Tampa, Florida.

FOR SALE—One Simplex Projector, in perfect condition, at a reasonable price. Call office, Climax Company, 410 Merritt Building, Los Angeles, California.

WANTED MALE HELP

Assistant manager, experienced moving picture man, in New York. Call evenings only. Oxford Theatre, Flatbush Ave. and State St., Brooklyn.

Operator for moving picture house to work from 6-11 P. M. Call evenings only. Oxford Theatre, Flatbush Ave. and State St., Brooklyn.

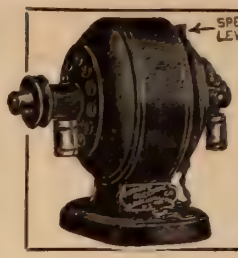
TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

One of the worth while theatres in Allentown, Pa., is the Hippodrome, operated by George W. Bennethum



MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery.
Fidelity Electric Co Lancaster, Pa.

IMSCO Machines, Screens, Cement, Oils and other M. P. accessories
Orders promptly shipped
Write for Quotations
INDEPENDENT MOVIE SUPPLY COMPANY
729 Seventh Avenue, New York
Sixth Floor

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

The Modern Theatre has the largest pipe organ in Boston theatres. It's an Estey.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the September 14 issue of the MOTION PICTURE NEWS

THE M-P HARVEY EXPOSURE METER
M-P METER $220
№2 METER $125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The №2 Harvey Exposure Meter is for other cameras.
Your Dealer or G L Harvey 105 So Dearborn St Chicago

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

MODERN EQUIPPED STUDIOS FOR RENT
UNEXCELLED FILM LABORATORIES AND STUDIOS CO. INC.
120-124 School St.
YONKERS, N.Y.
HIGH CLASS DEVELOPING AND PRINTING
TELEPHONE — 4600 YONKERS

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Screen Examinations

"The Great Love"
(*D. W. Griffith-Artcraft—Six Reels*)
Reviewed by Peter Milne

THE reviewer approached the Strand theatre last week with fear and trepidation. He had heard that D. W. Griffith's latest opus, "The Great Love," was not a credit to the leading picture producer of the land. Whisperings had reached his ears that the continuity was wandering, that the story was anything but effective and that the majority of the scenes were the remains of those in "Hearts of the World."

Such criticism, of course, is the heritage of the great.

The reviewer left the Strand theatre in an entirely different frame of mind. "The Great Love" is a great credit to the leading producer. The continuity—well, one must have a metallic heart to consider it, inasmuch as it carries such a sweet story. The story is simple, like all of Griffith's, and it is human and thrilling and beautifully pictured. And no leavings of "Hearts of the World" are recognizable.

Where lies Griffith's art? For "The Great Love" is yet another pulsating example of it. It lies in his wonderful knowledge of human nature—of life. That is its chief source. Of course, it has many complementary assets. His use of contrast, his eye for the artistic and appropriate in scenes and settings, the wonderful photographic results achieved by his cameraman. But Griffith knows human nature from A to Z. He can hold one spellbound over a simple little love scene because he has staged it with reality. His lovers are people that bring smiles and tears because they are so alive and human.

The love story of Jim Young of Youngstown, Pa., and Susie Broadplains, the little girl of an English village, is filled with delightful touches that make it fascinating. It would be quite as interesting, perhaps, without the spy-pacifist thread which is interwoven. This side of the action is called melodrama. But for what reason is not clear. Time was when all spies were melodramatic characters. Now, however, they are only too natural. And Griffith did not go altogether to his imagination for the spies. He tells us at the beginning of the picture that his only departure from reality with respect to these spies was that he caused them to kill themselves. History has it that they were shot in the Tower of London.

But this background of spies and their plotting against England proves a thrilling setting for the little love story, and leads up to a sweeping climax when Jim by a trick saves a munitions plant from the bombs of the Hun. Griffith has secured some wonderful effects, showing the air raid of Zeppelins and airplanes over the English village. How he secured the results is, as yet, an unexplained mystery.

Robert Harron is Jim Young, who enlists in the ranks of Canada's first army. He is the boy before his baptism of fire—the man afterwards. His performance from boy to man is our idea of perfect picture acting. He even has the fine air of swank that the young soldier is proud of. And Lillian Gish is Susie. She, too, passes from girlhood to womanhood in the course of the picture, and shows the transition with the same realistic ease as does Harron. Miss Gish is the center of some beautifully lighted close-ups, back-lighted and dimmed as with mist.

Henry Walthall comes back under Griffith's direction as the heavy. His work always rises measurably when working with his first picture director. He achieves results by a mere turn of the head—a gleam of the eyes or a nervous gesture of the hands. He is still, in our opinion, the greatest actor on the screen.

Gloria Hope, George Fawcett, Rosemary Theby and Maxfield Stanley are others who take prominent roles in the picture. Mr. Fawcett does some fine comedy work. The other three players are artists under the guidance of Griffith. George Siegman has a small part as a "pacifist."

Then there are the women of England's royal families, including the queen-mother, ex-Premier Asquith's daughter, Lady Diana Manners and many others who show the manner in which England's women are contributing their efforts to the reconstruction. There are a few scenes at the front, including one tragic scene of the death of Jim Young's pal, who "goes West" with a smile. There are shots of the munitions factories, one or two of marching troops. But it is the story that is always uppermost and of that it is the love story that gives the most pleasure.

THE STORY AND PLAYERS

Jim Young (Robert Harron), of Youngstown, Pa., is off to Canada soon after the outbreak of the war to enlist. In England he is stationed at a training camp near Broadplains, and in time he meets Susie Broadplains (Lillian Gish), daughter of the Rev. Josephus (George Fawcett). Their youthful romance starts, but Fate intervenes. There is a certain Sir Roger (Henry Walthall), who holds lands supposedly in Italy, but in reality across the border in Austria. He is the man that a group of German spies of which Mademoiselle Corintee (Rosemary Theby) is a member, plan to win over to them. Sir Roger deserts Jessie Lovewell (Gloria Hope), and comes to Broadplains. When Susie inherits a sum of money, and the Broadplains family move into larger quarters he is interested. And Jim is peeved with the result that he sets out for the front, still at odds with her. On his return she is married to Sir Roger. But she has discovered his affair with Jessie, and will have nothing to do with him. Mademoiselle Corintee has Sir Roger in her power. Finally she receives instructions from Mr. Seymoure (George Siegmann), the chief of the band, to ride down a certain road toward a certain arsenal at a certain hour with a searchlight streaming skyward—to light the way for the enemy bombing fleet. The man who was to have driven was captured. Mademoiselle Corintee cannot drive so she easily persuades Sir Roger to take her out. And down the road they speed, searchlight blazing, while above the German airfleet follows. Jim is home, an officer, and it is he who gives chase, finally smashing the light on the machine with his cane, turning his own upward and leading the airfleet to an empty meadow where the bombs rain down harmlessly. As for Sir Roger, he takes his own life, and Susie goes in for hospital work, and so together she and Jim serve the cause of the Great Love.

"Playthings"
(*Bluebird—Five Reels*)
Reviewed by F. G. Spencer

THIS Bluebird feature may be said to carry its lesson—not a new one by any means—and in its flight gives Fritzi Brunette a rattling good chance to display her histrionic powers. Her execution, too, is really good for one of so small experience in starring roles, and much may yet be heard of her.

The story evolves around the hackneyed theme of a rich roue enticing a poor young girl to do things she never would do otherwise, than through an empty promise of marriage. There is plenty of philosophy in it, and it is fine in its unfolding. The continuity is good, but it is not until the last reel that it rises to any great dramatic height, and then the thrills and surprises come in a bunch making a finish that will long be remembered.

Chas. Gerrard as Trenwith is well cast, as also is Lewis Cody as John Hayward, and both do good work.

Douglas Gerrard directed and has made a decided success of what under other conditions might have developed a questionable picture, for although the facts are there, they are so neatly veiled as to offend none.

THE STORY AND PLAYERS

Marjorie North (Fritzi Brunette) is a typical American girl, who worked in a big downtown department store, accepted the attentions of Gordon Trenwith (Chas. Gerrard), son of the owner of the store. He appeared to be a good man; utterly unlike the usual villain. But under his thick veneer of suave kindliness was a yellow soul. Marjorie realized this for the first time when her baby came into the world nameless. Claire Morgan (Myrtle Reeves), Marjorie's room-mate, marries Jerry Thompson, a young inventor. They live happily together and take Marjorie in.

John Hayward (Lewis Cody), a poor, but ambitious lawyer, asks Marjorie to marry him, but she cannot do so and sends him away. He loses track of her, but still hopes.

Three years later Majorie's baby is killed by falling from a window. Marjorie, alone and forsaken by her old friends, is teaching music in a dingy little side-street apartment.

Hayward, now a prosperous lawyer, is consulted by Thompson on an invention he has just perfected. As the two go over the matter of patents Hayward learns from Thompson that Marjorie is still unmarried and goes to her. She still refuses to marry him. From him, however, she learns that Hayward's sister is about to marry Trenwith.

Determined that Hayward's sister's life shall not be ruined by Trenwith, she confesses her shame to Hayward. In a terrific fight Trenwith is killed. The bullet that killed him was sent by his secretary, who availed himself of the scuffle between the two men to avenge an old score of his own, in which his wife was concerned.

Marjorie finds happiness with Hayward, who believes that one mistake on the part of a woman he loves is not beyond forgiveness.

"Green Eyes"

(Paramount-Ince—Five Reels)

Reviewed by Peter Milne

JUST what the Green-Eyed Monster, Jealousy, can do to a perfectly happy married couple is dramatically set forth in this Ince picture, which features the ever-refreshing Dorothy Dalton. From the standpoint of dramatic intensity, "Green Eyes" is quite the best of her Paramount subjects. The story, by Ella Stuart Carson, was handled expertly as a scenario and was produced with real skill by Director R. William Neill. The domestic havoc that petty jealousy is responsible for is considerable, and it is fashioned in a highly sustained and gripping story.

Miss Dalton receives sterling support from Jack Holt, who plays her husband; from Emory Johnson, as the husband's brother, and from Doris Lee, as the brother's tearful fiancee, who provides the comedy relief. Robert McKim is the villain, which is 'nuf said, while Clyde Benson in a character role completes the cast.

Credit must be given G. Harold Percival for the excellent settings he has provided for "Green Eyes" and to the cameraman, who has done a superlative job.

An animated figure of Jealousy in the subtitles adds much to the effectiveness of the production.

THE STORY AND PLAYERS

Shirley (Dorothy Dalton), wife of Pearson Hunter (Jack Holt), is from the north. The traditions of her husband's south are dear to her, but she sees no harm in cultivating his acquaintances. Pearson discovers her one day in the company of Alexander Chapman (Robert McKim), an idler and waster. As a result, they quarrel, but it ends in Pearson's jealousy being calmed. Pearson's younger brother, Morgan (Emory Johnson), arrives home, and is warmly welcomed by his fiancee, Margery (Doris Lee). In her friendship toward Morgan, Shirley arouses the jealousy of Margery, who goes to Pearson with her troubles. He is furious. At a dance at the Hunter home, Chapman arrives half intoxicated. To prevent trouble, Morgan takes him out in the garden. Chapman drops some insulting remarks regarding Shirley and Morgan strikes him to the ground. He returns to the house. Jim Webb (Clyde Benson), a poor piece of "white trash," dying of consumption, strangles Chapman because he struck him down once when he asked for help. A servant discovers Chapman's dead body, and tells Morgan. The young man believes himself the murderer. In fear he seeks counsel from Shirley. While she is trying to calm him Pearson enters. Despite Shirley's efforts he discovers Morgan. Morgan would tell the story, but Shirley silences him. In utter despondency, Pearson leaves the room. He walks in the garden and discovers the dead body, and he also hears Webb's confession of the crime. The truth of the entire situation dawns on him, and he rushes back to beg Shirley's pardon, which she gladly grants.

"Riddle Gawne"

(Paramount—Five Reels)

Reviewed by Joseph L. Kelley

"RIDDLE GAWNE," by virtue of its virile action, the clever manner in which the author has sustained the suspense to the climax, the nature of the story and the typical Hart role that has been given the star to interpret, crowds its way right up in the front lines and retains its position as one of Hart's best. The one objection to its brutality may be sustained in the minds of some and overruled in the minds of others. Some of the shooting might have been eliminated, but a Hart picture without a six-shooter working on high, is hardly to be imagined.

William S. Hart is the star and also director. It is well to mention that from a directorial standpoint, this is the best that Director Hart has turned out. The story is an adaptation from Charles Alden Seltzer's "The Vengeance of Jefferson Gawne." The author's title is the appropriate of the two, and tells the purpose for its writing in the titled words. Joe August, who has done so much of Mr. Hart's photography, was at the camera when this was shot.

The star has one of those sympathetic roles in which he always shines. As Riddle Gawne he is revengeful, but the cause and effect as given by the author are equally balanced. After it is over, we all come to the conclusion that even though Riddle does live up to the name, he was perfectly justified. The love element has been brought out in the right proportions, and the contrast gives it the trend of a powerful dramatic subject. Katherine MacDonald is seen again opposite the star in the principal feminine role. Her work is finished. Lon Chaney has a prominent character role, and plays it up to the minute. Milton Ross has been given prominence. Gretchen Lederer, Gertrude Short, Leon Kent and E. B. Tilton are seen to good advantage.

THE STORY AND PLAYERS

Riddle Gawne (William S. Hart) lives with his niece on a Western ranch. He devotes his live to bringing to justice the man who had murdered his younger brother and ran away with his faithless wife. He is the enemy of Hame Bozzam (Lon Chaney), leader of a gang of cattle rustlers. Kathleen Harkless (Katherine MacDonald), an Eastern girl, comes into his life. Bozzam resolves to make Katherine his wife, and to facilitate matters orders Riddle Gawne's death. Riddle is shot and seriously wounded but recovers. Blanche Dillon (Gretchen Lederer), the plaything of Bozzam, nurses Riddle back to health. She contrives to poison Riddle's mind against Gawne.

When Riddle recovers, he plans a crusade against Bozzam's life. When Bozzam feels that he is the victor, he boldly states that it was he who murdered Riddle's younger brother. Riddle comes out victorious and wins the girl.

"Her Only Way"

(Select—Six Reels)

Reviewed by Joseph L. Kelley

NORMA TALMADGE in a "dream" picture—not exactly what we would choose for Miss Talmadge because after it has run its course, that's all it is—a dream. The veneer is scratched by the events in the climax and beneath we see nothing that appeals to us as being real. The appealing strength of Miss Talmadge's efforts throughout three or four of the six reels, is lost by the sudden revelation that all has been a dream. But this fact affects nothing but the story. Miss Talmadge's work in the role of Lucille Westbrook is of the same finished brand that has characterized all her efforts before the camera-depth of feeling, strength of dramatic interpretation, perfect poise, balanced harmony between the two extremes—comedy and emotion and every glance from her eyes and every interpretive movement spelling the reality. All this is felt by an audience before the climax. When Lucille wakens and the "dream" picture comes to light, all the appealing force that the preceding episodes of the drama had put forth vanish and we are left with the thought—it's only a dream. The realism that it all has inspired vanishes and the wonderful performance that Miss Talmadge had given rises in smoke and dwindles away with the "dream."

The "dream" stuff has been done before. It has never made a success on the speaking stage or has it on the screen, although it can come nearer the reality via the screen than it can on the stage. For a "dream" picture it has been done with all possible care. Sidney Franklin, who directed, has worked to the climax in a clever manner and Mary Murillo made the screen adaptation from George Scarborough's work, with equal care. But despite this care in writing the continuity and in the production which it has been given by Director Franklin, "Her Only Way Out," is still a "dream" and we maintain that despite the ability of the artist, whether he be playwright, director or scenarioist or whether the star be of the unquestionable ability of a Norma Talmadge, this idea of the heroine or hero waking to find that it has all been a dream, will never make a drama, either on screen or stage, that will remain longer with an audience than the time it takes to reach the climax.

Director Franklin has opened with a true-to-life comedy touch that gives every assurance of something human and appealing to follow. And so it does until the climax for we will wager that there isn't a person who will see this picture, who will even surmise that the major portion of the action, happens in a dream.

A slight hint is given when Lucille drops to the couch after Paul Belmont leaves, but it is nothing unusual and might suggest, as it will to the majority, that Lucille is discouraged with the thought that she will be compelled to marry the man she does not love.

The court scene has been played up big by Director Franklin and may it be said that not a detail of the procedure in a court-room during a murder trial, was missed by him. The action was carried out in perfect similarity to the actuality with the one exception of allowing Lucille to rush to the judge's bench after the verdict had been rendered. Without exception every director who has ever staged a court-room scene, has had the heroine or the hero as the case might be, do this same thing. It's all wrong. In the first place, no one would get further than their seat in a court room before they would be in the hands of an attendant. They would never reach the judge's bench and it is hardly possible that they would get beyond the seat they occupy.

The interior sets used in this production are all that could be imagined. They have been builded with infinite care. The action moves swiftly and there is never a moment that an audience feels

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City 55 to 59 River St., Newark, N. J.

that this or that episode has been put in to make for a set number of reels. Mr. Scarborough's plot resembles in a good many respects, the plot of a certain Broadway success, during the past season.

Eugene O'Brien again appears opposite Miss Talmadge as leading man. His is the same careful, finished work that has been noticed in former pictures in which he has supported Miss Talmadge. In certain episodes of the picture Mr. O'Brien could have "overdone" things if he wasn't the actor that he is. Ramsey Wallace does a fine bit of work in the role of the semi-villain. Mr. Wallace, although not as well known as most actors on the screen, is entitled to place with the best. E. A. Warren has a minor role which he handles well. Jobyna Howland has a vampire role and is seen to fine advantage. Albert Moses and Ed Weynard were at the camera and they registered some pretty shots in the open and had their lights on the job in the studio.

THE STORY AND PLAYERS

Lucille Westbrook (Norma Talmadge) comes home from boarding school and finds that her father has been ruined financially. She is confronted with the problem of marrying the man she does not love and retrive the losses that her father had lost, or lose everything and marry the man she loves. She is urged by her guardian (her father having died), to accept the proposal of Paul Belmont (Ramsey Wallace), a wealthy broker. Paul proposes and she tells him to return that night and she will give him her answer. In the meantime Joseph Marshall (Eugene O'Brien), a young lawyer, has learned that she is considering Belmont and he denounces her for selling herself for riches. Belmont leaves and Lucille falls on the couch to debate the matter. She dreams that she accepts Belmont and that soon after their marriage, her husband returns to an old love, Mrs. Randolph (Jobyna Howland). Marshall has been successful as a lawyer and is mentioned for District Attorney. Later Belmont disregards his wife's feelings, altogether, and spends most of his time with Mrs. Randolph. Lucille goes to her husband and tells him that she will not contest a divorce. The trial is had and Belmont is granted the divorce after Belmont has "framed" Marshall and Lucille. After the trial, Lucille returns home resolved to avenge the wrong. She sees Belmont pay his lawyer and learns that it all had been "framed." She surprises them and orders Belmont to advance. As he does so, she shoots him dead. She then turns the revolver on herself and falls lifeless. The door-bell rings and she wakes to find that Belmont has come for his answer. She says no without hesitating. Marshall arrives and the two are united.

"The Cruise of the Make-Believes"

(Paramount—Five Reels)

Reviewed by Joseph L. Kelley

JESSE L. LASKY followed a good "hunch" and incidentally demonstrated to the satisfaction of all, that he is a wizard at choosing winners, when he signed Lila (Cuddles) Lee, to star in Paramount pictures. Her first effort before the camera, "The Cruise of the Make-Believes," written by Tom Gallon, scenarioized by Edith Kennedy and produced under the direction of George Melford, is prima facie evidence of this assertion, or opinion, whichever you will.

"Cuddles" is in a class all by herself. She is distinctive. There isn't even a near-replica of her style or type, now working before the camera. You may have in mind one or perhaps two, ingenue types seen in minor supporting roles, who are something like "Cuddles" but there are none in the world of stardom. "Cuddles" is distinctive; can tell a long story with those big, beautiful black eyes; can express true meaning, can display a wealth of glossy black hair that defies competition and can leave an impression that keeps pulling at your heart strings, calling for more of this little artist. She isn't an actress. She doesn't try to be. Unconsciously she enacts the part of Bessie Meggison, first of the tenements, and then for one beautiful month the little mistress of a palatial country home, prompted by an art that is given being, not in the mind of a director but in the mind of a latent spring, ready to gush, gurgle or flow placidly forth with the proper incentive. The incentive here was, first of all, an ideal role and a story that takes a little make-believe girl of the tenements to the land of her dreams. She feels her part. She does not leave the impression that regardless of events she will some day live in a palace. But from her introduction in the homely attire of the little tenement girl and her "excursions" on the good ship, "Make Believe," anchored in her back yard under the clothes-line, until we find her strolling with a care-free heart about the beautiful grounds of young Byfield's country home, she lives in hopes but never for an instant leaves the impression that—"well I am acting for the movies and if the script says so why of course I will be mistress of the land of my dreams." There is none of this feeling expressed. The part comes perfectly natural to her and from the initial flash of the little star until we find her returning, with heavy heart, to her old home in the tenements, she is Bessie Meggison and not Lila Lee.

This little black haired, black eyed beginner under the calcium,

To Exhibitors, Producers, Directors and Writers

"WE MUST HAVE NEW PLOTS"

By Frederick Palmer, President Palmer Photoplay Corporation, Los Angeles

PRODUCERS, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.

Frederick Palmer (Creator of the Palmer Plan)

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread; for directors and editors haven't time to wade through reams of amateurish "literature" not suitably written for the screen. And directors and editors cannot be expected to give up precious time telling even the most promising writers how to construct their plots. So here we are—the country's fifth industry—facing a disastrous shortage of material; and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But first, training must be given to the budding writers—training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools or correspondence courses in scenario writing.

The Palmer Plan assures to producers an elimination bureau where the life of mediocre scenarios will be cut short. The Palmer stamp of approval will be given only to scenarios which merit the attention of a producer.

I cannot tell our whole story in this space, but my booklet, "The Secret of Successful Scenario Writing," relates our aims fully. This free book also contains many gratifying letters of indorsement from leaders in the motion picture world. The Palmer Plan is honest, sincere and thorough. Here are a few of our references:

Famous Players-Lasky Corp.
Universal Film Mfg. Co.
Douglas Fairbanks Pictures Corp.
Christie Film Co.
Metro P ctures Corp.
Hellman Commercial Trust & Savings Bank
Triangle Film Corp.
Mary Pickford Studios
Thos. H. Ince Studios
Wm. S. Hart Productions, Inc.
Farmers & Merchants Nat'l Bank
Mabel Condon Exchange

Please send me your name and address so I may send you full information. My booklet will prove to you that the Palmer Plan will actually teach any person endowed with ideas and an average education, just how to construct acceptable photoplays. — FREDERICK PALMER, President.

Our Free Booklet contains letters of indorsement from the foremost men and women in the motion picture industry.

PALMER PHOTOPLAY CORPORATION

595 I. W. Hellman Building Los Angeles, Cal.

is not to be a beginner longer than it takes "The Cruise of the Make-Believes" to make a round of the Paramount exchanges and the theatres of the country. The public is going to fall madly in love with "Cuddles," her kiddish ways, her big black eyes and her pictures. She isn't going to push all the other young stars in the background and be a big Ego, but she is going to take her place with the best of them, and if Paramount continues to furnish her the proper stories and not try to make of her anything but just a little girl, with black hair and eyes and a beautiful face, "Cuddles" is going to bear out the truth of this statement. Here's more power to you.

Harrison Ford is seen opposite "Cuddles" in the leading man's role and Mr. Ford should be given a permanent berth beside the little star. His work in her first picture is all that it could be. Raymond Hatton in the role of the father, gives one of his most finished character portrayals and adds not a little comedy to this offering. Parks Jones shouldn't wear his hat, and especially a silk hat, around a young lady's room, so persistently. We will give him credit for taking it off when he left after quite some stay. This oversight can be laid at the door of Director Melford. Spottiswoode Aitken is given a fairly prominent character role and he does credit to it. Our old friend, Bud Duncan, of "Ham and Bud" comedy fame, is seen in a comedy character role. Eunice Moore, Maym Kelso, Nina Byron, William McLaughlin, Jane Wolff and John McKinnon are seen in minor roles. Director Melford never failed to take advantage of the many opportunities offered by the script to get over some good human and comedy touches. When he takes Bessie on the "cruise of the make-believe" he is not a bit stingy with the class of country home or entertainment he has to offer. Some of the most beautiful exteriors that have been seen on the screen for some time are registered in this production. The photography, aided by excellent lighting and the California sun, is up-to-the-minute.

THE STORY AND PLAYERS

Bessie Meggison (Lila Lee) lives with her father, Daniel Meggison (Raymond Hatton) in the tenement district. Bessie is of an imaginative frame of mind and lives with but one ambition, to go to the land of her dreams—beautiful clothes, a beautiful home and lots of fun. The father is a shiftless sort, always bragging of what he is going to do and how much money he is going to make. Bessie has the greatest confidence in her father and believes that some day he will make enough money to give her what her heart desires.

Gilbert Byfield (Harrison Ford), son of wealth and ambitious to become a writer, goes into the tenement district, to live while he writes a book on conditions in this district. He chooses a room next to that occupied by Bessie. In Bessie's back yard she has fixed up something resembling a ship and here she goes each day to take the "cruise of the make-believe." Gilbert meets her and there springs up a mutual love. He visits her father and promises to give him a certain sum of money and the right to use his country estate if he will take Bessie there and let her have a good time and realize her dreams. He buys new clothes for himself and Bessie and away they start for the country home. For a month, nothing is too good for Bessie, the father and the father's friends. They have a great old time until Gilbert intervenes and decides that it is time to tell Bessie that she must return to the old life. He also tells her that it is he and not her father who made the good time possible. With this disclosure she gets angry at Gilbert and she and her father return to the tenements. That night Gilbert visits her, the quarrel is patched up and the story ends with the two in each other's embrace.

"The Eagle's Mate"

(*Paramount Success Series—Five Reels*)

Reviewed by Joseph L. Kelley

THE first of Paramount's Success Series, "The Eagle's Mate," with Mary Pickford, starred, is offered the public once again after a lapse of about four years since its initial showing. We do not know of a better number that Adolph Zukor could offer as the first of this series, than Little Mary in this story of the Virginia feuds and her taming of the clan of Morne. James Kirkwood, now one of our most successful directors, is seen opposite Mary in the role of Lancer Morne. Mr. Kirkwood also directed. Mr. Kirkwood's absence from the list of leading men should be of some concern to the public as he was one of the best. Robert Broderick, another star character man of days gone-by, is also seen in this offering. And Jack Pickford is seen in the role of a young clansman. Only a flash of Jack is given but in that flash the real juvenile is evidenced. Russell Bassett who before his death, some weeks ago, is seen in the role of the Rev. Mr. Hotchkiss. Ida Waterman and Harry C. Browne are seen in minor roles.

"The Eagle's Mate" is a story of the mountainous country and its race of clanish Lancers and Mornes. With the exception of a few interior scenes, the action takes place in the open mountainous country and during this season a more fascinating bit of scenery could not be seen than that which Director Kirkwood has caught with his camera.

You will see the same Mary Pickford—perhaps a bit more reserved in her action but for all the world the Mary Pickford of today. She has been given a prominent role and one that is typically Pickford. She has not been given opportunity of impersonating the little girl that she has done of late. The part calls for more of the straight dramatic work that we would expect from a Norma Talmadge or any one of the screen leading stars, eliminating the vamps.

The story tells of how Anemone Breckenridge, a descendant of the family of Mornes, a lawless clan, living in the mountain fastness of Virginia, brings about a great change in the lives of the Mornes because of her influence over Lancer Morne (James Kirkwood), son of the leader of the clan.

"The Inn of the Blue Moon"

(*De Luxe-Sherry Service—Six Reels*)

Reviewed by Joseph L. Kelley

DORIS KENYON'S personality, her finished portrayal of Louis Joseph Vance's mental creations, Justine and Dorothy Druce, twin sisters, and the charm of grace and vivacious girlhood which she lends to her work, raises an ordinary bit of romantic drama above the line of demarcation, denoting good and above-the-average. It is certain that the work of Louis Joseph Vance, "The Inn of the Blue Moon," is not above the ordinary but on the contrary, considered as a whole and the theme which it offers, it is a story that any number of less known and gifted writers might turn out on the typewriter in three or four days. Something big, or at least, out of the ordinary, is expected from the pen of a writer as well known as Mr. Vance and perhaps this is the reason why we are disappointed with the story, which it is said, was written especially for Miss Kenyon, by him. The fact that it was especially written for Miss Kenyon is the only distinctive characteristic about it. It develops a theme that has been done and re-done countless times, and strange as it may seem, a good per cent better than this has been done. Because it is ordinary in theme is no reason why it should be ordinary in plot development. There is never a moment when the unexpected is flashed. As soon as the characters of Dorothy and Justine Druce are planted, one in the country and the other in the city, we know that before the end of the last reel they are going to meet and in just about the same fashion as they eventually do. The author has sustained little, if no suspense, apparently resting content with having his principal characters, old and tried actors, full to the brim with romance and unconcerned as to how they find it, so long as what they do find, carries them through six reels of pictures.

When Director John B. O'Brien opens with Justine Druce peeping over the garden wall surrounding an ideal natural setting for a farm house, and Justine jumps over the wall, attired in pantaloons, we are given an introduction of "The Inn of the Blue Moon," which promises much more than it develops in later reels. And when Justine dons her bathing suit for an early-morning plunge, it seems perfectly reasonable and the proper thing. But when we see her spending most of the day in said bathing suit, returning to her home after rescuing the hero from an automobile wreck, preparing something to eat for the stranger and returning for him, it seems just as reasonable and certainly more proper, that she should take a few minutes and change from her bathing suit to her gingham dress. But she doesn't. Perhaps it is because she had to swim back to "The Inn of the Blue Moon" (a cabin in the woods), that she continued to wear her bathing suit. But when an author is so careless and so obviously frank as to throw in such an episode, surely, Director O'Brien should have seen the error of his ways and have sustained the little suspense that was possible rather than to publicly announce the episode to come. All this is to be laid at the door of Director O'Brien—not attributed to Miss Kenyon.

Miss Kenyon could not have improved her characterizations of the dual role in a more finished manner. She does especially good in the role of Justine, the country twin. This role of the country girl recalls Miss Kenyon's excellent portrayal of the country girl, opposite Frank McIntyre in "The Traveling Salesman." This sort of role is Miss Kenyon's strong forte. She has a fine appreciation for clean, wholesome comedy, is sufficiently girlish and vivacious to affect the unsophisticated maid, and her facial beauty strikes a nice contrast to gingham dresses and curls. Miss Kenyon is entitled to a more substantial story than that given her by Mr.

Vance. Take away its romance and there is nothing left. Only a semblance of a plot is there, and the manner in which the author has worked to the climax is most ordinary and commonplace, and at times so far-fetched as to verge on the ridiculous.

Miss Kenyon is supported by two leading men in this offering. Harry C. Browne and Cranford Kent. Mr. Browne has the more prominent role. In reality he has the leading man's real job. He is not a finished actor, and falls below par when he is called upon to express emotions above the ordinary. In the scenes which show him affecting pain after his automobile accident, he overdoes. One minute he is fully recovered, the next he is in agony. His idea of expressing emotion is placing his hand on his forehead and stooping. His performance could have been greatly improved. Mr. Kent gave a more finished performance. William Walcott has the role of Dorothy's father, and he does very well. Harriet Ross gives an average performance in the role of the mother. Lyn Donaldson tried hard to affect the vamp stuff, but did not always register. John Hopkins, in a country boy's role, gives one of the best performances of the cast. The photography is fine, the lighting has been handled with care, and the sub-titles have been well chosen. This is Miss Kenyon's second release at the head of her own company, and it represents the better of the two. Her work in "The Inn of the Blue Moon" is the shining light of the production, and it goes a long ways toward lifting an ordinary romantic drama, above the average.

THE STORY AND PLAYERS

Justus Druce (William Walcott), wealthy business man of New York, and his wife (Harriet Ross), separate, the wife leaving with Justine (Doris Kenyon), one of twin sisters, to live in the country. Dorothy (also Doris Kenyon), remains in the city with her father and on reaching womanhood, becomes a belle in society. Mrs. Druce rears Justine in a simple rustic manner, keeping her from the outside world. Justine has established a cabin in the woods near her home, and called it "The Inn of the Blue Moon." While going for a morning swim, she meets Warde MacMahon, a camper in the woods near by, who has met with an automobile accident. She takes him to "The Inn of the Blue Moon" and there nurses him back to health. He leaves for the city.

In the city, Dorothy's father tells her that he has been financially ruined. She offers to pawn her jewels to help him. She gives her jewels to Charlton Sloane (Crauford Kent), her lover, to pawn. He does so and Dorothy leaves the money in a drawer of the table in her home. Adelaide (Lyn Donaldson), Dorothy's cousin, is jealous of Charlton, and takes the money. The police are notified and Charlton is taken before the magistrate on Adelaide's charge. Dorothy goes to see him and they escape in an automobile. They reach the place where Justine lives and Dorothy recognizes her as her sister. Later MacMahon establishes Sloane's innocence and he and Justice and Dorothy and Charlton are united, with their father and mother reconciled.

"Our Bridge of Ships"

(*Government Film Released in Two Reels by General*)

Reviewed by Joseph L. Kelley

IF you are interested—and every man, woman and child in these United States, its possessions and territories should be, intensely so—you should make it a point to spend a half or more of an hour at the theatre where Uncle Sam's "Our Bridge of Ships," is showing. The wonderful work that has been and is being done every minute of the working day, by our ship builders, is shown in detail in this Government offering. The Committee on Public Information, through General Film, is releasing the picture and it represents the best of its kind that has yet been shown. It deals with a distinct subject—ship building, the making of ships to carry on the war.

Formerly it took five months to build an 8,000-ton ship. "Our Bridge of Ships" shows you how Uncle Sam does it in 55 days and how preparations are being made so that our Uncle can do it in 27 days. In one instance this has been done and the ship that was built in this short length of time, is shown sliding down the ways. From the time that the giant trees are cut in the forest to the time that the finished ship is anchored, this picture shows the detailed work. The "General Pershing," first of the wooden ships to slide to the water, is shown. Hog Island, one of the largest ship-yards in the world, representing what Uncle Sam can do when backed by steady and efficient workmen. These workmen built 50 ways in six months' time. We are carried through the immense factories and foundries where the innumerable parts which go to make for the machinery of the ships, are made. E. N. Hurley, chairman of the U. S. Shipping Board, is shown visiting the yards and using the riveter. President Wilson and Secretary Daniels are shown speaking. The manner in which Uncle Sam has provided sanitary homes for his workers and the thousands who are employed at the ship-yards, are shown driving home the rivets that spell the Kaiser's ruin.

"The Power and the Glory"

(*World—Five Reels*)

Reviewed by Joseph L. Kelley

JUNE ELVIDGE'S late starring vehicle on the World program, "The Power and the Glory," is an adaptation from Grace MacGowan Cooke's novel of the same name, by Hamilton Smith and Harry O. Hoyt. It was produced under the direction of Lawrence C. Windom, with Max Schneider at the camera. We cannot give Miss Elvidge more than an average percentage on this offering. But it is through no fault of hers that it doesn't rise above the ordinary. The story isn't there. For no reason in the world, the author or scenario writers, have written in several melodramatic episodes that seem all out of place when contrasted with the more human, appealing episodes that precede this action. It doesn't ring true and all of Miss Elvidge's efforts to put over the action of the plot, are hampered by the unreality that is evidenced in the plot development and the general trend of the theme.

The action opens in the mountainous country of the Blue Ridge Mountains. Later the action shifts to the foot-hills in a factory town. Here the heroine attracts the attention of the mill owner and a gradual reformation is affected in the nature of the mountain girl. That is, according to all known laws of human reasoning, the reformation should be gradual, but isn't. And this is just where the story falls flat and falls because of this, to inspire where inspiration and appeal should be found.

An episode is introduced showing the interior of the mill and a small girl meeting with an accident. The little girl which Director Windom has cast for this part, is hardly able to toddle, still we are lead to believe that she is doing a day's work in a factory. The story doesn't ring true and despite the good efforts of the cast, there is a flat note continually ringing in the ears of those following its course on the screen.

Miss Elvidge is supported by Frank Mayo, as leading man, and the comedy element is supplied in Johnnie Hines's usual humorous way. Little Madge Evans is seen in a not too prominent role.

THE STORY AND PLAYERS

Johnnie Consadine (June Elvidge) lives with her mother (Ricca Allen) and young brothers and sisters (Madge Evans, Sheridan Tansey and Charley Jackson) in the Blue Ridge Mountains. She is obliged to go to the nearest town in the foot-hills and seek work in the factory. Pros Passmore (Albert Hart), her uncle, spends all his time in search of an imaginative silver mine. Johnnie gets a position in the factory, and soon arises to forewoman of the floor. The owner, Gray Stoddard Frank Mayo), takes an interest in her and introduces her to society. Pap Hines (Ned Burton), the owner of the boarding-house where Johnnie is stopping, learns that Pros Passmore has, at last, discovered his silver mine. With the aid of Shade Buckheath (Clay Clement), a loom fixer at the factory and an admirer of Johnnie, they take the specimens of silver away from Pros and silence him with their fists.

Because Johnnie's brothers and sisters have been placed at work in the factory by Pap Hines, who made haste to marry Johnnie's mother when he learned that Pros had discovered a silver mine. Stoddard loses interest in Johnnie, for he believes she has been instrumental in sending her kin to work. After a series of abventures with those who are trying to get the mine from Pros, the culprits are apprehended, Pros' rights restored, the truth about the children learned by Stoddard and a reconciliation is effected between Johnnie and Stoddard.

"A Fight for Millions"

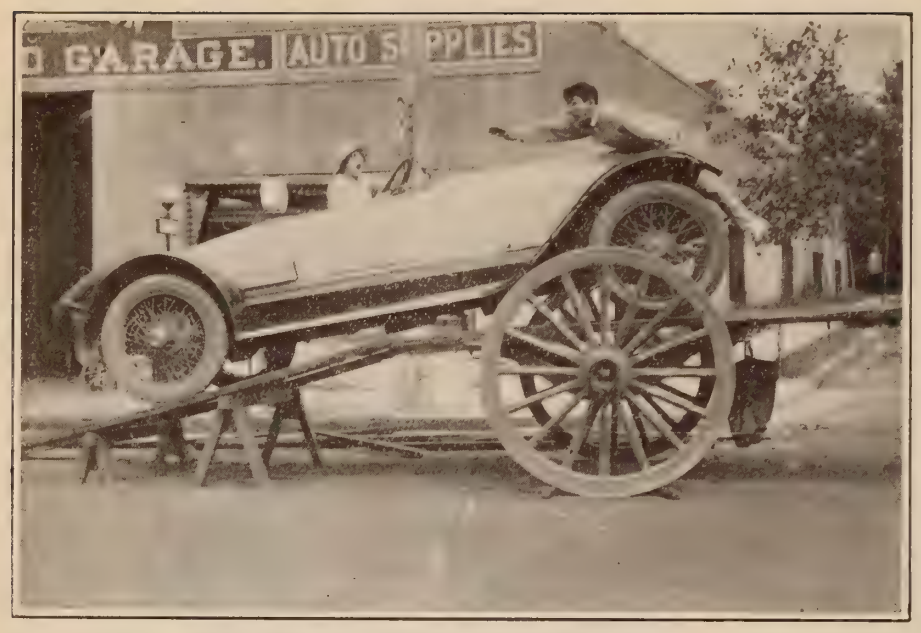
(*Vitagraph Serial—Seventh and Eighth Episodes*)

Reviewed by Joseph L. Kelley

"THE GORGE OF DESTRUCTION" and "In the Clutches," the seventh and eighth chapters of Vitagraph's serial, "The Fight for Millions," directed by William Duncan, and starring Mr. Duncan, with Joe Ryan and Edith Johnson, are in keeping with the actionable and thrilling drama that has gone before.

The big thrill of "The Gorge of Destruction" comes when Bob Hardy (William Duncan), with Iron Star (Willie Calles) and Jean Benton (Edith Johnson), cross a dismantled bridge, extended over a deep gorge, in an automobile. This episode moves with the swiftness of an express train and with every flash, there is new country, new thrills and daring feats by the principals.

"In the Clutches" will sure clutch your attention. Hardy, Iron Star and Jean have eluded their enemies and have telegraphed Bill Barry (S. E. Jennings), of the Royal Mounted Police, to come to their assistance. The telegraph is intercepted by Lawless (Joe Ryan) and his gang, and changed to read that Hardy is to meet Barry. In escaping from Lawless's stronghold on the lake, Hardy and Jean have an exciting boat chase. Both of these episodes furnish enough thrills to suffice for a five-reeler.



"Oh, What a Day," With Twede-Dan and Nilde Babbette, Is Said to Be One of the Best Comedies Jester Has Yet Released

Schlessinger Publicity Gets Better Prices

A CONFERENCE between Leon Schlessinger, sales representative of The Manx Man Company, and the management of the Fuller theatre, of Madison, Wis., is said to have ended in a decision by the latter to raise the admission price to twenty-five cents for the term of the "Manx Man" engagement. The Fuller was formerly a legitimate house, but is now showing pictures and charging fifteen cents. The raise was decided on after Mr. Schlessinger had outlined the publicity opportunity presented by the chance to stimulate Anglo-American sentiment through the picture.

The campaign suggested by Mr. Schlessinger and found effective elsewhere is going to be exploited by the Fuller people in its entirety. Other current "Manx Man" bookings, reported by Mr. Schlessinger of the Goldwyn offices, who are distributing the film, are the Marquette, La Salle, Ill.; Crescent, Ottawa, Ill.; Majestic, Belvidere, Ill.; Biograph, Moline, Ill.; Bijou, Mt. Clemens, Mich.; Bijou, Bangor, Me. Sales Director Kempner expects shortly to have other special representatives follow Mr. Schlessinger on the road, as the feature has done good business whenever the special exploitation campaign was worked in its behalf. Exhibitors are well satisfied, it is said.

Rolfe Plans Campaign for Houdini Film

THE Houdini serial will have one of the greatest advertising campaigns ever coupled up with a serial, it is claimed. It is the plan of the Rolfe Productions, Inc., to launch an intensive campaign which will react directly on the theatre, and in an announcement, John W. Grey, advertising manager of the firm, said:

"It will be remembered that I left the picture bpsiness some months ago for what I thought would be forever, but when Mr. Rolfe approached me and mentioned the magic name of Houdini I could not stay away from the business any longer.

"It has never been my good fortune to supervise the promotion of a serial that has so many great possibilities as the Houdini serial," continued Mr. Grey, "and believe me, I have been associated with a great many of the most successful serials ever produced.

"From the advertising angle the Houdini serial offers the exhibitor greater possibilities than anything I have seen, and when one considers that Margaret Marsh and Ruth Stonehouse will play opposite Houdini the advertising value increases to a marked degree. Were I asked to classify the Houdini serial I would call it a novelty serial for the lack of a better name as it has more novelty and originality than anything placed on the market heretofore."

Keeney Promises Plans of Interest

Frank A. Keeney, head of the Frank A. Keeney Pictures Corporation, promises to announce some interesting plans in the near future. Mr. Keeney has done very well with the pictures he has thus far released—"A Romance of the Underworld," by the late Paul Armstrong, and "Out of the Night," by E. Lloyd Sheldon.

The fourth of the Keeney pictures, "The Uphill Path," by Paul Armstrong, is now practically completed in respect to cutting and titling, but probably will not be released until the latter part of September, following the mid-September release of the third Keeney production, "Marriage," by Guy Bolton. All of the Keeney pictures thus far made star Catherine Calvert, and all were produced under the direction of James Kirkwood. The Keeney pictures are being distributed through the William L. Sherry Service.

"Five Nights" Gives Story in Five Episodes

Leaving a note in which she pleads with her husband not to try to find her and promising to return after a year's absence, the wife of Trevor Lonsdale, the artist hero of the motion picture version of the novel, "Five Nights," steals away and succeeds in keeping her hiding place a secret for the full twelve months. This is the event about which is constructed "The Black Night," one of the episodes in the production of "Five Nights" offered to State Rights buyers by the Classical Motion Picture Corporation.

At the end of the year his wife returns to find him a greatly changed man. He has learned his lesson and her year of self-denial has not been in vain. The wife's homecoming is also one of the events of "The White Night," an episode in the drama.

The real reason for her voluntary exile, added to the events of "The Gold Night" and "The Violet Night," which led to her marriage, make this what is said to be an unusual feature picture.

Film Market Gets Rights to "Suspicion"

During the past week, The Film Market, Inc., the new international film clearing house organized by Robert W. Priest, began its career by acquiring the world rights to M. H. Hoffman's six-part special feature, "Suspicion," starring Grace Davison.

The New York state rights have been sold by The Flm Market, Inc., to Hy Gainsborg, of the M. H. Hoffman Exchange, 729 7th Ave., and the New England rights to the Four Square Exchange, Boston.

The entire foreign-rights have been acquired by Robertson-Cole Company.

"Suspicion" is the first feature to be sold on the open market through this new selling organization. The Film Market, Inc., during the past week, also sold to The African Films Trust, twenty-two one-reel comedies of the Jaxon brand for South Africa and the rights to "Her Moment," starring Anne Luther, for the same territory.

Gloria Joy Stories Bring Good Results

Reports from the field are said to indicate that in Gloria Joy, the child star of the Oakdale Productions, General Film Company, has found one of the brightest attractions of recent years. Exhibitors are reporting exceptionally good business for all of her pictures shown to date. Bookings for the entire series of six Oakdale Productions have been unusually heavy, General Film says.

The current release of the series is "The Midnight Burglar,' in which suspense is carried out to a climax in the most approved manner, but in which the burglar is a thoroughly sympathetic individual.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

The first Vitagraph Bessie Love subject will be commenced within the next week, and the story is an adaptation from the novel "Sue." David Smith, who is to direct the new Vitagraph star, is now finishing a subject in which Hedda Nova and Frank Glendon appear, the exteriors of which have taken the company to Laguna Beach.

Earle Williams and a complete staff of Vitagraph players, are donating their work this week for the making of a propaganda subject for the Government, which will be used in connection with the next Liberty Loan. This film of a reel will be of a metaphorical nature, with Liberty, Belgium, the Kaiser and Uncle Sam personified.

Another Government picture is just being completed by William Duncan and another troop of Vitagraph people who are giving their time to the Government, and after this is finished Duncan will take up the filming of a five-reel subject, the name of which has not been decided upon.

Live Triangle Items

With President Harry E. Aitken of the Triangle Film Corporation producing plant and President P. G. Lynch of the Triangle Distributing Corporation expected within the next few days, it is hinted an announcement will be made shortly respecting the future policy of the Triangle. At the producing plant the secret is carefully guarded by the knowing ones, but it is generally understood that plans now made will become effective within the next few weeks.

The Triangle producing forces were increased this week by the addition of Harry Pollard as director. He will be remembered as a former American director of Margarita Fisher, who later made a series with this same star for Mutual. His first film for Triangle will be "The Nemesis," by Robert Hill, and Belle Bennett has been selected as star for this subject.

Jack Conway, who for two years has been directing pictures, has recently suffered a nervous collapse, but has been able to finish the Western picture he was making for Triangle, "The Desert Law." It is very probable Mr. Conway will not continue directing for some time, but will remain with the Triangle as an actor. Prior to his directorial activities Conway was starred in a number of subjects, including the Bosworth film "The Valley of the Moon."

The first Wellington Cross photoplay, "The Grey Parasol," in which Rae Godfrey plays the feminine lead, will be finished this week; and Christy Cabanne will have the first Taylor Holmes comedy-drama, "A Regular Fellow," ready for the film editor in a few days. This picture introduces a new leading woman for Triangle, Millicent Fisher. She has appeared in a number of subjects at this studio, but in this one she will play her first lead. The Cabanne-Holmes company is at San Diego working aboard a U. S. cruiser.

Paramount-Artcraft

At last a real romance in reeldom. "Here comes the Bride, etc."—R. William Neil, Ince director of Dorothy Dalton subjects for Paramount, is the blushing groom and Betty MacLagan is the coy bride. The romance has been in progress three months, it starting one morning when Neil telephoned to the studio instructions to Miss Dalton, and a sweet voice, new at the Ince studio switchboard, answered. A month passed before Neil could get acquainted with the operator, but this did not prevent him from telephoning the studio whenever absent from it. Then followed a whirlwind courtship of two months. The wedding was set for Wednesday morning, August 14, at the studios, and Thomas H. Ince planned it should be a genuine event of much moment. Neil, however, decided there was one scene that Thomas H. Ince should not supervise the direction of, and so the couple slipped away to Riverside, where they were wedded at Mission Inn.

Director Neil had just completed the filming of "Vive la France," starring Miss Dalton, and before it was known he was to become a benedict a vacation of a month was granted him. Where the couple will spend their honeymoon is a mystery to the studio people.

Following the policy recently inaugurated by Thomas H. Ince, providing that directors should alternate with the different stars, Victor Schirtzinger will next direct Dorothy Dalton, making three different stars for this director in as many months. The story for this photoplay was provided by John Lynch and picturized by John G. Hawks. It pertains to the experiences of the wife of a "baby" husband, with society melodramatic atmosphere.

The William S. Hart company is nearing the completion of the first subject for his second year's Artcraft program, and at present "The Border Wireless" is the title being used. The spacious exterior set lot in the foothills back of the Hart studio this week contains several big sets showing streets and mining buildings on a border town in Arizona, in one of which a wireless machine is secreted. A large number of extra people were used on this setting.

About Metro Players

The Western Metro scenario staff has added A. B. Kenyon, who has been affiliated with a number of West Coast studios as staff writer, and this engagement makes the complete reorganization of the department, which now includes Thomas Geraghty. The department is supervised by George D. Baker, manager of production, who devotes a greater portion of his time to the preparation of scripts.

Robert Thornby has been engaged by Metro and will direct May Allison. Her next subject will be "Kate of Kentucky," which is an original story by George D. Baker. Production of this will be started next week.

Bert Lytell, now working in "Making Good," from an original story by himself, has Eileen Percy as his leading woman. The other members for this cast have not been named by Casting Director Horace Williams, as the company is now busy making scenes which require the two principals with a number of extras. The story has two decided parts, one American and the other Mexican.

Universal Newsettes

Marie Walcamp is to be featured in Bluebird Productions, and the first will be made under the direction of Colin Campbell. This is to be an adaptation from the Bret Harte story "In the Carquinez Woods." Director Campbell and a company of twenty-five to be selected will leave the early part of next week for the vicinity of Santa Cruz where they will spend two or three weeks in the Redwood district, making exteriors on the locations described in the Bret Harte story. Al. Whitman, late Vitagraph leading man, has been engaged to play opposite Miss Walcamp, and others so far cast for this picture are Alfred Allen and Fred Star.

Jack Dillon is next to direct Priscilla Dean in "Dealing Daphne," which is an original story by Rex Taylor, scenarioized by Bernard McConville.

"One Bright Idea," adapted from the Edgar Franklin magazine story, is to be the vehicle for Carmel Meyer's next Universal subject. Paul Powell, who is just finishing the direction of "The Borrowed Duchess," will be the director.

"The Wrong Side of Paradise" is the title of a story written by George Hall, and scenarioized by H. Tipton Steck, is the next Mary MacLaren vehicle.

Mae Murray is to make another film for the Universal which is titled "Little Lady

Bo-Peep." It is an original story and continuity by Harvey Thew. The story is laid on the Vermont-Canada border, and the exteriors for this will be made in the vicinity of Lake Tahoe. Miss Murray appears as a sheep herder's daughter. Ralph Graves, who has been leading man for Miss Murray in "The Scarlet Strain," just completed, will continue as such in this film.

There will be a slight change in the personnel of the producing companies, as it has been decided that Ruth Clifford shall next work under the direction of Douglas Gerrard. Gerrard has just completed the filming of "Vendetta's Daughter" which has Fritzie Brunette as star. Elsie Jane Wilson, who has been directing Miss Clifford, will next have Edith Roberts and company. Stories for Miss Clifford or Miss Roberts have not been selected. Rupert Julian is next to make a picture titled "The Prodigal Judge."

Here and There

Niles Welsh, accompanied by Mrs. Welsh (Dell Boone), arrived in Los Angeles during the past week, and he will shortly take up his first work at the Lasky studio where he will be featured in Paramount subjects.

Albert Paul Shirk of the Famous Players-Lasky publicity department, is the author of a patriotic propaganda film made for the government by Roscoe Arbuckle.

Wilfred Lucas, having completed the May Allison-Metro subject, has resumed his work at the National studio where, with Bess Meredyth as co-director, he is producing a Bill Parsons Capitol Comedy for Goldwyn. This is titled "A Pair of Pink Pajamas," and gives the rotund comedian a desirable role for hot weather, as he wears pink pajamas most of the time. Mary MacIvor is playing the feminine lead, and most of the action takes place in a combination pullman-observation and compartment car.

Work on the first Mme. Yorska subject is scheduled to be started by R. G. Matzene this week, and the play is from a story written especially for this actress by Mme. Sarah Bernhardt. Mme. Yorska is a protege of the noted French actress, and she has written a decidedly dramatic subject which will be crowded into six reels. The story by Mme. Bernhardt has been titled "The Net." W. Lawson Butt will, in all probability, be Mme. Yorska's leading man.

The Jesse D. Hampton producing organization making films starring J. Warren Kerrigan, is now located in the recently leased studio at 1425 Fleming street, Hollywood, and here the production work of "Three X Gordon," adapted from the Kenneth B. Clark story will be done. This story is spoken of as an up-to-the-minute western with a distinct patriotic flavor.

Current reports in film circles are to the effect that the Hampton organization has contracted with two other stars to play in productions that will be released through the Hodkinson organization, but at the producing plant no definite information is at hand. However, it is intimated by Jesse D. Hampton that ultimately three producing units will be at work under his supervision.

Al. E. Christie this week engaged a new leading woman, in the person of Claire Seymore, who is now playing opposite Bobby Vernon. This actress' only screen experience was with Lehrman Sunshine Comedies, where she had an engagement of three months. Miss Seymore is a decided brunette.

Ethel Lynne and Leota Lorraine will both continue as leading women, alternating in Christie Comedies.

The first two-reel Universal western featuring Helen Gibson, which was made by Harry Harvey, has been completed, and work has now been started on the second, which is to be known as "The Silent Sentinel."

Two Universal companies are absent from the studio this week. R. S. Sturgeon, with Monroe Salisbury, Marjorie Bennett and company, are still at Bear Lake Valley for "Hugan the Mighty" scenes, and "The Lure of the Circus" serial unit, directed by J. P. McGowan, is at Catalina Island.

Hollywood Hookum

AUGUST 31, 1918 NEWS MORE NEWS

Harry Aitken's here.

A little rain this week—very little.

Roy Neill's buying cigars this week—yes, he's married.

May Allison is taking a few days for shopping between pictures.

Dave Horsley threatens to go to New York. He just will commute.

Ethel Clayton has joined the vacationing horde—yes, just between pictures.

Another scene for "Shoulder Arms" was made this week, Charley Chaplin directing.

Robert McKim, being interviewed this week, admitted he was the meanest man on the screen.

Taylor Holmes was in the navy this week, long enough for some scenes aboard an American cruiser.

Tom Geraghty has cast aside his continuity necktie, and replaces the same with the subtitle scarf.

The name of H. O. Davis has not been mentioned in connection with rumors for the past twenty-four hours.

Henry McRae is enjoying the first vacation of his screen career. (Last seven words from the standing galley.)

Bill Duncan congratulates himself that he is through with another serial, but claims he didn't get the million.

Ora Carew vows she will never play another vampire role, for she had sixteen weeks of wrecking homes recently in a Diando serial.

Edward Biby—Allen is his middle name—is a new member of the Liars' League, having taken the P. A. seat at the Chaplin studios.

Eileen Percy, being interviewed relative to the oft reported report that she was married, vows there is no truth in the story a-tall.

Theda Bara is said to report on the stage for scenes at four-thirty P. M., and leaves on the five fifteen. The report has not been verified.

Bill Parsons bought the malamute which appeared in "Baree, Son of Kazan," and is daily expecting numerous law suits because of the dog's chicken stealing ability.

Fatty Arbuckle has found it necessary to talk Spanish while making a picture with Mexican atmosphere. Roscoe is realistic to the 'nth degree—yes, 300 and 'nth degree.

Bessie Barriscale is a Godmother now, she having been adopted by the boys of the Section Naval Base at Point Loma near San Diego, on a Saturday, the same being August 3rd.

Charley Murray was seen on our streets this week doing his New York shopping. We expect to hear of him getting back with twenty-six trunks, even if he hasn't been out of town.

Charles Kenyon resigned from the Fox scenario bureau and went to work the next day for William Fox writing exclusively for Theda Bara. That may or may not be remarkable.

Bill Hart threatens to kick the Los Angeles dust off of his western boots, but just where Bill will end his travels before starting to shoot his next Artcraft is a secret—HOOKUM knows but won't tell.

The Gem theatre at Colusa, California, advertises for Sunday, August 11th, "Mabel Normand in 'The Room Below.'" As Bill Keefe, the Hollywood philosopher would say, Mabel is evidently expecting a Zeppelin raid.

Niles Welsh is to become a resident of our town. He is thinking of joining the Chamber of Commerce, for he now says there is not a place on earth that appeals to him for a permanent home as does our own Hollywood.

Last year Mae Murray went to Catalina Islands for a Paramount film and got lost while picking flowers. Lila Lee was at Catalina last week and got lost in the same brush, according to the same P. A., who evidently has been reading his last year's copy. Thanks for a good memory.

Up to the minute of going to press, no more suits have been filed against the Universal Film Company, nor were there any reports of additional claims being prepared, apartment house owners and cafe proprietors having been convinced they cannot secure damages when their respective places of business have been used for an exterior location even if it is for the supposed entrance of a house of shady fame.

Bert Lytell has become known as "battling Bert." Of the five pictures made at the West Coast, he has had hand to hand bouts in four. Then, too, he has Ted Frenchy, Pacific Coast bantamweight champion as assistant to his director, and Danny Hogan, a former pug, as his trainer. Lytell is studying military tactics to enter the military service sometime this year. Aside from that Bert knows nothing about fighting.

Bill Russell was not in town Sunday, but the Los Angeles Times carried five columns of cartoons of him, so he was not badly missed by his many acquaintances. Stepping on the first page, as Bill did in the Times, is almost as hazardous and more intrikit than performing many of his melodramatic stunts. The pictures drawn by Gale were as lifelike as many of the flickering pastels we have seen.

Jesse Lasky's in town.

Bill Russell's in town.

G. M. Anderson is autoing eastward.

Wally Young is back in town to write scenarios.

Mary Miles Minter of Santa Barbara shopped here.

Jack Conway's regular name is Hugh Ryan Conway. He told it the other day.

Clara Kimball Young is expected in the West to film some more pictures.

Ruth Clifford bought a new automobile, and in six days had three smash-ups.

Metro threatens to invade the West Coast with its entire producing staff.

Sensation of the week—Bill Farnum is going to appear in another fight picture.

Jack Gilbert is shortly to reach the day when he will make out a questionnaire.

Marie Dressler was seen to jump out of a second story window at the Brunton studios this week.

Charley Murray attended Jack Doyle's exhibition Tuesday evening and made an announcement.

Walter MacNamara, who just enlisted in the Tanks, was seen eating breakfast at the Pig'n Whistle.

Bill Duncan has completed another fifteen-episode serial, and still has a wonderful crop of hair.

George Horse-power Bellman of the Seattle "Times," has been conspicuous on sets in our village this week.

Fred Stone learned to dive the other day in the Lasky studio tank, and now he has a badly injured hip.

"Scoop" Conlon was seen with a shovel and pickax, widening Verdugo Canyon that Roscoe Arbuckle could get through.

Eddie Lyons and Lee Moran have found a way to boost the Red Cross receipts—they now sell at auction the clothes they wore in days gone by.

W. A. S. Douglas is using his commutation ticket to New York, and will turn it in upon his return, for he then becomes a conductor of a tank.

Lynn Reynolds, now in Arizona, has not given up the search for a thermometer that will register the actual temperature in the sun that shines there.

Dal Clawson claims to have completed still another invention that will bring the motion picture industry out of the dark age. It may be said the new invention pertains to lighting effects.

As a giver of parades, people of the film industry did themselves proud last week. Papers admitted the filmers were deliverers of the goods, which is some admission for Los Angeles newspapers.

Fair Notice.

The Fifth Motion Picture News Studio Directory is now being compiled, and all male and female ingenues are requested to furnish data in case of change of color, of hair or eyes—or age.

Short Subjects in Review

UNIVERSAL CURRENT EVENTS

Universal Current Events, No. 65, slated for August 10, had the following subjects listed:

New York City—Award Medals to Heroes of Peace Who Risk Lives.—Mayor Hylan decorates fire laddies who braved dangers of falling walls and flames to save others from death. Sub.: Fireman Patrick O'Connor, now of the National Army, soon hopes to have a war medal to hang besides his peace medal.

Brooklyn, N. Y.—Boy Detectives Hunt Out Spreaders of Hun Propaganda.—"Anti-Yellow Dog Club" is organized by Henry Irving Dodge as part of nation-wide movement he has founded to have boy members of the clubs rout out "yellow dogs" who circulate false rumors and discouraging reports.

New York City—Famous Artist Paints Poster to Aid Marine Recruiting.—Montgomery Flagg, whose magazine covers are familiar to every American, lends his brush to the "Devil Dogs."

Stamford, Conn.—Famed Clergyman Aids Country as Laborer in Shipyard.—Rabbi Stephen S. Wise, preacher, author and scholar, is just "Laborer No. 186" at yards of Luder Marine Corporation, where, with his son James, he goes to work at 7.15 a. m. for $3 a day.

Philadelphia, Pa.—Camp Dix Boys Prove Skill at Games on Horseback.—Some of Uncle Sam's National Army lads take part in thrilling sport at Reckledge Country Club for benefit of the Red Cross.

London, England.—London's Lord Mayor Reviews England's Future Soldiers.—Every effort is being made by the British Government to encourage the organization of school cadet corps from which officer material may later be drawn for the army.

New York City—Busy Knitters Knit to Aid Uncle Sam's Sailor Boys.—Hundreds gathered in Central Park engage in three-day knitting bee to replenish the free wool fund of the Comforts Committee of the Naval League.

New York City—Sick "Sammies" Enjoy Yachting Trip on the Majestic Hudson.—Several hundred convalescent soldiers are guests of Mayor's Committee of National Defense aboard Dr. John A. Harris' beautiful yacht, which he has turned over to Uncle Sam for use as an ambulance ship.

Official U. S. War Film—Yankee Regiment Decorated for Bravery in Action.—General Passaga, gallant commander of a French Army Corps, presents the coveted Cross of War to the 104th Infantry, 26th Division (New England National Guard troops), as a reward for a decisive defeat rendered the Huns.

Somewhere in America—Uncle Sam Needs Nurses to Care for Sick and Wounded.—Surgeon General Gorgas, head of the Army Medical Department, on a visit to hospital where convalescent soldiers are taught useful occupations, urges young women to take up art of nursing.

GIRLS AS ADEPT PAPER-HANGERS

Universal Current Events No. 66 devotes many feet of film showing that girls make capable and rapid paperhangers, in addition to the many other branches they have so readily made themselves so proficient in these days of man labor scarcity. A dozen chorus girls from the "Rock-a-Bye-Baby" company received their instruction from a practical paperhanger, and when ready are turned loose, and to notice the speed they develop and the tact they display is remarkable to say the least. The distribution of war medals takes up some part of this reel, in which many close-ups of the officers pinning on the medals and the recipients are shown. The launching of a U-boat chaser—the McDermut—at Boston is pictured, and this craft is termed "a bear cat for speed"; this statement may be readily accepted as true, when her graceful form and lines are noted.

A very interesting shot shows the selection of eighteen babies—all of Irish parentage—as specimens of physical perfectness.

RELEASE DATE: AUG. 19.

CONSTRUCTIVE SIDE OF WAR

A reel that carries an individual appeal to young and old alike is to be found in Mutual's Screen Telegram No. 46, for almost every youngster is interested in the pigeon, and here are shown a number of carrier pigeons at the front being dispatched to headquarters with important messages, which latter feature will surely interest those of maturer years. But the greater part of the reel is devoted to the constructive side of the war, and among others includes views of the launching of the first ship at Hog Island and the redeeming of coal from the river bed for war plants. Then, too, Bernhardt is shown at the Greek theatre, Los Angeles, as also is Walter Kramer, the once crack cyclist, in his attempt at a comeback. The rechristening of the old German building erected at the World's Fair Grounds, Chicago, to "The Liberty Building" is another picture of historic note.

SCREEN MAGAZINE, NO. 46.
MUTUAL FILM CORPORATION: ANG. 11.

Mutual on the Job

Screen Telegram's staff hung up a record for fast action on the launching of the Quistconck at the Hog Island ship yards August 5.

Two cameramen filmed the scenes attendant on the launching of the first ship from the Hog Island yards with President and Mrs. Wilson in attendance at 2 o'clock on the afternoon of August 5, and at 4 o'clock on the morning of August 6 Screen Telegram was printed and assembled at the studios, ready for shipment, with 200 feet of the Hog Island celebration included in the reel.

Al Richard, staff cameraman, and Arthur Jones, the Philadelphia correspondent, worked together on the job.

FARMING LESSONS FROM THE OLD WORLD

The transforming of an arid, rock-strewn waste into a flourishing vineyard in the short space of five years is surely a gigantic undertaking, when one takes into consideration the fact that this was done without the modern machinery and implements so common on our own farms today. This lesson comes from sunny Italy, where every member of the household bend their best efforts to this end. First, the rocks and stones are gathered, and these with what timber may be found constitute the material for a really presentable house. Not a yard of space is left untended, and between the rows of grapes, raspberries and other small fruits are raised. With a one-horse plough this whole feat is accomplished.

"The Treasures of a Great City" constitute the vellums, parchment and stones now in the vaults of the New York Public Library, and which are said to be the envy of the whole world. The pride of the collection, however, is the recording of certain public works inscribed by Nebuchadnezzar, some 600 years B. C. Then, too, is shown a copy of the Chaldean Flood Tablet, the original of which is in the British Museum. Other valuable specimens are fragments of the Koran inscribed on parchment; Siamese Book of Omens, an early example of wood-block printing, and the Bay Psalm book, the first book printed in English in the U. S., and valued at $10,000.

"Bobby Bumps on the Doughnut Trail," an amusing animated cartoon by Earl Hurd, completes the reel.

PARAMOUNT-BRAY PICTOGRAPHS, NO. 132.

KILAUEA VOLCANO

An educational release of great interest, shown to the trade by the Greiver Distributing Company, is "Ford Weekly," No. 113, or Kilauea Volcano. A notable advance in the quality and entertaining ability of the "Ford Weeklies" has been noted, and it is evident these subjects are catching on throughout the country. Greiver Distributing Corporation, with offices at 51 East Forty-second street, New York, is handling the distribution of these films, which are donated by the Ford Motor Car Company, for the entire country, the exhibitors securing them from the various exchanges.

Kilauea Volcano is a complete scenic and educational reel, showing the volcano active and inactive, at night and in the daytime.

TRAINING MECHANICS FOR OUR ARMY

"Ford Weekly," No. 114, distributed by Greiver Distributing Corporation, shows the training of mechanics for our National Army. The reel has been carefully photographed and edited with the end in view of creating a subject that holds as much educational value as it does information concerning our nation's methods of developing the war machine. The subject shows the various stages and methods of training the mechanics, following them through a daily routine of work and play. In all the pictures destined to show what the nation is doing with its men, this subject should find a solid place both with the theatres and the public.

HEARST-PATHE NEWS

Pathe announced last week that the Hearst-Pathe News No. 63 would contain the following subjects:

Orleans, Mass.—Wrecking boats salvage U. S. barge Landford, sunk by shell fire from a U-boat in a recent attack off this coast. 1, Divers go down to attach ropes to the barge. 2, Towing the wreck to port, where it will be raised and refitted.

New York City.—Firefighters fight way to fame! A splendid record is made by this city's firemen—many are decorated for special bravery. 1, Every medal means a life saved from flames. 2, Patrick O'Connor—if he fights his next "fire" as he did his old ones, what a fighter he will be.

Chicago, Ill.—Need transports? Here's one can safely cross the Atlantic! Santa Maria, replica of Columbus' flagship, is ready to discover new routes to freedom. 1, The original anchor used by Christopher. 2, The Nina and the Pinta, the other two that made the party back in 1492.

London, England.—We can't fight, but can work. British women pledge loyalty to their Majesties on the occasion of their silver wedding. 1, The army is proud of you, says King George. 2, These women have amazed the world with their remarkable efficiency in industry.

Toledo, Ohio.—Pacing mares break record. Twenty thousand people see Murphy's "Star Wriggler" set a new time of 1.58 minutes for the mile. 1, Pop Geers, the "daddy" of them all, is forced to take second place. 2, The winner.

New York City.—Tell It to the Marines! the new slogan of the "devil dogs," and James Montgomerey Flagg, noted artist, depicts it in a poster. 1, If you are a fighter, here's your chance to fight. 2, Do you wonder that the Huns call them devil dogs.

New York City.—A "lightless" day is added to the lightless nights when fire in paper factory envelops business district in dense smoke. 1, Trying to smother the flames under a deluge of water. 2, The street soon becomes a stream.

With the Stars and Stripes "Over There."—Official U. S. War Films, released by the Committee on Public Information. 1, After a hard day's work, even the horses need a bath, and the Yankees find convenient ways of giving it to them. 2, Proud of the trophies they captured from the Huns. 3, His French comes slow-l-y. 4, The mascots of the company. 5, Everything is kept in tip-top shape. 6, They fought in the war's greatest battle, and all know how they fought. General Passage decorates 104th Infantry, 26th Division. 7, General Edwards, commander of the Division, congratulating the men. 8, A new honor on an old flag.

Mare Island, Cal.—A picture that tells its own story, and shows just what the U. S. Marines think of a certain well known individual abroad.

INTERESTING WAR FILMS

"We took this burg from Hindenburg"—so opens Screen Telegram No. 45, as a dilapidated, shell-wrecked, fire-swept town in France is shown, and a group of apparently happy American soldiers are on hand announcing the fact. Classed as a typical victory for the Huns is the spectacle of a woman nailed to a cross. Other incidents of the war referred to in interesting reel include the rushing of infantry mules into a spacious bath for their Saturday night ablutions; the adoption of a little French boy and his dog as mascots by a U. S. troop; members of U. S. troops receiving the Croix du guerre; girl students at Vassar—modern Maud Mullers—cultivating and harvesting crops; the baking of 20,000 large loaves of bread daily at Camp Hancock, Ga. It is substantially a war reel, but a very interesting and comprehensive one.

SCREEN TELEGRAM, NO. 45.
MUTUAL FILM CORPORATION: AUG. 7.

WORK IN MAKING CARTOONS

An idea of the amount of work involved in the production of animated cartoons is gained by the statement of John R. Bray, president of the Bray Studios, Inc., pioneer producers of cartoon comedies. Mr. Bray has found that his art staff has been required to make more than 1,600,000 separate and complete drawings in order to produce the 200 and odd releases put out so far by his company.

Statisticians might find it interesting to go further into this computation and determine how many millions of times said artists were obliged to dip their pens into the inkpot and how many thousands of gallons of ink were used up during the process. This would doubtless prove highly interesting to the lightning calculators.

Ready-Made Ad Talks

Geraldine Farrar in "The Turn of the Wheel"—Mystery, Romance and Adventure

(Goldwyn Five-Reel Production)

Geraldine Farrar, noted American prima donna, star of Metropolitan Grand Opera, and one of the shining lights of the screen, having made her first big hit in "Joan, the Woman," will be seen on the screen of the ———— theatre on ————of ———— week in her first Goldwyn production, "The Turn of the Wheel," written by Tex Charwate, and produced under the direction of Hobart Henley, one of our best screen directors. In the supporting cast with Miss Farrar are seen Herbert Rawlinson, leading man; Percy Marmont, Violet Hemming, Hassard Short, Maude Turner Gordon, Henry Carvill, Clarence Handysides, Ernest Maupin and Mabel Ballin. Mystery, romance and love—the three elements that when properly woven together in the form of a picturization, and when the heroine's part is taken by such an artist as Geraldine Farrar, make for strong, inspiring drama, via screen. This is just what "The Turn of the Wheel" is—a strong, inspiring drama of the most entertaining sort. As Rosalie Dean, Miss Farrar is strangely attracted to Maxfield Grey, who is gambling heavily at the roulette table in the world's most fascinating gambling resort, Monte Carlo. Without knowing why, Rosalie becomes interested in Maxfield's gambling and, when he looses all, she forces him to except a loan with which he wins back what he had lost and a fortune in the bargain. They are seen much together about the gambling resort until about a week later, Grey is taken into the custody of the police authorities, the charge being the murder of his wife. Rosalie's confidence is not broken, but she starts out to solve the mystery and secure the acquittal of the man she loves....

Catch-Line for Your Program—Amcrica's most popular opera singer, Geraldine Farrar, in Goldwyn production—A chance acquaintance at Monte Carlo and the clever solution of a murder mystery.

John Barrymore Returns to Screen in Thomas' Play, "On the Quiet"—Comedy-Drama

(Paramount Five-Reel Production)

The first of the series of four Paramount productions, in which John Barrymore, the popular stage star, will appear is a screen version of Augustus Thomas' stage play in which Willie Collier starred a few years ago, "On the Quiet," one of the most successful and entertaining comedy-dramas that ever appeared on Broadway. Nearly every one who goes to the theatre has seen John Barrymore on the stage. Many of you have seen him on the screen. Two or three years ago he was seen in "The Man from Mexico" and "Are You a Mason?" About a year ago he was seen in "Raffles, the Amateur Cracksman." Now he comes to the ———— theatre in "On the Quiet." This engagement marks the return engagement to the screen as a Paramount star. Mr. Barrymore has the role of Robert Ridgway, a Yale man, who has squandered his fortune in New York and Paris. He meets Agnes Colt, one of two heiresses, whose father's will stipulated that they were not to marry without the consent of their family. The family is opposed to her marrying Robert. Finally through the auspices of Judge Ridgway, the family consents to the marriage providing Robert will return to Yale and finish his course of study. He consents, but demands that Agnes marry him "on the quiet." Then follows a series of escapades that for enjoyable entertainment and clean comedy is not surpassed on the screen.

Catch-Line for Your Program—Jack Barrymore returns to screen in Augustus Thomas' popular stage play, "On the Quiet" in which Willie Collier made such a decided hit.

Helen Chadwick in "The Honest Thief"—Small-Town Girl's Love Romance

(Astra-Pathe Three-Reel Production)

Helene Chadwick, who has been seen in several Pathe productions in leading roles, is given her first starring vehicle in "The Honest Thief," produced in three reels by Astra, under the direction of George B. Seitz. The story and scenario were written by Frank Leon Smith. The picture is released on the Pathe program. In support of Miss Chadwick are William Bittner, Ed Stanley, Frank Redman, William Sullivan and Charles Revado. Miss Chadwick is considered one of the screen's most beautiful actresses. Many of you remember her for her work in support of Mollie King, another Pathe stars. She has only recently reached the height of stardom, but patrons of the ———— theatre, where her first starring vehicle will be shown ———— of ———— week, will agree with the producers, that Miss Chadwick is deserving of every bit of confidence placed in her. In "The Honest Thief" she has the role of Edith Marbury, cashier of the Greenville Junction's only bank. A stranger comes to town, and Edith promptly falls in love with him. Her father forbids her to see him, but determined she leaves town in the night and going to a deserted cabin in the country, finds her lover in company with a band of crooks. She cannot bring herself to doubt the stranger so when he suggests marriage, Edith consents. Later he informs her that he is a detective, and had joined the band of crooks to capture them.

Catch-Line for Your Program—Helene Chadwick, considered one of the most beautiful girls on the screen in her first starring vehicle, "The Honest Thief"—The reward of a girl's devotion.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

FEATURES

TITLE OF PLAY	PRODUCER	
"The Summer Girls"	Paramount - Sennett Comedy	2 reels
"Me Und Gott"	Romayne Superfilm	6 reels
"Inside the Lines"	World	6 reels
"A Bird of Bagdad"	General (O. Henr)	2 reels
"Shifting Sands"	Triangle	5 reels
"The Source"	Paramount	5 reels
"The Geezer of Berlin"	Jewel-Universal	2 reels
"Miss Mischief Maker"	General	5 reels
"Cactus Crandall"	Triangle	5 reels
"Money Mad"	Goldwyn	5 reels
"Lawless Love"	Fox	5 reels
"Riders of the Purple Sage"	Fox De Luxe	————
"The Savage Woman"	Select	6 reels
"Wild Primrose"	Vitagraph	5 reels
"In Judgment Of"	Metro	5 reels

Elaine Hammerstein in "Her Man," Adapted from "The Battle Cry"—Mountain Feuds

(Distributed by Pathe—Six Reels)

Charles Melville Buck's popular novel, "The Battle Cry," has been scenarioized by John E. Ince and produced under the direction of Ralph Ince, under the title, "Her Man," with Elaine Hammerstein in the role of Juanita Holland, a girl reared in the lap of luxury and refinement, who is compelled by the provisions in the last will of her father, to go into the Cumberland mountains and devote her life to the uplift of the mountain folk. Miss Hammerstein is the daughter of the famous impresario, Oscar Hammerstein, and the one who supported Robert Warwick in the "Accidental Honeymoon" and "The Argyle Case," two of the big hits of the screen. Miss Hammerstein is a most accomplished artist before the camera and on the stage and in her late work, "All Man," she is given a role that spells dramatic artistry. In support of the star are seen W. Lawson Butts, George Anderson, Carleton Macy, Erville Alderson, C. Chichester, George Cooper, Violet Palmer, the pretty little artist model who has won thousands of admirers by her excellent work in the silent drama; and Josephine Morse. "Her Man" was produced by the Advanced Motion Picture Corporation, and is distributed on the Pathe Exchange, Inc., in six reels. When Juanita Holland takes up her work in the mountains the smouldering fires of the mountain feuds are beginning to burst in flame. The two clans, the Harveys and the McBriars, are at dagger points. Juanita succeeds in establishing a truce after the first outbreak, and thereafter we find her devoting her life to the welfare of the mountain folk. At the ———— theatre ———— of ———— week, "Her Man," with Elaine Hammerstein in the featured role.

Catch-Line for Your Program—Screen version of Charles Neville Buck's "The Battle Cry," picturized under the title, "Her Man."—story of the Cumberland Feuds and how a young girl brings happiness out of chaos.

William Hart's Late Western Picture, "Riddle Gawne"—Revenge for Brother's Death

(Artcraft Five-Reel Production)

William S. Hart is the author, director and star of the late Artcraft picture, "Riddle Gawne." In the supporting cast with Mr. Hart are seen Katherine MacDonald as leading woman, Lon Chaney, Gretchen Lederer, Gertrude Short, Leon Kent, Milton Rose and E. D. Tildon. "Riddle Gawne" is considered by the critics and the press to be the best picture in which Mr. Hart has appeared since he has taken up the art of direction. It is a typical Hart story from beginning to end, and has a stirring climax that brings the hero of the Western drama to the front and victor over his enemies. Jefferson Gawne is known throughout the Western country as "Riddle," because of his strange hatred for all men. He is a prosperous rancher, and devotes his life to the search for the murderer of his younger brother. Before he had died, the brother had revealed the name of his assassin to Riddle. The day of the murder, the brother's wife had eloped with the murderer. An Eastern girl comes into Riddle's life, and for the first time he has a feeling of love for a human being. He goes into the North country in search of the murderer, and later meets Katherine there. He gets track of one who murdered his brother, but bides his time. The adventures of Riddle Gawne and his chase after the murderer of his brother form one of the most stirring dramas in which Mr. Hart has been seen.

Catch-Line for Your Program—Western rancher avenges the murder of his younger brother—Bill Hart's most virile drama of the West.

Elinor Field's Late Strand-Mutual Comedy, "Winnie's Wild Wedding"—A Scream

(Strand-Mutual Comedy—One Reel)

Elinor Field's late one-reel comedy, titled "Winnie's Wild Wedding," released on the Mutual-Strand program, is clean, wholesome comedy, with Miss Field well in the forefront of the screen from beginning to end. Elinor's father is a business man, and believes in applying business methods to weddings as well as manufacturing. Young Cullen fires the first gun of the courtship period by proposing to Elinor, and father immediately broaches his business proposition—his daughter must have three proposals before any one is accepted. Father believes in having an assortment of prospective husbands to choose from, thereby eliminating any chance for a mistake. But Elinor is too cute for father. She "frames" the three prospectives, and wins her point, and the husband she has chosen without much opposition, but with a whole lot of fun. Elinor Field's late Mutual-Strand comedy, "Winnie's Wild Wedding." At the ———— theatre ————of ———— week.

Catch-Lines for Your Program—Father attempts to apply business methods to his daughter's wedding, but Elinor "frames" him—A comedy in one reel.

June Elvidge and All-Star World Cast in "The Power and the Glory"

(World Five-Reel Production)

June Elvidge, with Frank Mayo, Madge Evans and Johnny Hines, in the principal supporting roles, is seen in her late World picture, "The Power and the Glory," adapted from Grace MacGowan Cooke's novel, by Hamilton Smith and Harry O. Hoyt, and produced under the direction of Lawrence C. Windom. Others in the cast are Ricca Allen, Sheridan Tansey, Charley Jackson, Albert Hart, Inez Marcel, Clay Clement, Ned Burton, Violet Reed, Nora Cecil, Jack Drummier, Grace Stevens and A. G. Corbell. The action of the story transpires in a mill town, and presents Miss Elvidge in the role of Johnnie Consadine, who lives with her mother, two brothers and a sister in the Blue Ridge Mountains. Johnnie is the pride of the little hole in the mountains, and when her mother marries the second time, and her new father attempts to exercise an unjust control over her little brothers and sisters, she leaves her mountain home, goes into the near-by mill-town to work and runs headlong into romance and adventure. "The Power and the Glory" is a human-interest story, dealing with incidents that are happening every day in the lives of the thousands of girls who are working in the country's mills. A love romance has been woven into the plot by the authoress and a touch of mystery is also added.

Catch-Line for Your Program—Romance and adventure found by mountain girl when she seeks employment to escape a harsh step-father.

Peggy Hyland as Bonnie Annie Laurie in Drama of Same Title—Scottish Love Drama

(Fox Five-Reel Production)

"Bonnie Annie Laurie" is the late Peggy Hyland picture on the Fox program. It was written by Hamilton Thompson and produced under the direction of Harry Millarde. In the supporting cast are seen Henry Hallam, William Bailey, Sidney Mason, Dan Mason and Marion Singer. The scenes of Miss Hyland's late picture are laid in Scotland. The time is the present when Scotland and her brave sons are doing so much to help the Allied cause against the Kaiser. The heroine, Bonnie Annie Laurie (Peggy Hyland) has had her future mapped out

for her by her father, but Peggy's ideas concerning her future husband, and what he must and must not be, are not quite in harmony with those of her father. Donald McGregor has been selected by the father as Peggy's future husband. Donald is all the world in the eyes of Peggy until she rescues an unconscious man from the sea, and a mutual love springs up between them. Her father orders the stranger to depart, but Annie follows him to a lonely cave, where, despite the talk of the neighbors, she nurses him back to health. The stranger, becoming delirious, wanders out in the night and is lost. Annie returns home, is casted out by her father, and goes to France as a nurse. The stranger wanders to London, and, having recovered his reason, enlists and goes to the trenches. He is wounded, and is brought to Annie's ward in the hospital. McGregor is also brought to her ward. She is compelled to decide between Donald and the stranger.

Catch-Line for Your Program—Story of Scotland's patriotism and Bonnie Annie Laurie's devotion.

Virginia Pearson in Detective Drama, "The Queen of Hearts"—Love and Chance

(Fox Five-Reel Production)

A detective story, with all the dramatic punch and mystery of a Sherlock Holmes adventure, is the nature of "The Queen of Hearts," Virginia Pearson's work for the Fox program. Mystery, love and chance are the predominant elements of this story, and a more fascinating exposition of story telling on the screen would be difficult to give. The story was written by Harry O. Hoyt and produced by William Fox, under the direction of Edmund Lawrence. In the supporting cast with Miss Pearson are seen Joseph Smiley, Victor Sutherland, as her leading man; Edward J. Burns, Peggy Shaner, John Webb Dillon, James A. Fury and pretty little Adelaide Lawrence. Returning home after years spent abroad, Pauline Cheraud (Virginia Pearson), finds that in her absence, her father, had turned their beautiful home into a fashionable gambling resort. He consents to give up the life, but shortly after her arrival he is found dead in the library. Pauline swears to revenge her father's death, and, with that purpose in mind, resolves to keep open the gambling resort until her father's murderer is brought to justice. The author has builded a most interesting detective story from these facts, and the screen version is replete with surprises and rapid-fire action.

Catch-Line for Your Program—Story of hidden crime and the unusual manner in which a beautiful girl solves the mystery of her father's death.

Sessue Hayakawa in His First Independent Production, "His Birthright"

(Mutual Release in Five Reels)

The first release of Sessue Hayakawa's own company, Haworth Pictures Corporation, releasing on the Mutual program, is "His Birthright," with the Japanese actor in the featured role. He is suported by Marian Sais as leading woman. Miss Sais will be favorably remembered for her work in the "The American Girl" series, produced by Kalem about a year ago. She is considered the screen's most efficient horse woman. Others in the cast are Howard Davies, Mayme Kelso, Mary Anderson, Sidney De Grey and Harry von Meter. The story was written by Sessue Hayakawa and Denison Clift, and produced under the direction of William Worthington. The story opens in Japan at the foot of Mt. Fujiyama, where Yukio lives with his aged friend, Chizo. Chizo tells Yukio the story of his life, and reveals that Yukio's father was an American who betrays his mother's confidence. Yukio swears vengeance, and goes to America. Arriving in San Francisco, he comes under the spell of an adventuress. The woman persuades him to work with her in obtaining possession of certain papers in the possession of Admiral John Milton. Yukio learns that the Admiral is his father. But Yukio has a change of heart, and after being rescued by Admiral Milton and nursed back to health, he swears eternal friendship, and adopts America as "his birthright."

Catch-Lines for Your Program—Sessue Hayakawa in his first independent production—How a Japanese vengeance is turned to love and respect for the country of "his birthright."

Viola Dana in Dual Role of Mother and Daughter—"Flower of Dusk"—Popular Novel

(Metro Five-Reel Production)

Viola Dana is given a dual role in her latest Metro release, "Flower of Dusk," adapted from Myrtle Reed's novel of the same title, by John H. Collins, and directed by Mr. Collins. In the prologue Miss Dana has the role of Constance Northand, is supported by Guy Coombs, Howard Hall, Alice Martin, Bliss Milford, Charles Sutton, Maggie Breyer and Mrs. L. Ford. In the main story, Miss Dana has the role of Barbara North, and is supported by Howard Hall, Jack McGowan, Margaret McWade and Bliss Milford. The picture is in five reels. The story opens in a quaint New England village, where lives Ambrose North and his daughter, Barbara, a cripple from birth. North's wife, Constance, committed suicide when Barbara was two years of age. The main theme of the story is builded around the tragedy of North's love for his wife, Constance, and the thought that she did not love him. The daughter, Barbara, is a cripple. A noted physician comes to the little New England village, and, after examining Barbara, says that he can effect a cure. Certain letters have been left by Barbara's dead mother. She finds them, and also the last letter written to her by her husband before she ended it all. Barbara dresses in her mother's wedding gown, and, when her father comes home and sees her, he is so overcome that he imagines his wife has come back to him. The letters reveal that Constance really loved another, and when Barbara and the son of the man her mother loved are united, the father's happiness is fulfilled.

Catch-Line for Your Program—Screen version of popular novel with Viola Dana in dual role—The strange love of a father realized through union of daughter and son of the man who had caused the greatest tragedy in his life.

DON'T WASTE YOUR EFFORTS

Couple Up These Ad Talks with Ideas or Use Them as They Stand

YOU are wasting your efforts if you overlook the great value of the Ad Talks as carried each week in these columns. We give our time and attention to them for the purpose of saving you that much time and worry. It is but one of the many services we are pleased to render the exhibitor—and it's a service that looks shallow on the surface but which develops into a gold mine if investigated and tried out.

As a means of exploiting your stars—and they are the ones who draw your public in—the Ad Talks are incomparable. In addition to telling the nature of the story, they give the exploitation points you will want to play up in your newspapers and advertising.

If the Ad Talks in their condensed form are slightly out of your line, they are still worthy of being coupled with ideas of your own. Elaborate upon them and build them up to the point where they will carry what you want to say.

These cover the pictures you are playing—don't waste your efforts.

Lila Lee's First Paramount Picture, "The Cruise of the Make-Believes"—"Cuddles"

(Paramount Five-Reel Production)

Lila Lee's first Paramount picture, "The Cruise of the Make-Believes," written by Tom Gallon, scenarioized by Edith Kennedy and produced by Paramount Pictures under the direction of George Melford, will be seen on the screen of the ——— theatre on ——— of ——— week. Miss Lee is the beautiful little brunette girl who appeared for several seasons on the vaudeville stage and was known to the public as "Cuddles." She is merely a youngster but her work in her first picture would indicate that she had been working before the camera all her life. First of all, little Miss Lee is a distinct type of beauty and a clever actress. She has been given a story written expressly for her and one that permits of her displaying all those distinctive characteristics that won for her thousands of admirers when she appeared on the vaudeville stage. Harrison Ford is her leading man in this production, and in other supporting roles appear Raymaym Kelso, Nina Byron, William McLaughlin, Jane Wolff and John McKinnon. Miss Lee has the role of Bessie Meggison, sixteen years old, pretty and full of fun, who lives with her father in the tenement district of New York. Gilbert Byfield, a wealthy young fellow, goes to the neighborhood to write a book and meets Bessie. He gives her father a sum of money and tells him to take Bessie to his (Gilbert's) summer home. Bessie believes that her father is the one who is giving her the vacation. And what a time Bessie has!

Catch-Line for Your Program—First appearance on the screen of Lila Lee, Paramount star and former favorite in vaudeville—The "Cuddles" of vaudeville fame.

Doris Kenyon in Second Picture by Own Company, "The Inn of the Blue Moon"

(DeLuxe-Sherry Six-Reel Production)

Louis Joseph Vance, one of America's most popular writers of fiction, has written, especially for Doris Kenyon, "The Inn of the Blue Moon," produced the star's own company under the direction of John B. O'Brien and distributed on the William L. Sherry Service. "The Inn of the Blue Moon" is in six reels and is the second independent production by Miss Kenyon's company, the first being "The Street of Seven Stars." Romance, in its most fascinating form, is revealed in Miss Kenyon's late picture. The star has a dual role, that of a country girl and her twin sister, daughter of wealth and refinement living in New York. The Inn of the Blue Moon is in reality a little hut in the woods, to which Justine Druce, a little country girl, goes to weave her dreams of romance. In New York lives her twin sister Dorothy. Their mother has been estranged from their father for years. Warde MacMahon, who loves Dorothy but is rejected for a more wealthy suitor, leaves on a fishing trip and meets Justine. He thinks her Dorothy. The wealthy suitor and Dorothy go in search of Dorothy's twin sister, Justine, and after a series of romantic adventures the twins are united with the ones they love and their father and mother are reconciled.

Catch-Line for Your Program—Doris Kenyon in drama by Louis Joseph Vance—Interprets dual role of twin sisters—romance, love and adventure.

First of Paramount Success Series, "The Eagle's Mate," with Mary Pickford Starred

(Paramount Five-Reel Production)

The first of the Success Series, Paramount reissues, is the "Eagle's Mate," starring Mary Pickford. "The Eagle's Mate" is a story of the Virginia feud days and presents one of the most powerful dramatic subjects in which "the darling of the screen" has been seen. A noteworthy cast of players is in support of Mary in this offering. James Kirkwood, who is now one of our best directors, has the part of Lancer Morne, the leading male role; Ida Waterman, character woman; Robert Broderick, at that time, the screen's most popular character man; Harry C. Browne, Russell Bassett, who before his death a few weeks ago, was the "grand old man of the screen"; and Jack Pickford, who has the role of a young clansman. Most of the action transpires in the open and James Kirkwood, who also directed as well as interpreting the leading male role, has shown some of the most beautiful mountain views imaginable. Mary has the role of Anemone Breckenridge, of a family of Mornes who are notorious for their clanish instincts. She lives with her aunt. Lancer, son of the leader of the Mornes, has been sent to college by Anemone's aunt, but returns at the suggestion of his father to get revenge on the enemies of his family. He takes Anemone to the Eagle's Eyrie, the mountain retreat of the Mornes and tells her that he will not speak to her until she asks him.

Catch-Line for Your Program—First of Paramount Success Series, Mary Pickford in "The Eagle's Mate"—James Kirkwood and Jack Pickford in support—Story of Virginia Clans.

MORE SERVICE

WITH a recent issue of MOTION PICTURE NEWS the Ad Talk pages started for the benefit of the exhibitor catch lines for the program and newspapers. This is something worth following, and following closely.

These catch lines will mean money to you if you use them as they stand or as a basis for more elaborate publicity.

It's Service You Need.

Features---Current and Coming

Bluebird Photoplays

July 15. Winner Takes All (Monroe Salisbury) 5
July 22. Scandal Mongers (Lois Weber, Philip Smalley, Rupert Julian).... 5
July 29. The Dream Lady (Carl Myers).... 5
Aug. 5. The Love Swindle" (Edith Roberts) 5
Aug. 26. Fires of Youth (Ruth Clifford).... 5
Sept. 2. That Devil Bateese (Monroe Salisbury) 5

Famous Players-Lasky Corp.

Aug. 5. A Nine O'Clock Town (Charles Ray) .....
Aug. 5. Bound in Morocco (Douglas Fairbanks) .....
Aug. 12. The Great Love (Griffith's).....
Aug. 12. Fedora (Pauline Frederick).....
Aug. 19. Riddle Gawne (William S. Hart)..
Aug. 19. In Pursuit of Polly (Billie Burke)..
Aug.26. Green Eyes (Dorothy Dalton).....
Aug. 26. Till I Come Back to You (De Mille's) .....
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore).....
Sept. 1. Hearts of the Wild (E. Ferguson)..
Sept. 1. The Source (Wallace Reid).....
Sept. 8. The Girl Who Came Back (E. Clayton) .....
Sept. 8. The Hun Within (Special).....
Sept. 8. The Cruise of the Make-Believes (Lila Lee) .....
Sept. 15. He Comes Up Smiling (Doug. Fairbanks) .....
Sept. 15. Out of a Clear Sky (M. Clark)....
Sept. 15. Vive La France (D. Dalton).....
SUCCESS SERIES (Reissues)
Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick).....
Sept. 29. Carmen (Geraldine Farrar).....

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES
Sept. — The Prussian Cur.....
Sept. — Why America Will Win.....
Sept. — Queen of the Sea (Annette Kellermann) .....
Sept. — Why I Would Not Marry.....
SPECIAL FEATURES
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....
Aug.23. Lawless Love (Jewel Carmen).....

Fox Standard Pictures

Sept. — Riders of the Purple Sage (William Farnum) .....
Sept. — When A Woman Sins.....
Sept. — The Caillaux Case.....
VICTORY PICTURES
Sept. — Fame and Fortune (Tom Minx)....
Sept. — Kultur (Gladys Brockwell).....
Sept. — I'll Say So (George Walsh).....
Sept. — Mr. Logan, U. S. A. (Tom Minx)..
Sept. — The Strange Woman (Gladys Brockwell) .....
EXCEL PICTURES
Sept. — Bonnie Annie Laurie (Peggy Hyland) .....
Sept. — Queen of Hearts (Virginia Pearson).
Sept. — Swat the Spy (Jane and Katherine Lee) .....

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....
DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D
COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D
EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D
OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Aug. 4. Burglar for a Night (Kerrigan)..... —
Aug. 19. A Law Unto Herself (Glaum)..... —
Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford)... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay)..... —
June — The Unchastened Woman (Rialto De Luxe) 7

Metro Pictures Corporation

Aug. 5. The House of Mirth (All Star Cast), Metro 5
Aug. 12. In Judgment of (Anna Q. Nilsson .....and Franklyn Farnum), Metro.... 5
Aug. 19. Flower of the Dusk (Viola Dana), Metro 5
Aug. 26. Boston Blackie's Little Pal (Bert Lytell), Metro 5
Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
(SCREEN CLASSICS, INC., SPECIALS)
Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Froh-man 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Aug. 25. No release.
Sept. 1. Love's Law (Gail Kane)..... 5
Sept. 8. His Birthright (Sessue Hayakawa). 5

Pathe Exchange, Inc.

Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D..... 5
Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5

Select Pictures

June 10. The Claw (Clara K. Young)..... 5
June 15. Cecilia of the Pink Roses (Marion Davies) 5
June 20. Good Night Paul (Constance Talmadge) 5
June 30. The Whirlpool (Alice Brady)..... 5
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

Triangle Distributing Corporation

(Subject to change without notice)
Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer)..... 5
Aug. 25. Daughter Angele (Pauline Starke).. 5
Aug. 25. Wild Life (Wm. Desmond)..... 5
Sept. 1. Untamed (Roy Stewart)..... 5
Sept. 1. The Mask (Claire Anderson)..... 5
Sept. 8. Secret Code (Gloria Swanson)..... 5
Sept. 8. Mystic Faces (Jack Abbe)..... 5
Sept. 15. The Atom (Pauline Starks)..... 5
Sept. 15. Desert Law (Jack Richardson).... 5
Sept. 22. The Gray Parasol (Claire Anderson) 5
Sept. 22. Tony America (Francis McDonald) 5
Sept. 29. Reckoning Day (Bella Bennett)... 5
Sept. 29. The Pretender (Wm. Desmond).... 5

Universal Productions

July 15. Her Body in Bond (Mae Murray) Special Attraction 6
July 29. The Mortgaged Wife (Dorothy Phillips) 6
Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6

Vitagraph V-L-S-E

Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie)..... 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon)..... 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley)..... 5
Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.
Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.
Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1439)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. . Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

July 7. The Burglar Alarm. .....
July 14. The Extra Quick Lunch.....
July 21. Hunting for U-Boats.....
July 28. Hotel de Mutt.....
Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....
Aug. 18. Landing a Spy.....
Aug. 25. Efficiency .....
Sept. — At the Front.....
To the Rescue.....
The Kaiser's New Dentist.....
Saving Russia .....
Our Four Days in Germany....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Jest of Talky Jones (Carol Holloway,
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing and Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity .....
Sept. 9. Up a Tree .....
Sept. 22. Bill's Sweetie .....
Oct. 7. Camping Out .....

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.

(Continued on next page)

(Continued from preceding page)
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.

LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)
July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C

OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, August 19, 1918
Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

Sunday, August 25, 1918
Nipped in the Bud (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
A Sun Kised Isle (Post Film Co.), Educ...

Monday, August 26, 1918
Allies Official War Review, No. 9.....1 top

Sunday, September 1, 1918
Too Scrambled (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
After Twenty Years—Porto Rico (Post Film Co.). .....1 Ed

Monday, September 2, 1918
Allies Official War Review, No. 10.....1 top

Sunday, September 8, 1918
The Dippy Daughter (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Georgetown, British Guiana (Post Travel Co.) .....1 Ed

Monday, September 9, 1918
Allies Official War Review, No. 11.....1 top

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, August 5, 1918
NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918
L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918
NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918
CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918
JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

Monday, August 19, 1918
NESTOR—The Pie-Eyed Piper (William Franey) .....1 C

Monday, August 26, 1918
NESTOR—When Paris Green Saw Red (Neal Hart) .....1 C
UNIVERSAL SPECIAL—Around the Clock with the Rookie.....1 reel

Wednesday, August 28, 1918
CENTURY COMEDY—Hoot! Toot!.....2 C
Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

WESTERN AND RAILROAD DRAMAS
Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D

UNIVERSAL ANIMATED WEEKLY
Aug. 14. Number 37.
Aug. 19. Number 38.
Aug. 26. Number 39.
Sept. 4. Number 40.
Sept. 11. Number 41.

UNIVERSAL SCREEN MAGAZINE
Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.
Aug.31. Number 86.
Sept. 7. Number 87.
Sept. 14. Number 88.

UNIVERSAL CURRENT EVENTS
Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.
Aug. 31. Number 68.
Sept. 7. Number 69.
Sept. 14. Number 70.

LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).

BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases
(Continued from page 1268)

THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

William L. Sherry Service

Joan the Woman (New York State)
June 30. Romance of the Underworld.
July 7. Streets of Seven Stars.
Aug. 11. Out of the Night.
Aug. 18. Inn of the Blue Moon Marriage. Marriage.

Romayne Superfilm Company

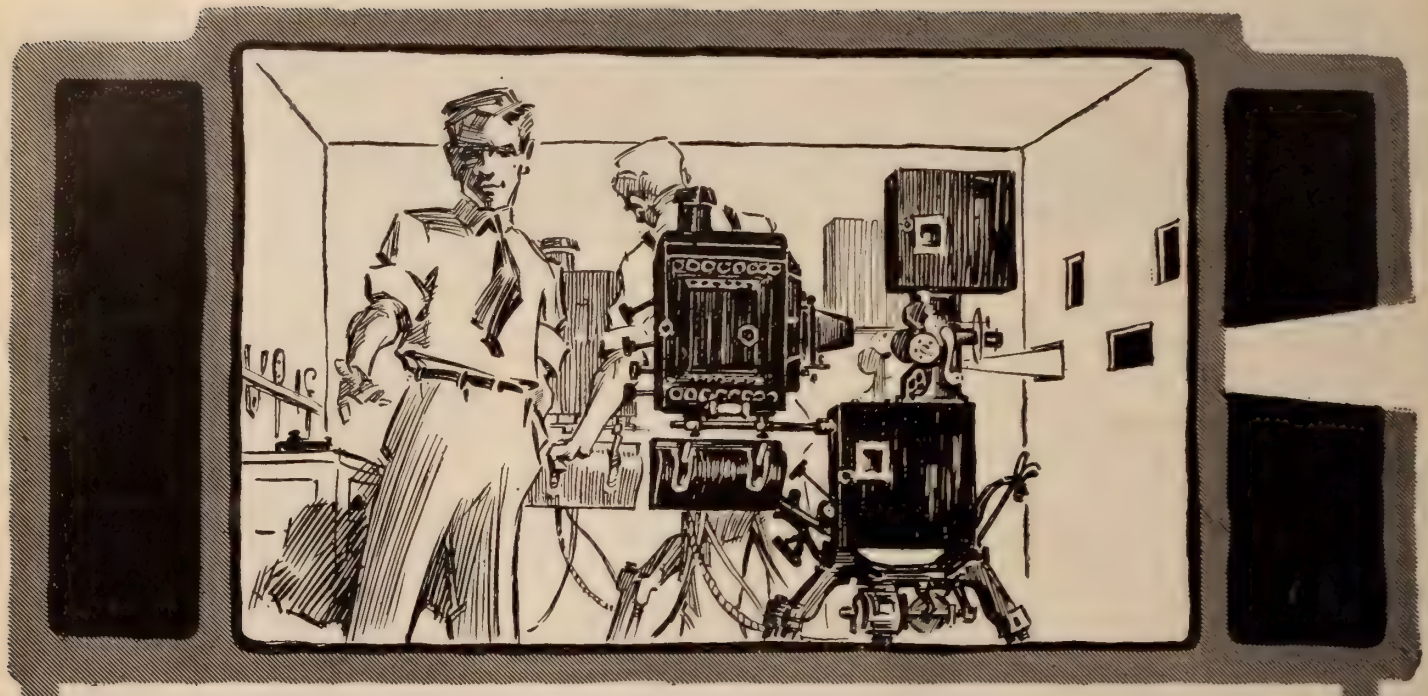
Me und Gott or "The Crimson God"....5 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



Projectionist Ray

Says:

"Speaking of exclusive features, Power's Loop Setter is always on the job and never fails to come across.

"Every projectionist knows what happens when he runs patched or badly worn film. Does he lose the lower loop? He sure does.

"He can't help it; but the Loop Setter can help HIM.

"When the loop is lost this little device instantly resets it just as often as necessary—and it works automatically.

"The Loop Setter comes only with a Power's; which is another reason why the Cameragraph goes 'em all one better; and why, as I say of it,

"IT PUTS THE PICTURE ON THE SCREEN"

AND KEEPS IT THERE

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

These Talk!

¶ "I await each week's issue of The News eagerly."—
A. Lorenzo, Strand Theater, West Branch, Mich.

¶ "Don't you ever dare stop The News for we can't keep house without it."—
E. Greathouse, Puritan Theater, West Salem, Ill.

¶ "The News is O. K. You bet I am going to stick with you."—
W. O. Jensen, Lothrop Theater, Omaha, Neb.

¶ "I am strong for The News and am not going to miss an issue if my eyesight lasts."—
Eller Metzger, Casino Theater,
Des Moines, Ia.

¶ These men may be too busy to read your circular matter—but they'll never miss the message you send to them through Motion Picture News and The Central States.

THE CENTRAL STATES

August 31, 1918

Koppel Traces Career to Five-cent Days

J. B. KOPPEL, who has just been appointed the manager of Balaban & Katz's new Riviera theatre, Chicago, entered the managerial field back in the old days of five cent houses, and though a young man possesses the keen insight and quick action qualities that go to make the successful manager of the present day. Mr. Koppel presided over the destinies of Finn & Hyman's North Shore theatre, which was purchased by Mr. Fieckels of Universal, after which he took charge of the Stevens theatre, leaving that house to open the Calo for Ascher Bros. in 1915. Getting that house nicely on its feet, he opened the new Adelphi for the same firm, one of the most beautiful of their string of houses. Under Mr. Koppel's able management the business of the Adelphi has been phenomenal, located as it is in a brand new section of the city. Joe carries with him the best wishes of Ascher Bros. and their associate managers.

J. B. Koppel, Manager of the Riveria Theatre, Chicago, Ill.

W. C. Lamoreaux, Manager of the Rialto Theatre, Racine, Wis.

Lamoreaux Manages Rialto and Palace in Racine

W. C. LAMOREAUX, who has been associated with the Ascher Bros.' enterprises for several years as manager of their Lakeside theatre, is leaving the organization to take charge of the Rialto and Palace theatres at Racine, Wis.

The Rialto theatre, which is nearing completion, will seat 1,700 people, and will give Racine the distinction of having the finest picture house in the state of Wisconsin.

Through Mr. Lamoreaux's tireless energy and artistic production taste, the Lakeside theatre in Chicago has been brought to a plane of perfection envied by many, and Racine is to be congratulated upon acquiring a master-mind to direct the policy of the new house.

Malone Represents S. S. Hutchinson

IT has been announced from Chicago that George W. Malone has been appointed special representative for S. S. Hutchinson and his Russell, Minter and Fisher releases through Pathe, and in the future he will work out of the Minneapolis Pathe exchange. Mr. Malone is one of the best known film salesmen in the West. He has been interested in motion pictures for a score of years and has been a salesman in Minneapolis for three years. He had previously been connected with Pathe, Vitagraph, Bluebird and Mutual, acting as Twin City salesman at each exchange. He also served as local salesman at the Denver Pathe exchange about three years ago.

Milwaukee Exhibitor Uses Novelty in Lighting

GEORGE FISCHER, manager of the Alhambra theatre, Milwaukee, inaugurated something new in the manner of projecting pictures. Around his silver sheet he has formed a margin and this is lighted by electricity, the colors changing according to the scene thrown on the screen. For instance, if a forest or garden scene is on, the margin is of green and so on. It adds materially to the "smoothness" of the vision, although one has difficulty in getting used to it the first time.

Brief Bits from Chicago

GEORGE BACKER, president of the Foursquare Pictures, Incorporated, and Holmes C. Walton, his personal representative, who have been visiting Chicago during the last few days, transferring the interests of the Foursquare Pictures, Incorporated, to the Celebrated Players Film Corporation, are returning to New York on the 16th inst.

DR. HARRY J. HAISELDEN, who was widely mentioned for his refusal to operate to save a deformed child, has been sued for $35,496.55 by the Hennepin Film Company, the bill alleging Haiselden sold the concern full rights to his "eugenic picture," called "The Black Stork," in which he appeared, and then sold similar rights to another concern.

C. E. IRVING of the Irving theatre, Bloomington, Ill., has been a visitor in Chicago the past week.

M. RUBIN of the Princess theatre, Joliet, Ill., has been in Chicago looking over the field for features, and resting a little bit.

D. W. GIFFITH'S "The Great Love" is showing at Orchestra Hall to capacity business. The run may be extended a week longer than at first figured on. Mr. Griffith has had orchestration scores prepared for this picture, which are being supplied to all exhibitors who have booked the production.

GEORGE FISCHER, manager of the Alhambra theatre, Milwaukee, reports a splendid business on the "Claws of the Hun." Mr. Fischer used 5,000 tags advertising this picture, which he had tied on the steering wheels of all the automobiles parked about various parts of the city.

WHEISTFELDT, the wizard of lobby displays at the Alhambra theatre, Milwaukee, is in Chicago visiting.

LOUIS LAEMMLE, of the Universal Company Chicago office, is spending his vacation at Antioch, Ill.

A FINE of $50 was imposed on the management of the Howard theatre for putting on the film "A Neighbor's Keyhole," without the proper permit, and for allowing children to view the picture.

A WOMAN member of the movie censorship board obtained evidence on which the management of the World theatre was fined $100 by Judge Fry. Posters of nude women displayed in front of the theatre caught the lady's eye after viewing the film "Diana, the Huntress," which had been ordered cut by the board; the report followed that caused the trouble. The same theatre was also censored for running a picture called "Caught in a Cabaret" without a permit.

J. A. KEOUGH, formerly manager of Sach's Strand theatre, in Minneapolis, has been appointed manager of Lubliner & Trinz's new Pantheon theatre, which will open soon. Mr. Keough is now in Chicago arranging the details of the opening and has great expectations for the success of this beautiful house, which is located in one of Chicago's choice residential districts and will have a seating capacity of about 2,700.

LESTER CUNEO, formerly heavy man with Harold Lockwood, has been located—now Corporal, Co. "A" of 108th Military Police, 33rd Division, with the American Expeditionary Forces in France.

C. W. SPANUTH, exchange manager for VOD-A-VIL Movies, reports that he just closed a year's contract with Balaban & Katz for their new Riviera theatre, and also the Central Park, to play Spanuth's original VOD-A-VIL Movies.

HARRY TEITEL has just been made a corporal at Camp Hancock, Georgia.

WILLIAM BUCKLY, director for the Commonwealth Pictures Corporation, is taking a much needed rest in northern Wisconsin.

GEORGE KLEINE'S production, "Conquered Hearts," featuring Marguerite Marsh, is in its second week at the Playhouse, doing a good business in spite of the terrific heat.

THE Central Film Company have just made arrangements with A. Teitel to clean all their prints of "My Four Years in Germany."

HARRY SPANUTH, president of the Commonwealth Pictures Corporation, has just closed a contract with the Allied Enterprise, Incorporated, for the complete output of his Original VOD-A-VIL Movies for a term of ten years.

DAVE TOPPLIN, formerly the owner and manager of the LeGrand theatre, has been appointed manager of Ascher Bros. Calo theatre.

ASCHER BROS. new Midway theatre, Rockford, has just booked the Original VOD-A-VIL Movies for that house.

FRED HARTMAN, owner of the Aristo theatre, has been made the manager of Ascher Bros. Adelphi theatre, succeeding J. B. Koppel, who has joined the Balaban & Katz forces.

JACK JACOBI, formerly with Flower & Mayer, is now with Schoenstalt Bros., managing their Archer theatre.

Strengthen Your Program

GIVE your patrons the variety they demand and stimulate the interest in your Theatre by showing short reel subjects that have already proven their worth in such Theatres as the Strand, Rialto, Rivoli in New York and the best Theatres everywhere.

We handle only short reel subjects of special merit that will materially strengthen the program of any theatre

BEE HIVE EXCHANGE

Toy Building, Milwaukee — Consumers Building, Chicago

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue, Chicago, Ill.
D. M. Vandawalker, Jr., Vice-President

Merchant's Bank Bldg., Indianapolis, Ind.
Henry Dollman, President

"Missing" Scores in Racine

"MISSING," produced by J. Stuart Blackton, proved the best war film of the month when shown at the Palace theatre, Racine, Wis. George Gordon appealed to the movie-goers. Douglas Fairbanks in "Bound in Morocco" drew a large crowd on one of the hottest days of the year. "The Kaiser's Shadow," Paramount, and Marguerite Clark in "Uncle Tom's Cabin" comprise the program for the coming week.

Fond du Lac News Notes

RITA JOLIVET in "Lest We Forget," one of the better war-time pictures, based on the sinking of the Lusitania, will be put on as benefit performance, sponsored by St. Joseph's Guild, at the Bijou, August 26, 27 and 28.

MANAGER SMITH of the Bijou has booked Charles Ray in "The Claws of the Hun" for county fair week. The picture will be shown September 19, 20 and 21.

MANAGER O. J. VOLLERT of the Henry Boyle theatre has booked the big new Griffith picture, "Hearts of the World," for a run in November or December, the dates depending on the completion of the Fox River Valley circuit.

THEDA BARA in "Salome" will be one of the early fall attractions at the Henry Boyle.

BILLY BURKE in "Eve's Daughter" did a splendid business at the Orpheum Monday, Tuesday and Wednesday, August 12, 13 and 14, in spite of the excessively hot weather.

MANAGER AINSWORTH of the Orpheum made a play for Young America's business Thursday, Friday and Saturday, August 15, 16 and 17, by putting on Jack Pickford in "Huck and Tom" at a nickel admission, plus the war tax. The last time Ainsworth tried out this plan he confined it to a single day, and as a result was literally swamped by the kids and was forced to make it a continuous performance afternoon and evening. The last afternoon performance closed at 6:45, or just thirty minutes before the first evening performance was scheduled to begin. By spreading the engagement over three days this time he hoped to get a breathing spell between the afternoon and evening shows.

D. W. GRIFFITH'S picture, "The Great Love," has been booked for the Orpheum early in September. Manager Ainsworth has secured Mary Pickford in "How Could You, Jean?" for September 25, 26 and 27.

What Racine Is Doing

THE Bijou theatre has secured a number of Paralta pictures, including "Within the Cup" and "Maid o' the Storm," with Bessie Barriscale, "Alien Enemies," and others. Alice Joyce in Harold MacGrath's "Highest Bidder," Gail Kane in "Love's Law," and "Married in Name Only" have been booked for the Bijou.

CAL DeVOLL has prepared a number of parodies on such songs as "Yankee Doodle" and "The Battle Hymn of the Republic," which have taken remarkably well with the audiences during the community singing.

THREE excessively warm days resulted in the poorest business of the year at all Racine theatres. Several good pictures, including Henry Walthall's "Robe of Honor," were virtually killed as far as attendance went. Business picked up its normal gait the moment a cool breeze struck the city.

VINCENT ROBERTS of the Palace theatre, a lad of seventeen years, entered the United States Navy as a second class seaman, making five blue stars and one gold star in the service from the Palace. Wilfred Shepard was killed with our boys in France. Mason Roberts, the only brother of Vincent; Eugene Wheeler, Charles Corbett and Ben Silverman were all formerly connected with this theatre and now wear the uniform of Uncle Sam. Their places have been filled by women.

THE New Rialto theatre is nearing completion, and Manager Arthur Freidman announces that he will open to the public on September 1. Mr. Freidman has one of the most excellently equipped theatres in the state and is justly proud of his house.

A SPECIAL train arrived in Racine Wednesday placarded with "To Hell With the Kaiser." Investigation proved it was simply the advertising car for this picture, which Manager Owen McKivett expects to book within a week or so. McKivett has a number of strong patriotic plays coming that promise good, including "Berlin via America."

E. C. SULLIVAN has been secured as director of the New Rex orchestra. He has a number of musicians who will add to the appeal of the photoplays.

Elgin Items of Interest

WITH Elgin sizzling in August heat, picture managers are lying low and preserving pep until signs of what the fans want in the fall shall inspire a going after it. The summer has been a decidedly slow one, so far as picture patronage is concerned, but offerings in the four local playhouses have been kept up to the quality mark and every effort made to put over the best and newest things.

ELGIN playhouse managers got back of Hanover township the week end of August 10, and boosted with screen and lobby advertisements a mammoth benefit bazar held at the home of Charles E. Erbstein, Chicago lawyer, on the Villa street road southwest of Elgin. The benefit cleared some $3,000 for the Soldiers' and Sailors' recreation fund. The Jackie band from the Great Lakes training station was the big attraction.

MISS KAREN WEIBERG, former cashier at the Grand theatre, made a flying trip to Elgin in early August from Benton Harbor, Mich., where she and her sister are "farmeretting" on a fruit farm near that place. She was so enthusiastic over the life and work in the open, a la overall and khaki costume, that she tempted screen men to shut up shop and hie to the region where the farmerettes flouirsh.

SLIDES from the State Council for Defense are aiding the Elgin Woman's Committee in recruiting its share of the 15,000 nurses wanted for the student reserve training courses by the Government.

CRITICAL Elgin expressed itself in Empey's "Over the Top"—but they went in droves to see it, despite rival attraction in a carnival. It is the one "war" picture which energized apathetic fans of this town into enthusiasm, as demonstrated in applause and real cheering and other approbative action. The picture came at the outset of the heat wave the first week in August, an act which interfered to some extent with patronage, which was, on the whole, however, good. The picture crowded the Crystal theatre, Dundee, the week following for two evenings.

The Grand first showed the Allies' official war review on its Wednesday, August 12, bill. It went capitally, the management receiving many expressions of favor of it. The Grand will show it every Wednesday and Thursday in place of the Burton Holmes travelogs, which have been shown there for the past many months.

MAE MARSH in "All Woman" made her usual hit at the Grand August 10. Mae Marsh closely rivals Mary Pickford

"Everything for the M.P. Theatre except the Film"

WE ARE EXCLUSIVE DISTRIBUTORS For

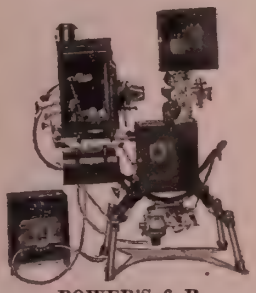
POWER'S PROJECTORS

HALLBERG MOTOR GENERATORS

GARDINER VELVET GOLD FIBRE SCREEN

NATIONAL CARBONS

EDISON MAZDA LAMPS



POWER'S 6 B

When in Chicago Remember That

A HEARTY WELCOME AWAITS YOU

AT

UNITED THEATRE EQUIPMENT CORPORATION

512 South Wabash Avenue Chicago, Ill.

R. A. FULTON, BRANCH MANAGER

"CENTRALLY LOCATED—GROUND FLOOR"

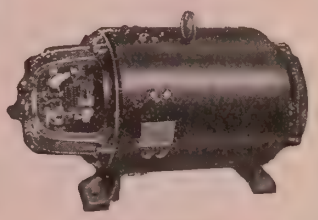
WE ARE EXCLUSIVE DISTRIBUTORS For

FULCO

PRODUCTS

ACME PORTABLE PROJECTORS

NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE



HALLBERG MOTOR GENERATOR

in Elgin's rating of the stars, and her visit is always attended with enthusiasm by the young girls and women, particularly. The bill for the remainder of the week included Vivian Martin in "A Petticoat Pilot" and Elsie Ferguson in "The Song of Songs." The week ended with showing of "Over There."

THE TEMPLE led off the second August week with "The Ghost of Rosy Taylor," and Mary Miles Minter scoring a great hit. It showed after Roy Stewart in "By Proxy," the comedies "Kids" and "By Fowl Means," Eddie Polo in the second episode of "The Bull's Eye," "The Lost Lie," another Judge Brown story, a repeated popular feature, Harry Carey in "Hell Bent," Zoe Ray in the illustrated song, "Just a Baby's Prayer at Twilight," Carmel Myers in "The Dream Lady," Vod-a-Vil motion pictures, Joe Bennett and Peggy Pearce in "Golden Fleece," and the comedy, "Just Like Dad."

BECAUSE James Morrison, playing the part of the coward in "Over the Top," had so recently been in town, The Star, from advance comment, anticipated a hit with the picture, "The Sins of Ambition," starring Morrison, Leah Baird and Barbara Castleton, and shown there August 15.

JUNE CAPRICE in "Blue-Eyed Mary," made popular opening of the week at the Star. Harold Lloyd in the laugh, "Are Crooks Dishonest?" was shown with her picture. Others of the week were Jewel Carmen in "The Bride of Fear," the comic, "Flirts and Fakirs"; Toto, the clown, in "Furniture Movers"; Alice Howell in "In Dutch"; the comedy, "That Night"; Pearl White in "The House of Hate," and Gladys Brockwell in "The Scarlet Road."

The Orpheum began its August 12 week bill with showing of Emmy Wehlen in "The House of Gold," and the comedies, "Slippery Slim" and "The Fortune Teller." Other days of the week brought forth Baby Marie Osborne in "A Daughter of the West," Ethel Clayton and Arthur Ashley in "The Hidden Scar," and Carlyle Blackwell in "The Cabaret." There was a miscellany of comedy.

Mentions from Milwaukee

RAY C. FLORINE of the Pathe Chicago exchange visited over Sunday with the Milwaukee film men and exhibitors. Ray is SOME visitor.

MISS ESTHER RYAN, pioneer employee of the Milwaukee Paramount office, has returned from a two weeks' vacation and has resumed her duties with renewed energy.

RALPH A. WETTSTEIN, manager of the Milwaukee Paramount exchange, made a flying trip to Whitewater to sign up new contracts for the coming season.

MANAGER BOSTICK of the Butterfly theatre advertises his house as the coolest place in town. A special ventilation system and innumerable fans make the atmosphere at least ten degrees cooler than that outdoors.

THE week of September 1 will be Paramount-Artcraft week. The Paramount corporation will put over an extensive campaign in advertising, and three of the downtown theatres, namely, the Butterfly, Alhambra and the Toy, will run one hundred per cent. Paramount pictures during this campaign.

SAM TRINZ, who formerly managed a number of Milwaukee theatres and who is now manager of the Convent Garden in Chicago, paid a short visit to the Cream City last week. It seemed like old times to have Sam breezing in and out of the exchanges.

COMMUNITY singing has not yet lost its attraction. Jack Kelly is leading the audiences at the Princess theatre in this sort of singing and he has good results. Bessie Barriscale occupies the screen for three days in "Satan's Pawn," a photoplay that has been adapted from the stage play of "The Devil."

LEE HERZ, *President, of Silee Film Exchange, Chicago,* announces his exchange has now the exclusive distribution of the Ford Educational Weekly for the following territory: Illinois, Indiana, Iowa, Kentucky and Wisconsin. Branch offices have been opened at 109 W. Maryland Ave., Indianapolis, Ind., and 702 Mulberry St., Des Moines, Iowa.

Mr. Herz also announces that he has secured for Illinois, Indiana and Southern Wisconsin the National Marine League of U. S. 2-reel production, entitled

"FOR SHIPS ARE A NATION'S SHOES"

Release date, September 8, 1918. Phone, write or wire for bookings

SILEE FILM EXCHANGE

Telephone: Harrison, 3742
220 South State Street

Lee Herz, President
Chicago, Ill.

Dubuque Children Get to See Films Again

ON Sunday, August 11, the ban which prevented all Dubuque children under twelve years of age from entering theatres for the past month or more, due to the recent infantile paralysis epidemic, was lifted by City Attorney Matt Czizek and the city health board. Children will be allowed to attend theatres from this time on, the same as before the quarantine was established.

In Springfield Theatres

THE VAUDETTE had three days of Mabel Normand in "Joan of Plattsburg," Goldwyn's patriotic picture. Pictures of the star in armor displayed in the lobby did not draw. The public here does not want pictures of this type. Pauline Starke followed on August 15 in "Alias Mary Brown." The last three days of the week went to Vivian Martin in "The Sunset Trail."

THE GAIETY had Gloria Swanson in "Shifting Sands" on Friday and Saturday, August 16 and 17. Douglas Fairbanks came on the 18th for four days in "Bound in Morocco." Madge Kennedy came on Thursday, August 22, in "Friend Husband." Miss Kennedy is fast becoming a great favorite in this city.

CHARLES RAY in "A Nine O'Clock Town," and Pauline Frederick in "Fedora" were the attractions at the Vaudette for the week of August 18-24.

WALT GALE, formerly at the Vaudette, is now employed at the Majestic.

THE Capitol theatre has been doing very nicely all along. Triangle, Select, Metro, Pathe and special features are being used by Manager Maisel with excellent results. Sunday, August 18, will see the first chapter of "Hands Up," Pathe's new serial. A new chapter will be shown each Sunday thereafter. Rita Jolivet in "Lest We Forget" will be seen shortly at the Washington street playhouse.

THE new season opened here on August 11 with a clash between the Griffith productions. "Hearts of the World" come to the Chatterton for eight days' run, opening on Sunday night. The Gaiety booked "The Great Love," Griffith's newest picture, for the same week. Both theatres put on heavy advertising campaigns, and Griffith's name was lauded to the skies by both houses. The Gaiety had a fine day Sunday at 25 cents top, while the Chatterton, a poor Sunday night house, opened to about $400. The weather was hot.

NEXT day the manager of the Chatterton picture wired Al Grey, Griffith's New York representative, of affairs here. In the meantime the Gaiety continued to advertise "The Great Love" as the latest Griffith picture, with the same cast as "The Birth of a Nation" and "Hearts of the World," and played to big business.

"HEARTS OF THE WORLD" played to fair business on Monday and Tuesday, the receipts getting bigger each day. With cooler weather on Wednesday, business got real good, and now it looks as though the engagement will be a money-maker. Everyone who saw "Hearts of the World" said it is even better than "The Birth of a Nation," while those who saw "The Great Love" stated it was well worth the money.

THE LYRIC had Virginia Pearson in "The Liar" for Sunday and Monday, August 18 and 19; "A Man's World," with Emily Stevens, came on Tuseday and Wednesday; Thursday, Friday and Saturday will see Marion Davies in "Cecilia of the Pink Roses," a Select drama.

THE CHATTERTON announces that Griffith's "Hearts of the World" will be brought back to this city later in the season. Folks are just realizing what a good play it is, and will be in better humor to see it when the weather gets good for shows.

Gathered in Green Bay

"A MODERN LORELEI," a Westcott film, is considered by Henry Goldman, owner of the Colonial theatre, to be as fine a picture as he has produced this season. It played to good business August 12-13.

THE Paramount picture, "The Firefly of France," proved one of the best offerings of the summer at the Orpheum theatre. It was given August 9-10, and drew large audiences. Wallace Reid was in the leading role.

"SANDY," a Paramount offering featuring Jack Pickford and Louise Huff, was shown August 2-3 at the Orpheum theatre.

JUNE ELVIDGE and Arthur Ashley played in "Shall We Forgive Her?" a World film, at the Royal theatre, August 12.

"VENUS MODEL," a Goldwyn picture, in which Mabel Normand starred, was presented at the Colonial theatre August 2-3.

THE Artcraft production, "The Silent Man," starring William S. Hart, was shown at the Orpheum August 7-8.

NELL SHIPMAN, a Vitagraph star, was seen at the Colonial theatre August 11 in "Wild Strain."

"SHACKLED," a Paralta production, pleased audiences at the Colonial theatre August 7-8. Louise Glaum, in the leading part, made her second appearance of the week, and increased her popularity.

William S. Hart played at the Grand theatre, August 11, 12, 13, 14, in "Draw Gagan."

THE entertaining Goldwyn picture, "Back to the Woods," with Mabel Normand starring, was screened at the Colonial theatre August 9-10. The plot dragged at times, but Miss Normand's presence redeemed it in the eyes of the fans.

"SOCIAL AMBITION," a Goldwyn film, was presented at the Orpheum theatre August 4 with Howard Hickman and Rhea Mitchell co-starring.

"TROUBLE BUSTER," a Paramount picture starring Vivian Martin, was shown at the Orpheum theatre August 12-13, but it failed to please as much as Miss Martin's former pictures.

ETHEL CLAYTON played in the World film, "Journey's End," at the Royal theatre, August 9.

"A SUCCESSFUL ADVENTURE," a Metro, with May Allison in the leading part, took well at the Colonial theatre, August 5-6.

WILLIAM FARNUM, a Fox star, played in "True Blue," August 10, at the Orpheum theatre. He pleased his audiences.

THE Chester-Outing pictures, released by the Mutual Company, are proving a drawing card at the Colonial theatre since their institution two weeks ago. Owner Henry Goldman believes there are no better scenic productions offered.

"OVER THE TOP," the war film with the author, Guy Empey, taking part, was booked for August 19, 20, 21, by Henry Goldman to be presented at the Grand theatre.

"THE DESIRED WOMAN," a Vitagraph film, was presented at the Colonial August 11. Harry Morey played the lead.

MONROE SALISBURY starred in "Winner Takes All," a Bluebird film, at the Royal theatre, August 10.

Chicago Hears of Essanay Colony on Coast

ACCORDING to news received from Bryant Washburn, who is working on his first Paramount picture, "The Gypsy Trail," out in California, there is a regular colony there of old Essanay people, including Henry Walthall, Taylor Holmes, Fred Wright, Nell Craig and Harry Steck.

"JUST SPLENDID" is all that can be said about "One More American," with George Beban. At least that was the opinion of Manager Billos and the Princess fans, after seeing the picture Sunday, August 11.

GEORGE WALSH made a fine showing in "Brave and Bold" at the Liberty theatre on Sunday, August 11. He drew so well that people were compelled to wait until the last show at 9:30 p. m., in order to get a seat. Manager Harry Wilbur made himself a very popular man by distributing fans to all his waiting patrons.

ANOTHER first-run picture, "Other Men's Daughters," with Peggy Hyland, was presented at the Dreamland Sunday and Monday, August 11 and 12. Manager Boyle reported a good house.

"PANTHEA," with Norma Talmadge, is a picture that will never grow old or tiresome—at least in Dubuque. This picture was first exhibited at the Majestic theatre over a year ago, then at the Princess, and on Tuesday, August 13, it was shown at the Family theatre, where, notwithstanding the fact that it was a third run picture, it drew surprisingly well, and with the thermometer at 96. This was the first time Miss Talmadge has been seen at the Family, and North End fans will see to it that her pictures will continue to be shown there.

MANAGER BOYLE of the Dreamland theatre had scheduled "Will You Marry Me?" for his Saturday, August 10, program, but at the last moment cancelled it and substituted "Her Fighting Chance," with Jane Grey.

GEORGE M. COHAN appeared at the Family theatre last Saturday in his well-known Broadway success, "Seven Keys to Baldpate." As usual, George was very humorous and very pleasing.

"THE MARK OF CAIN," with Irene Castle, was the attraction at the Majestic theatre for three days, August 8, 9 and 10. Mrs. Castle was presented at the Liberty on Saturday, August 10, in "Convict 993."

"HANDS UP," with Ruth Roland, will be the Grand's next serial.

WILLIAM FARNUM as the hero in "The Bondman," adapted from Hall Caine's novel, was pronounced "simply great" by his loyal train of followers, who had the pleasure of seeing him for three days at the Majestic, August 11, 12 and 13.

GRAND fans never fully realized that Bessie Barriscale was so great an emotional actress until they saw her play in

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager

PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

RALPH BRADFORD, Manager

Triangle Distributing Corporation

Maller's Building 5 South Wabash Avenue

Dubuque News and Views

Dubuque News Additional

"Within the Cup," last Monday and Tuesday. This splendid picture can truly be called her masterpiece; her characterization of the heroine is the greatest thing she has done, and it qualifies her to take her place among the screen's leading emotional actresses.

ABOUT six months ago Dubuque theatregoers witnessed the first Elsie Ferguson picture, "Barbary Sheep," and from that day Miss Ferguson took her place in the ranks of our favorite screen actresses. "The Rise of Jennie Cushing" added to her popularity, and her latest offering, "The Rose of the World," shown at the Princess Friday and Saturday, August 9 and 10, firmly established her reputation as one of the most entertaining and profitable players in Artcraft's galaxy of stars.

"STELLA MARIS," with Mary Pickford, will be shown at the Princess theatre, Friday and Saturday, August 29 and 30.

PATHE pictures draw well, according to Manager Rosenthal of the Majestic. Since the reopening of his theatre he has shown several of this company's productions, and with the exception of "The Ghost of the Rancho," with Bryant Washburn, every one met with approval. Bryant Washburn was not to blame for the failure of the picture, for he made the most of his possibilities, but the public like him better in plays a bit more plausible, such as "Kidder & Co." and "The Fibbers."

FRANCIS BUSHMAN and Beverly Bayne were the stars presented at the Family theatre on Thursday, August 8. Their play, "The Voice of Conscience," was well liked.

LOVABLE Bessie Love came to the Dreamland on last Thursday in one of her most entertaining photoplays, "A Little Sister of Everybody." Manager Boyle says he likes to have Bessie Love at his theatre, for his patrons always leave in a happy frame of mind.

"MORGAN'S RAIDERS," with Violet Mersereau, was the Family's Friday program. Miss Mersereau is very good in plays of this kind.

WILLIAM HART played at the Grand on Thursday, August 8, to capacity houses. Charlotte Walker in "Men" was Friday's star.

"JOAN OF PLATTSBURG," with Mabel Normand, was the bill at the Princess for two days, Wednesday and Thursday, August 7 and 8.

THE following plays are scheduled to appear at the Princess theatre during the latter half of August: "Within the Law," with Alice Joyce; "The Fair Pretender," with Madge Kennedy; "The Eternal Temptress," with Lina Cavalieri; "The House of Silence," with Wallace Reid; "The Mercy of Men," with Alice Brady; "The Forbidden Path," with Theda Bara; "Stella Maris," with Mary Pickford; "Hidden Pearls," with Sessue Hayakawa; "The Bar Sinister," with Hedda Nova.

"THE CROSS BEARER," story of the invasion of Belgium, was shown at the Cozy theatre at Bellevue, Ia., Sunday and Monday, August 11 and 12. Montague Love and Jeanne Eagles, the leading players, received much favorable mention.

"THE GIFT OF GAB," with Jack Gardner, was to appear at the Cozy theatre at Bellevue, Ia., Saturday, August 3, but the film did not arrive. However, so that Cozy fans might not be disappointed, the manager secured the picture for the Saturday, August 10, program.

THE Princess theatre at Monticello, Ia., had Mary Pickford in "Rebecca of Sunnybrook Farm" for two days, August 13 and 14. This most interesting picture of Mary's drew fine crowds as usual.

THE program for the week of August 11 at the Plaza theatre at Manchester, Ia., was as follows: "The Little Princess," with Mary Pickford; "American Buds," with Jane and Katherine Lee; "Moonshine," with Fatty Arbuckle; "The Ghost of Rose Taylor," with Mary Miles Minter; "A Fool There Was," with Theda Bara; "Joan of Plattsburg," with Mabel Normand, and "Seven Keys to Baldpate," with George M. Cohan. On next Thursday Elsie Ferguson will play in "Barbary Sheep." "Over There," with Charles Richman, is scheduled for August 25 and 26.

DOROTHY PHILLIPS starred in "Broadway Love" at the Star theatre at Decorah, Ia., Thursday, August 8. "The Lone Wolf" was the program for Friday and Saturday.

"PERSHING'S CRUSADERS" is coming to the Star theatre at Decorah, Ia., Monday and Tuesday, August 19 and 20.

THE Grand Opera House at Anamosa, Ia., had a fine program for Saturday, August 10. The feature of the day was "The Clever Mrs. Carfax," with Julian Eltinge, while "A Country Hero," with Fatty Arbuckle, and the Hearst-Pathe News formed the balance of the entertainment.

THE Palace theatre at Waverly, Ia., presented four great stars from August 9 to 15. On Friday and Saturday, August 9 and 10, Madge Kennedy was seen in "The Service Star"; Sunday and Monday, Elsie Ferguson appeared in "The Song of Songs"; Tuesday and Wednesday, Baby Marie Osborne was starred in "The Voice of Destiny," and on Thursday Charles Ray was presented in "The Family Skeleton."

"OVER THE TOP," with Sergeant Arthur Guy Empey, is coming to the Auditorium at Cuba City, Friday and Saturday, August 30-31. The feature is being extensively advertised.

Additional Milwaukee News

THE BUTTERFLY THEATRE is running a series of war films that have been taken in the fighting zone "over there." They show our Yankee lads in action, at play and at rest. It is reported that one Milwaukee woman saw her son in one of these films, since she sees all of the pictures at the Butterfly which in any way deal with the war problem.

MARY McLaren came to the Princess theatre for a three-day stay in "The Model's Confession."

"HEARTS OF THE WORLD," Griffith's latest masterpiece, is still drawing crowds at the Davidson theatre. In the near future it will revert to legitimate again, after a most successful season of cinema.

CLARA KIMBALL YOUNG will return to the Butterfly screen after a long absence in "The Savage Woman." Her stay will be from Sunday to Wednesray.

"THE GLORIOUS ADVENTURE," with Mae Marsh, is at the Strand theatre for the balance of the week. As an added attraction Bud McIntyre, of "Vanity Fair" fame, is singing "My Golden Star."

CARLYLE BLACKWELL and Evelyn Greeley were at the Merrill theatre in "The Beloved Blackmailer."

"THE BIGGEST SHOW ON EARTH" is the current attraction at the Butterfly theatre. The star, Enid Bennett, will do a great deal in filling the coffers of the Butterfly.

DOUGLAS FAIRBANKS is a great crowd-drawer at the Alhambra. His latest picture, "Bound in Morocco," is being held a whole week, and each day the crowd grows instead of diminishes.

Advertise in Central States

THE WEST COAST

"The Pink 'Un"

¶ "The Pink 'Un"—the West Coast Edition of Motion Picture News—is the sole trade publication devoting its entire attention to the doings of this rich territory.

¶ It is the only place where the exhibitors booking your pictures can find every week news of themselves and their friends.

¶ It is the only means by which your message can carry direct and with certain aim to the man you want to reach. There's no waste of money or effort.

¶ Results are easily traced—you are not shooting in the dark. That's the big point—make "The Pink 'Un" prove it.

Communications Pertaining to "The West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Innovations Planned for New Strand on Coast

SOME startling innovations have been pleanned for the new Strand theatre now in construction by Messrs. Jo Richards and Harry L. Nace, the owners, of Phoenix, Arizona. Plans for this new theatre were completed this week when Mr. Richards spent several days with the architects, Rae and Gorstang in Los Angeles.

This theatre occupies but a ground space of 52 x 138 feet, and will have a seating capacity of nearly 1,400, together with a large lobby 17 x 25 feet and a foyer 30 x 52 feet. In addition, is a stage of sufficient depth for atmospheric settings and vaudeville acts. At the same time the seating will not be of a cramped nature, each chair having almost its width in front of it so that egress to the seats from the aisle will not be uncomfortable for the parties seated or those going to the seats. The house is laid out in four sections, and entrances to the three lower sections is made by runways from the foyer to a separate landing for each section. This system makes it impossible for a patron to get in the wrong section his ticket provides. The front of the house will have fourteen rows of seats which will sell for twenty cents. Back of this on three levels will be three rows of boxes selling for fifty cents per seat. From the boxes, the incline is more steep, that part of the house is divided into two sections, one of sixteen rows that sells for thirty cents per seat, and the top of the house in twelve rows which will be fifteen cents per seat. The bleecher style of seats, each row being several inches highr than the one in front, makes possible the big foyer under practically two-thirds of the seating sections of the house. In the foyer will be seats about the walls ample for accommodations of 100 patrons waiting for seats in the theatre. The rest rooms, telephones, and other accommodations for patrons may be entered from any of the tunnels or runways that lead from the foyer to the different sections, with the exception of the one at the top of the house which can be reached only by one runway. The heating and ventilating of the house require the Typhoon system, and the lighting will be indirect throughout. All chairs will be leather upholstered and will be furnished by the C. F. Weber Company of Los Angeles.

Perhaps the most striking innovation of the theatre is that respecting the location of the projecting booth which is suspended from the ceiling about midway between the back of the house and the screen. This will be 10 x 15 feet inside with an eight foot ceiling, and to the audience will have the appearance of an inverted dome. The lens will be approximately seventy feet from the screen, but will require some tilting of the silver sheet for the best results possible.

This is the third house for the firm of Richards and Nace in Phoenix, and they now plan it will be ready for opening some time in December.

Bellman Visits Studios and Coast Film People

GEORGE BELLMAN, advertising manager and editor of the photoplay department of the Seattle "Times," has spent two weeks in Los Angeles visiting studios and getting acquainted with film people, conditions and future releases, that he may be of greater service to the advertising patrons—the exhibitors—of his department. The Seattle "Times" for several years has carried perhaps the most important film section of any paper in the country, due to the successful management and earnest work of Bellman, and his visit to Los Angeles is the fourth annual pilgrimage he has made to the film mart for the paper he represents. The owner of the Seattle "Times" has found it very beneficial for the head of the photoplay department to be thoroughly familiar with all phases of the photoplay world and production. While in Los Angeles Bellman always collects material and photos that may be used throughout the year when important subjects made at the west coast studios are being shown at the theatres. This is but one of the co-operative methods he has found of benefit to the exhibitor, and is one of the important features which all advertisers of the section generally appreciate. In Seattle and the Northwest territory Bellman is considered an authority on matters pertaining to motion pictures, and he conducts a Question and Answer Department, by aid of Motion Picture News Studio Directory, which brings a flood of letters to the "Times" office from the film fans each week.

The importance of the Seattle "Times" photoplay department is best illustrated by the number of large down-town theatres in Seattle and the small number of houses in the suburban district—the "Times" department having centered the attention of the people on the attractions of the down-town houses, making it almost impossible for the small suburban theatres to exist. The theatre men attribute the condition to advertising and text matter carried in the "Times."

Letters Cite Worth of Film-Men Soldiers

THAT former members of the motion picture industry are doing more than their "bit" is emphasized by letters received almost daily at the studios, theatres and exchanges in California. A number from here formerly employed in one or another departments of the film world are now on the firing line in France. James Hommel, formerly General Film Company's salesman out of Los Angeles, in writing to Harry Hicks, manager of the Select, at San Francisco, says he has made good his promise to "get a few Huns." Here are a few paragraphs from his letter, dated July 15:

"We are about 75 kilometers out of the big city on one of the hottest fronts in France and there is going to be big doings here before very long. It is already in the air.

"Harry I got your Huns for you as I promised I would. I picked out a bunch and named them for you the other day. I was out in the Observation Post and saw a bunch of about 20 Huns crossing the fields. I fired the machine guns and we left several on the ground.

"We do most of our firing here at night as all of the moving is done at night and we try to catch them on the go. We begin at 9 P. M. and all night long until 7 in the morning. Once in a while we fire both day and night.

"We have been very fortunate here, as we have lost but one man from our battery, although several have been wounded. I do not know how long my luck will keep up, as this is sure a hot front we are on now. We are out in the woods without any dug-out and the Boches have been getting 'some' pretty close."

On August 12 Hommel cabled Mr. Hicks he was in Paris on a few days furlough and "went through the big drive without a scratch."

The Metro Float in the Los Angeles Victory Parade July 21. Anna Q. Nilsson Represented Liberty

Studio Gossip and Activities

IT is now admitted at the Hollywood Lasky studio that C. B. DeMille's next picture will be a revival of "The Squaw Man," which was made several years ago by the Lasky Company and starring Robert Edson. Elliott Dexter is the only player cast for this, and he will take the star role.

FRED STONE has completed work in the three Artcraft subjects, the last scenes being made for the subject now known as "The Goat" during the past week. Supporting Stone in this are Rhea Mitchell, Winifred Greenwood and Raymond Hatton. All of the three Stone plays which include "Under the Top" and "Johnnie Get Your Gun," were made by Donald Crisp.

GEORGE MELFORD has completed the filming of the second Lila Lee picture, and the definite title for this will be "Such a Little Pirate."

"THE GYPSY TRAIL" is the name of the first Bryant Washburn-Paramount now in the making under the direction of Walter Edwards. Wanda Hawley will be Washburn's leading woman.

THE first Dorothy Gish subject being filmed at the Sunset studios under the direction of Elmer Clifton will be ready for the final editing this week. The film has been titled "Battling Jane," and gives Miss Gish a lot of speedy action which characterized her work in "Hearts of the World." Pomery Cannon, Jr., plays the leading man role, Bert Grassby is the heavy, Kathrine McDonald takes the second feminine lead and George Nichols will be seen in the leading character part.

WILL M. RITCHEY, for the past year scenario editor at the American studios, Santa Barbara, has recently completed his contract there, and has been engaged by the Famous Players-Lasky Corporation. Mr. Ritchey has moved from Santa Barbara to his Pasadena home, and has taken up his new work.

THE late in September release of Roscoe Arbuckle on the Paramount is to be another satire, in some respects similar to previous releases of this nature. Arbuckle takes the name role, the sheriff officer of a Mexican border county, whose idol he has seen on the screen only—a western hero who does all manner of stunts in horsemanship and general western ways. No sooner does he see these stunts on the screen than he imitates them in real life, and Arbuckle's impersonation of the western hero of the screen promises to be spectacular and thrilling in addition to laugh provoking.

"THE BRASS BULLET" serial was completed this week, and members of the company tendered a dinner to Director Ben Wilson Saturday evening, August 17, at one of the well-known Los Angeles cafes.

HARRY CAREY AND COMPANY are celebrating the showing of the company's recent production "Hell Bent," which opens at the Symphony theatre, Los Angeles, August 19, by a parade through the downtown district. Monday night is lightless night on Los Angeles streets, and no signs or unnecessary illumination in show windows or on sidewalks are permitted. The parade will be staged shortly after dark, and novel illuminating plans have been worked out by the use of flares and torches. All the western paraphernalia on wheels or hoofs used by the Carey Company, together with practically all of the cowboys, will be seen in this parade.

THE mountain country in the vicinity of Pine Crest is to be used for exteriors of the next Louise Glaum Paralta subject at present titled "The Goddess of Lost Lake," in which Miss Glaum appears as a quarter-breed Indian girl. Wallace Worsley will direct this film.

BESSIE BARRISCALE has been adopted as God-mother of the boys at the Naval Training Station at Point Loma, San Diego. Miss Barriscale, accompanied by Howard Hickman, Robert Brunton, Jane Holly, Grace Travers, and a number of others, went to the Section Naval Base, where the formal adoption by Capt. J. C. Rhenburg, commander of the Naval Base took place. Miss Barriscale has just completed work in "The Heart of Rachael."

Metro Pictures Corporation
AND
Screen Classics Inc. Productions

Harry Lustig
Supervising Western Exchanges

Exchanges	*Branch Manager*
LOS ANGELES	A. B. LAMB
DENVER	CHARLES KLEIN
SALT LAKE CITY	B. F. ROSENBERG
SEATTLE	CARL STEARN
SAN FRANCISCO	LOUIS REICHERT

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street, San Francisco, California

Titles
Inserts
Commercial Printing
H. C. JACOBSMEYER CO.
Formerly
Motion Picture Title Co.
Bdwy 1153
Home 10525
631 S. Spring St.
Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

The Deemster
With DERWENT HALL CAINE
Redemption
With EVELYN NESBIT *and* RUSSEL THAW
44 REISSUES OF
FAIRBANKS HART
TALMADGE KEENAN
IN THEIR GREATEST SUCCESSES
Sunset Film Corporation
94 GOLDEN GATE AVENUE, SAN FRANCISCO
801-3 KNICKERBOCKER BUILDING, LOS ANGELES

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 SANTA MONICA BOULEVARD
LOS ANGELES, CAL.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

West Coast Edition Brings Results Promptly and Plentifully

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

Seattle Exchange and Accessory Firms

DE LUXE FEATURE FILM COMPANY
2014 Third Avenue, Seattle 392 Burnside Street, Portland
Booking
Carmen of the Klondike
Song Hits in Photoplays
Fairbanks, Hart, Keenan, and Talmadge Reissues
DAVID GRAHAM PHILLIPS' "THE GRAIN OF DUST"

"THE WARRIOR" with MACISTE
THE ITALIAN ALPINE HERO
GREATEST COMEDY DRAMA OF THE YEAR
Now Is Time, Run It—Papers Filled with Headline Stories, Success Italian Army in the Alps
W. S. BREWSTER ATTRACTIONS 2020 Third Avenue Seattle, Wash.
"THE BIRTH OF A NATION" "THE CRISIS" "RAMONA"
"THE SUBMARINE EYE" "THE MASQUE OF LIFE"

Paramount-Artcraft
2019 Third Avenue
H. G. ROSEBAUM GEO. P. ENDERT

L. J. Schlaifer Attractions
Distributors of
"PARENTAGE"
"*The* BIRTH *of* DEMOCRACY"
"CLEOPATRA"
with Helen Gardner
"IDLE WIVES"
"WAR'S WOMEN"
JESTER—*Two Reel*
SUPER COMEDIES
FEATURING TWEDE-DAN
2022 THIRD AVENUE
(Film Row).
SEATTLE

GREATER FEATURES COMPANY
2020 Third Avenue
SEATTLE, WASHINGTON
FEATURING COMEDIES
"FINE" and "REFINED"
JACK LANNON, OWNER

Lantern Slides
J. C. COREY SIGN CO.
3rd & University St., Seattle
Cutouts and Lobby Displays

Exhibitors Film Exchange
INCORPORATED
Member of First National Exhibitors Circuit
--*NOW BOOKING*--
A DOG'S LIFE
MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
PERSHING'S CRUSADERS
THE STILL ALARM
ETC., ETC.
--*COMING!*--
SHOULDER ARMS
(Second Chaplin Comedy)
ITALY'S FLAMING FRONT
ANITA STEWART SUPERFEATURES
1200 FOURTH AVE.
SEATTLE, WASH.
F. V. FISHER, Manager

H. B. DOBBS
Branch Manager
Select Pictures
308 Virginia Street

GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

Bee Hive Exchange
BOOKING
BILLY WEST COMEDIES
MARK GOLDMAN
Northwest Manager
2016 Third Avenue

Advertise in the West Coast

What Seattle Exhibitors Say

FRED WALTON, manager of the American, Bellingham, was on Seattle's Film Row lately.

CARL STEARN, local manager for Metro, says "To Hell With the Kaiser," has been booked for an indefinite run at Levy's Million Dollar Orpheum, Seattle, at prices ranging from 25 to 50 cents. It has also been booked at the People's theatre, Portland. Booking for this picture has been so great that the management has been compelled to order two extra prints.

HARRY LUSTIG, special Western representative, has recently returned from a trip to New York, and says that "To Hell With the Kaiser" is also booking very strong in the East.

ADVERTISING Manager Burleson, of Clemmers theatre, has returned from a two-weeks' trip to Los Angeles and other California cities.

MISS GRACE FULLERTON, of Seattle, was married recently. This is not the same pleasing Miss Grace Fullerton who helps Advertising Manager Fullerton get out copy for four of Seattle's big movies and there is no doubt but that he is glad of it. It's hard to get good assistants.

LEVY'S MILLION DOLLAR ORPHEUM has just completed its fifth week of Griffith's "Hearts of the World." He has had enormous success with it. The streets were lined for a block every day of the five weeks.

J. C. CLEMMER, owner of "Clemmer's," has announced that he did a whirlwind business with J. Warren Kerrigan in his own production, "The Turn of a Card."

JOHN HAMRICK was surprised that his Rex could hold so many people. But it did. For the fourth week, he showed "The Fall of Barbary Coast" and every day the theatre has had more people in it than he ever expected it could hold.

MANAGER MEAD of the Seattle office, Universal Film Company, is getting ready to take orders for the big screen, "Boy Scouts to the Rescue." It has done a wonderful business wherever shown in the East.

CHARLES E. MILLER of the Peoples theatre, Yacolt, Wash., is one of the small town picture men who says that the only way to keep business going is to order good pictures.

"BEV" GRIFFITH a well-known Universal road man, is in Seattle convalescing from an operation he recently underwent so he could work for Uncle Sam. He wears the uniform of sergeant-major of the aviation branch.

MISS DONZELLA CROSS is turning out to be a good "road man" for the Salt Lake office of the Universal.

L. E. FREEMAN of the Gem theatre, Great Falls, Montana, with a second-run policy in his house on big stuff, made arrangements to handle Jewel's Production. He reports great success on them and business strong.

E. J. REYNOLDS has bought the Liberty, at Pasco, Wash.

THE KAM THEATRE at Ephrata, Wash., has been closed. It may open in October.

N. B. PETERSON is opening a theatre at Ukiah, Ore.

JULIAN BYRD has taken over the Liberty at Burns, Ore., formerly managed by C. B. Smith.

E. T. SCHULER has taken charge of the People's theatre, at St. Joseph, Ore., formerly operated by C. C. Ghormley, manager of the People's at Enterprise.

N. G. BREWER, at Kimball is about to open a new theatre at Pietz, Col.

F. A. SHERWOOD, of the Primrose, Sultan, Wash., has enlisted in the naval band and Dick and Frank Hasty, of Coupeville, Wash., have taken charge of his theatre.

THE HUDSON SUPER-SIX which was recently stolen from W. A. Long, of the Star, Oregon City, was recently found in California.

THE STAR, in Ravensdale, Wash., has been closed for the summer.

GUST BERGSTROM has succeeded C. M. Dunn in the management of the theatre in Molson, Wash.

CHRIS CAMPEN has closed his theatre in Molson, Wash., and has moved to Iowa.

C. W. SHOWALTER has succeeded E. Struxell as manager of the Othello, Othello, Wash.

SAM W. B. COHN has put the Liberty, Spokane, Wash., in summer dress. All the girl ushers are nattily attired and the house is decorated with flowers.

MIKE LYONS, formerly manager of the Palace, Seattle, has taken a trip to California in his car. It broke down near Centralia, Wash., so he went to Centralia and looked at a movie while mechanics fixed it. It couldn't be fixed the way he wanted it to be so he sold it and bought a new one.

PAUL SHULZ has been appointed manager of Joe Danz's new theatre on Second avenue, south.

G. E. McKEE, manager of the Orpheum, of Everett, Wash., is back from Kansas City, where he attended the convention of Rotary clubs.

MANAGER SIGWORTH of the Gold Bar theatre, of Gold Bar, Wash., has closed it.

C. A. WILSON is managing the theatre at Glendale, Ore., formerly managed by J. S. Savely.

A. V. CHUDLEY has opened a new house in Cle Elum, Wash. He was formerly manager of the Coliseum, Grandview, Wash.

Portland News and Gossip

JOE BRADT is remodeling his Echo theatre, one of Portland's most successful neighborhood houses, and it's been closed lately.

D. T. NOONAN, manager of the Princess theatre, Arleta, Ore., says that "The Kaiser" broke all records for his house.

JOE BAUM, who has been at the Universal Portland office for some time, is going back on the road, and out of the Seattle office.

ROSS NELSON and F. W. Henkle, managers of the Isis theatre, Independence, Ore., were recent Portland visitors, Nelson returning from a trip to California.

C. A. WILSON is managing the Glendale, Ore., theatre, formerly operated by J. S. Savely.

THE BONNER THEATRE, Estacada, Ore., may be reopened.

A. E. SPARKS plans to lease the Family theatre, Estacada, and reopen it with big features.

THE JEFFERSON THEATRE, Jefferson, Ore., has reopened.

S. A. COTTER has sold the Sparks theatre, formerly operated by Manager Hobbs, to Joe Elliott.

MAX SCOFIELD, manager of the theatre at Vollmer, Idaho, has been drafted.

JOE MERRICK, Pacific Coast supervisor for Mutual, has been in Portland visiting with F. M. Hamburger, Rose City manager. Merrick was formerly a road man out of the Portland office.

MANAGER MORRIS of McMinnville was in Portland a few days ago.

GEORGE BLIGH, Salem film magnate, has just made another of his Portland-Seattle film trips.

MRS. H. B. LEITER, who controls the La Grande, Ore., film situation, spent a week in Portland recently.

Ogden Theatres Prepare for Busy Fall

AFTER a comparative quiet summer among the theatres of Ogden, the managers, now outlining their programs for the fall, believe they will have programs which cannot but help to please their patrons. All the houses have secured some of the big pictures issued and those that are in the making.

The Ogden theatre (L. H. Peery manager) has signed up contracts for the Goldwyn and the Select, which will give his house such stars as Norma and Constance Talmadge, Clara Kimball Young, Geraldine Farrar, Pauline Fredericks, Mabel Normand, Mae Marsh, Madge Kennedy, and others in addition to his regular program. He has also secured the Allied War Reviews, the Outing-Chester travelogues and Keystone comedies for the regular program. During the summer Mr. Peery gave his patrons "Over the Top," "Pershing's Crusaders" and others.

The Alhambra theatre (H. E. Skinner manager) and the Utah theatre (August Fyhn manager) have issued the announcement of their fall program, which includes the entire output of the Artcraft and Paramount pictures, with the James Montgomery Flagg specials, the Burton Holmes travelogues and Mack Sennett Comedies, together with the big specials which will come out from the studios of the two companies. It is planned to give the movie fans of Ogden the entire program of Artcraft and Paramount between the two theatres.

The Orpheum theatre (Joseph Goss manager), which shows the Pantages vaudeville circuit three nights a week, road shows and motion pictures, will open the season with D. W. Griffith's "Hearts of the World," which comes here from a three weeks' run at the Orpheum theatre in Salt Lake City. Mr. Goss said that he will have the pictures of the First National as well as a large list of the big specials.

The Cozy (S. B. Stack manager) will have the Triangles and other releases, which will be announced later. Manager Stack, who also operates the Lyceum and Rex theatres, both five-cent houses, is arranging attractive programs for the winter. The Cozy theatre has become the most popular house in the city for the children. Every Saturday afternoon a special program is given for the children. It consists of good educationals and a western cowboy picture.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D PURDY, Representative — 64 Exchange Place

Portland, Oregon, Exchanges

General Film Company, 390 Burnside Street

Paralta Plays—Chaplin Comedies—O. Henry and Judge Brown Pictures

GEORGE J. EKRE, Branch Manager

Service Film & Supply Company

Biggest Supply House in the Northwest

393 Oak Street — Everything for the Theatre

C. M. HILL, Branch Manager
Paramount--Artcraft
9th and Burnside Streets

What Exchanges and Theatres Are Doing

WALTER RAND, new special western representative for General Film, has arrived in Los Angeles after covering the northwest territory, and has found it necessary to step in and serve as manager of the Los Angeles exchange for the present, at least, owing to the resignation of F. R. Durand, who left to take up over-sea Y. M. C. A. work. This is the second man to leave the Los Angeles general office within two weeks, W. H. Cree, predecessor of Rand, having enlisted in the navy.

THE Western States Vaudeville Circuit, which conducts Hippodrome theatres in San Francisco, Los Angeles, and a number of other West Coast cities, has let the contract for the erection of a theatre of 1,400 seats to be built at Douglas, Arizona, a city of about twenty thousand population.

REGULATION mailing cards furnished soldiers brings the information that Lieut. Wm. C. Riter, formerly connected with Los Angeles exchanges, has arrived in France, and his address is Company 9, Camp Cody, June Automatic Replacement Draft, A. E. F.

FRANK HUDSON, All Star salesman, is just back from a three weeks' trip over the Arizona territory, where he found plans being made for an unusually busy Fall by the exhibitors.. A number of theatres have been closed in Arizona for the past month or more, but all owners are now making arrangements for an early reopening of their houses. As the result of this, Arizona is excellent territory for salesmen, and Hudson came home with a big number of contracts.

HERMAN FOWLER, formerly owner of a theatre at Aberdeen, Washington, who enlisted in the army more than a year ago, where he is now serving as Sergeant, spent a short time in Los Angeles this week while en route from Kelly Field to San Francisco on an errand for the army. Fowler sacrificed his well established theatre business in Washington to enter the government service.

ARIZONA theatre owners in many instances will pay considerable more taxes as the result of a new assessment just made by the Arizona Board of Realization. Reports of the income tax were secured by the Board of Realization from the government and on these the new assessments effective for the 1919 taxes were made. The assessments, it is reported, were increased from twenty-five to six hundred per cent, according to the earning of the houses. In one instance the theatre formerly assessed at $4,000 will in the future be assessed at $11,000. Another house formerly rated at $600 is now rated at $4,000. The Board of Realization has served the exhibitors notice of this increased assessment, and a day has been set for the hearing of complaints.

MANAGER BENJAMIN FISH, of the Los Angeles Goldwyn Exchange, has during the past week made a number of important contracts. These provide that during the next year Goldwyn program will be shown for twenty weeks at the Kinema theatre, Los Angeles. All subjects have been booked for showing at Jack Roots's Strand theatre in Pasadena, and more than 200 pictures will play seven of the Nick Diamos Circuit in Arizona. Mr. Fish has Harvey Gausman covering the California territory, and Bernard Fish is now making a trip over the northern and southern Arizona routes.

F. R. DURAND, well-known film exchangeman of the important exchange cities of the West Coast, has tendered his resignation as manager of the General in Los Angeles, and will leave shortly for France, where he will serve as athletic director in the Y. M. C. A. work among soldiers. Prior to becoming interested in the film business Mr. Durand was athletic director for the Y. M. C. A.'s in various parts of the country.

CHARLES KLOPOT, who has been identified with the film industry in the west for a number of years, most of the time associated with exchanges, has purchased the Regal theatre in Los Angeles.

THE All Star Feature Distributors Exchange has been receiving many complimentary statements from exhibitors on the manner in which the Gaumont Weekly handled the Fourth of July celebration in Paris. This Weekly contains this attractive section of film, and will no doubt create considerable booking as the result of placing it in this manner in preference to making it a special subject.

THE Los Angeles Universal Exchange will have three first-run theatres showing subjects next week. Lois Weber's most recent picture, "For

CAMERAMEN

ENDORSE BLOOM SYSTEM

We are proud to refer any inquiries concerning our work to any of the cameramen of companies whose developing and printing we are now doing. Anyone listed below will tell you of the success we have made in doing their work.

DAL CLAWSON
Haworth Productions

PERCY HILBURN
Goldwyn Company

ROBERT DORIAN
Rolin-Pathe Comedies

WALTER LUNDEEN
Rolin-Pathe Comedies

ROY KLAFFKI
Lois Weber Productions

WILLIAM ALDER
Astra Company

GEORGE RIZARD
Astra Company

THOS. CRIZER
Rolin Head Cutter

JESSE ROBBINS
Director and Supervising Cameraman G. M. Anderson
Golden West Company

We do not Pay Cameramen commissions

Bloom Film Laboratories

7520 Sunset Blvd.
Los Angeles, Cal.
Holly 4015 Home 577618

Husbands Only," will be on at the Kinema. The Superba will have "The Mortgaged Wife," and the Symphony will show the Harry Carey film "Hell Bent."

ROBERT AMADOR, salesman for the Vitagraph, has been unable to make his trips for the past three weeks owing to a very severe attack of inflamatory rheumatism.

G. H. ATWOOD, former film exchange manager in Los Angeles and other cities, has been employed by Nick Diamos as manager of the Los Angeles office of the Diamos Circuit in Arizona and Mexico, and will devote his time reviewing and booking pictures and proper shipment of the same for the eight houses under the management of Diamos. The circuit includes the Grand and Lyric at Bisbee; Grand and Lyric at Douglas; Nogales at Nogales, the Lyric and Pima at Tucson, and the Lyrico at Cananea Sanora. Diamos has two other houses now in construction.

E. H. SILCOCKS, manager of the Los Angeles George Kleine Exchange, has decided upon personally covering the entire territory of this exchange himself, and with this end in view has made trips on the San Diego and Santa Barbara routes booking "The Unchastened Woman" and other current releases. He will leave shortly for Arizona where he will go over both the norther and southern trips, which will require about two weeks.

PAUL FESSENBINDER, formerly booker for the Los Angeles Mutual Exchange, is now manager of the theatre opened by the Celite Products Company at Lompoc, California, and spent this week in Los Angeles booking subjects for this house opened a week ago.

THE LAUGHLIN THEATRE, owned by Homer Laughlin at Long Beach, California, has been sold to a newly organized company, the United States Realty Syndicate. The house will continue under the management of Anna M. Dwight. This is the first theatre built off the board walk in Long Beach, and is located in the business district. It has a seating capacity of 900.

C. G. LANGLEY, owner of the Hippodrome at Taft, California, was a visitor on film row, Los Angeles, this week.

THE FAMILY THEATRE in Los Angeles has been sold by Harry Fullerton to Joseph Lalone.

THE George Kleine subject, "The Unchastened Woman," starring Grace Valentine, is this week serving as the main feature of the bill at the Alhambra theatre. Added interest is given this picture as Miss Valentine is now playing in Los Angeles in the Oliver Morosco play, "Lombardi, Ltd.," at the Mason.

TWO important bookings have been made by Manager T. E. Hancock of the Los Angeles World exchange. One provides for the showing of the Bryne Brothers "Eight Bells," for showing at the Garrick the week of August 26, and the other is for the showing of the Lewis J. Stone film, "Inside the Lines," at Clune's Broadway, the week of September 7. Report from H. S. Merritt, who is now making the Arizona territory for the World, brings in many contracts for the showing of both of these films in that territory.

THE M. & R. Feature Film Company, with offices in San Francisco and Los Angeles, has purchased the rights for the Bernarr McFadden picture, "Zongar," made by the Physical Culture Photoplay Company, and the first-run bookings will be announced shortly.

CHARLES GROGG, owner of four theatres at Bakersfield, has just placed an order with Manager H. F. Charles of the Los Angeles American Photoplayer Company office, for a style forty-five photoplayer for the Pastime theatre. This is the fourth instrument of this make to be purchased by Mr. Grogg.

THE Essanay "Triple Trouble" Chaplin film will begin a two weeks' run at the Garrick theatre, September 1, contract for this showing having been made by E. H. Silcocks this week. At the same time Taylor Holmes' picture, "A Pair of Sixes," will begin the run of a week. These films will be given special advertising and it is possible the runs will be made even longer.

Condensed News of Ogden

W. FRED BOSSNER, formerly secretary of the Ogden Pictures corporation, later with the Salt Lake Herald-Republican as Ogden correspondent, has accepted a lucrative position with the Nevada Copper Company at Ruth, Nevada. Mr. Bossner was formerly with the Paramount company in New York and prior to that time was founder and manager of the Boz theatre in Boise, Idaho.

LOUIS H. PEERY, manager of the Ogden theatre, will probably go in the army, infantry unassigned division, about September 1. Mr. Peery, who spent three years in Germany, most of the time in Berlin, will go to the Third War Prison barracks at Salt Lake as an interpreter. Mr. Peery's brother, Herman W. Peery, who preceded him as manager of the Ogden theatre, enlisted in the navy last January and is at present stationed in Washington.

ALL the theatres in Ogden now have girl ushers and they are making good. The houses have all given up big quotas for the army, navy and marines. Manager Goss of the Orpheum theatre, who, together with the employes of his house, put in a war garden upon a large city lot owned by Manager L. H. Peery of the Ogden theatre, expects to harvest a thousand pounds of beans this fall. The product will be turned over to a local canning factory which has a large war contract.

ROBERT W. MAJOR, a local newspaper man, who appeared as an "extra" in the pictures produced by the Ogden Pictures Corporation, also "The Blot," produced by another concern, is the editor of "Jusque Au' Bout" (Until the End), the official newspaper of the Twentieth Engineers in France. Some of the recent issues have had short stories concerning many of the motion picture stars who are doing their "bit" in making the world a decent place to live.

Accelerate —and Your Business Profits Will Also

¶ Sitting back and waiting for someone to find out that you have the best stuff on the market brings no business.

¶ Go out after the trade and it's ten to one you "bring home the bacon" if you can deliver the goods.

¶ West Coast advertisers have found out that one of the best ways to go over the top, especially in summer, is through the columns of MOTION PICTURE NEWS.

¶ Those who are not advertisers are among the missing that dropped out of sight in "No Man's Land." But you are not in that company.

¶ If you have anything to say—

This Is The Place To Say It

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" — A Successor to "The Whip"
"The Grain of Dust"
"Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week*
VAUDEVILLE MOVIES—*2 each month*
2 BILLY WEST COMEDIES—*Monthly*
1 SONG HIT IN PHOTO-PLAYS—*Weekly*

California Distributors of United States Official War Films

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, *President*
191 Golden Gate Avenue, San Francisco
514 West Eighth Street, Los Angeles

Comedies! Best in the World
EVERY STAR COMEDIAN OF FAME
Christie Comedies—A new one each week.
28 Two reel Mack Sennett Keystone Comedies.
26 Chaplin Comedies—One and two reels.
24 Roscoe Arbuckle Keystone Comedies.

PEERLESS FILM SERVICE
100 Golden Gate Avenue, San Francisco
802 South Olive Street, Los Angeles

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
151 Golden Gate Avenue, San Francisco, California

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

SELECT PICTURES
Clara Kimball Young
Norma Talmadge
Alice Brady
Constance Talmadge
Third Floor
985 Market Street

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
730 SO. OLIVE ST., L. A.
107 GOLDEN GATE AVE., S. F.
NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.
THE AVENGING CONSCIENCE, with the Clansman Cast.
THE WARRIOR—Featuring Maciste, the Italian Fairbanks.
McClure's—Geo. Loane Tucker Production, MOTHER.
LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.
MARRIED IN NAME ONLY, with Milton Sills.
ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.
SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.
B. O. Youngman
Theatre Slides of Quality
Excellent Assortment Stock Slides
1028 Market Street
61 Golden Gate Avenue

VITAGRAPH
R B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue, SAN FRANCISCO
2016 Third Avenue, SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

In and Around Denver

THE Paris theatre at Santa Fe, which has been closed since its owner, "Jimmy" Provas, who also owned the Pastime theatre at Albuquerque, was called to the colors, will in all probability reopen within a few weeks. It is understood that George Papini, the present owner of the Pastime at Albuquerque, contemplates taking over the Santa Fe house and operate it jointly with his Albuquerque house, the same plan that Provas followed so successfully.

G. W. WHITNEY, local manager for General, has just returned from a successful New Mexico trip, and had a nice visit with Provas at Camp Cody, Deming. Provas is in charge of an ammunition corps and says he likes the army life fine. He says he gets more and better food than he did in civilian life, as he was always too busy to eat in those days. He is very anxious to get started for France.

MANAGER WHITNEY reports a good business on "Her Moment," starring Ann Luther in the new seven-reel special, which he booked for Colorado Springs, Pueblo, Trinidad and Walsenburg and several New Mexico houses, along with "The Italian Battle Front," the official Italian government war picture.

P. N. BRINK, assistant sales manager for W. W. Hodkins Incorporation, is in Denver placing new salesmen.

THE STRAND THEATRE, Denver, has lined up with General on a first-run contract for one year beginning September 1.

"IT'S a long, long way to Tipperary," and likewise a long way from Denver or Estes Park to Arizona, and the Universal associates of Miss Nancy Kentor are peeved because she told them she was leaving for Estes Park to spend her vacation and went to Arizona instead.

ROY CHURCHILL of Goldwyn is covering Montana, Salt Lake and Ogden on a visit with present and prospective contract holders. His reports indicate a fine business.

JOE YEAGER, who operates the Isis and Crystal at Trinidad and the Rex at Raton, New Mexico, is in Denver arranging fall bookings. He attended a recent meeting of the new board of trade.

THE Denver Film Exchange Board of Trade was recently organized for the protection of exhibitors and distributors in the intermountain territory against unscrupulous dealers and others. It has so far accomplished splendid results and is receiving the hearty cooperation of both branches of the industry.

ROY SAMPLE, owner of the Iris at Casper, one of the finest theatres in Wyoming, and Earl Nye, manager of the Amuse at Cheyenne, were recent visitors on Film Row.

J. S. KING, owner of the Empress at Laramie, passed through here last week en route to Glenwood Springs for a much-needed vacation.

F. W. NORMAN, the popular Fox salesman, recently returned from western Nebraska and Wyoming, and has now gone back to the same territory.

R. J. CHURCHILL, former local Fox manager, is visiting his former home in Hastings, Neb., before he leaves for his training camp.

"CLEOPATRA" is on at the Denver Isis for one week's return engagement. It started off to big crowds and has been drawing heavy since then. Six thousand saw the picture the first day, and the S. R. O. sign is usually out in half an hour after the opening of the doors every afternoon.

FRANK H. BARNES, a business man at Newcastle, Wyo., has taken over

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr. Headquarters—LOS ANGELES

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

The George Kleine System
Perfection Pictures
E. H. SILCOCKS Branch Manager
209 Knickerbocker Building

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

the Edison theatre there, and Herbert Slie, former owner, will devote his time to other interests.

G. M. McKAY, brother-in-law of Roy Sample, Casper, has taken over full control of the Big Horn theatre at Greybull. His Denver friends say he is a real picture man.

H. O. TALBOT, former manager of the Opera House theatre at Julesburg, Neb., has taken over the Lyric at Chappell, Neb., from S. S. Groves.

What Butte Is Doing

"ARCHIE-BALD" MALOTTE, representing the Fox Film Corporation, out of Seattle branch, was in Butte for a few days looking after contracts for the new Fox productions. His report of business is favorable, indicating betterment during the coming month.

L. MARCUS, one of the deans of the silent drama business in the West, was a Butte visitor the past week, calling on Mel Wilson, of the local Famous Players-Lasky Exchange. Mr. Marcus had nothing particular to say about the picture game except that his company was going to have wonderful productions for the exhibitor the coming twelvemonth. He was enthusiastic about the national plan for Paramount-Artcraft week starting September 1. Mr. Marcus is district manager, his headquarters being at Salt Lake.

"THE STILL ALARM" went over big at the Rialto the past week. To add a little flavor to the publicity campaign, Manager Ruffner promoted to attract the crowds, he made special arrangements with the Butte fire department to give exhibition runs and to scale the Rialto block, this work attracting a lot of attention. It was a good practice for the fire laddies, and Butte theatregoers certainly knew that a big fire picture was the offering at Mr. Ruffner's house. Immense crowds witnessed the fire runs and hook and ladder work.

AN ADDED attraction at the Rialto the past week was the "movie" taken locally of first aid and safety first work on Miner's field day, held at Columbia Gardens, July 20. A number of the contests were pictured to excellent advantage. The event impressed on the spectators the importance and bigness of the work the Anaconda Copper Mining Company is doing to take care of life and limb, both in preventing accidents and in handling those that occur.

"MORAL SUICIDE" did good business at the American the past week. Special music was a feature, while some snappy and characteristic advertisements in the newspapers by Manager Frank Bailey helped at the box-office.

A. C. RALEIGH, formerly advertising manager for the Rialto, is new employed in this capacity at the American, succeeding Mr. Noble, who has gone to Portland to manage the Liberty theatre. Mr. Raleigh is a clever and resourceful publicity man. Not only has he ability to write "copy" for ads and to put out an attractive lobby display, but he is a cartoonist of merit. He is contributing to the Montana "American," Byron Cooney s Butte weekly.

THAT conditions are prosperous in Eastern Montana is the statement of Ben Collier, road man in Montana for Famous Players-Lasky. Many houses, he says, are booking Paramount solid.

RUMORS are current that Frank Bailey, of the American, is planning the erection of a 2,000-seat picture theatre in Butte. When asked regarding the report he would not commit himself definitely, but that plans are being considered, he admitted. It is understood that the plans, if finally carried out, would give Butte another of the finest theatres in the West.

WITH cooler weather prevailing in Butte, the local houses report better business. Butte has been having regular fall weather the past week.

Short News of Los Angeles

CONTRACT has been let by Mrs. Margaret Roche of Colusa, California, for the erection of a $10,000 theatre with a seating capacity of 750. The building will occupy a site 40 x 120 feet on Market street. This will have a balcony of reenforced concrete where smoking will be permitted. C. C. Kaufman, who conducts the Gem theatre at Colusa, has made a lease for the new house.

GEORGE MOCK, owner and general manager of the Columbia Amusement Company's circuit of eight theatres in Arizona, is in Los Angeles this week on a booking trip.

I. D. STAFFORD, who conducts the Liberty theatre at Maryville, Cal., and the Lyric at Chico, Cal., accompanied by his daughter, has been spending two weeks in Los Angeles, familiarizing himself with local made pictures. Mr. Stafford is building a new eight hundred seat house at Chico, which he will conduct in connection with the theatre he has there at present.

E. H. EMMICK, general manager of the Peerless Film exchanges, has spent the week in Los Angeles, returning Saturday to the home office of his organization at San Francisco by auto. While en route to San Francisco he called on theatres in the only town on the route not receiving service from his exchanges at the present time, and in making a contract there placed his exchanges on a 100 per cent efficiency basis for the territory, reached by the coast and inland state highways between Los Angeles and the bay cities. The Peerless exchange has been handling twenty-six reissues of Arbuckle Sennett Keystone Comedies, marketed by the W. H. Film Corporation, and reports most successful business on these. The Arbuckle Comedies, according to Mr. Emmick, are in greater demand throughout the California territory, which embraces Arizona and Nevada, than any other of the comedies he has handled, which includes practically all of the reissues put up by the W. H. Film Corporation.

NEW speed record for the News Weekly matter has been made by the Pathe organization, at least for the California territory. The film showing the celebration in Paris on the Fourth of July was completed and reached Los Angeles on August 8. It was immediately booked for showing at the Kinema theatre by Emil Kehrlein.

THE News Weekly continues to grow more interesting to Los Angeles and Southern California theatre-goers, now that a number of Liberty soldiers from this state are on the Western front. A section of the Allied Nations' Official War Review film, showing scenes of a parade in Paris, flashed a closeup on the screen of George W. Goldenhes, former employee of the Los Angeles Examiner, at Clune's Broadway this week, while his mother was in the audience. A section of the film was furnished to the Mother by Manager Tate of the Pathe Exchange, thereby making it possible to send an enlargement back to the Los Angeles soldier.

H. M. LENTZ, Arizona salesman for the Select, is back in Los Angeles from a three weeks' trip through the territory. While Lentz is very optimistic concerning the fall business for the theatre men in Arizona, he reports the hot weather has caused a number of other theatres to be closed. The Empress, at Phoenix, conducted by John Barncord; the Electric, at Winslow, and the Royal, at Clifton, are among the houses closed for the remainder of the summer.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

Simplex

A large telephone company says:

"The voice with the smile wins."

How true that is!

Let us apply that to *your* business:

"The screen with the smile wins."

Equally true, isn't it?

War prices have made discriminating buyers, and people won't continue to bring you their money if you make your screen scowl by pictures that quiver or jump or in other ways offend the eye.

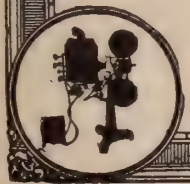
But in the best, the most successful Houses, you'll find the Simplex Twins on the job——

——making the screen smile, a smile that is reflected in the faces and hearts of the audience, a smile of satisfaction that makes the House win.

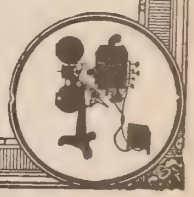
Therefore we say:

"LET THE *Simplex* TWINS MAKE YOUR SCREEN SMILE"

The Simplex Twins turn a scowling screen into a smiling one—to your profit



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



"CRASHING THROUGH TO BERLIN"

-STUPENDOUS-ELECTRIFYING-OVERWHELMING

-a marvelous seven-reel compacting of all the greatest incidents of the war both here and abroad and absolutely authentic to the last detail.

-at the Broadway Theatre an instantaneous triumph

-watch your mail for the big Advertising Folder

See and Book at any Jewel Exchange

JEWEL PRODUCTIONS inc.

1600 Broadway New York.

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
University of South Carolina Libraries and
College of Arts and Sciences